

Humanities





Treasures of Tutankhamun Visit Six Cities

Orientation area at entrance to exhibition shows six of seven text panels and part of photomural of discovery of first step.

"To speak the name of the dead is to make him live again." To speak the name of the dead restores the "breath of life to him who has vanished." So wrote the ancient Egyptians, who believed they would live forever through their tombs.

From the hundreds of kings buried in magnificent tombs during Egypt's Golden Age, one name stands out: Tutankhamun. He lives again because his tomb was not totally plundered by grave robbers. Only a few other Egyptian tombs were discovered largely intact, but none compares in magnificence of furnishings with Tutankhamun's. Thus, on November 4, 1922, when British archaeologist Howard Carter found Tutankhamun's tomb with its seals untouched in over 3,000 years, he knew he was making archaeological history.

To the fortuitous enrichment of our times this ancient pharaoh has provided the inspiration and occasion for government and private agencies to finance a consortium style of exhibition. It is a model of museum cooperation, a model for other institutions seeking more effective methods to display their treasures, and a model for future loan exhibitions from foreign countries.

Fifty-five of the most precious Tutankhamun objects, part of the legacy of this unparalleled archaeological find, currently compose an exhibition which will be traveling for more than two years to a consortium of six American museums supported by a grant from the National Endowment for the Humanities, with matching funds from Exxon Corporation and the Robert Wood Johnson, Jr., Charitable Trust. Even this kind of financial assistance, over one-half million dollars, could not have insured the precious objects against damage or loss unless they had been covered by in-

demnity under the Arts and Artifacts Indemnity Act administered by the Federal Council on the Arts and Humanities. Details will be found on page 10 of this issue.

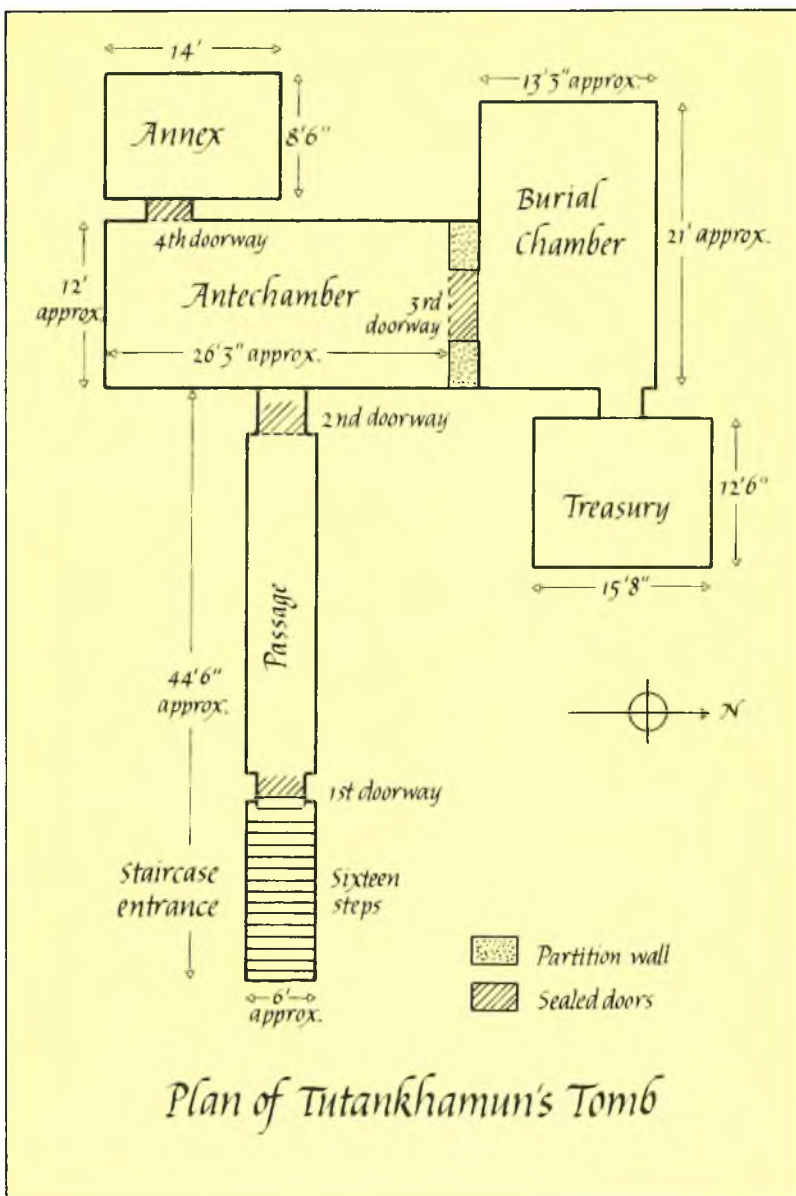
The exhibition opened in November at The National Gallery of Art, Washington, D. C., and has been seen by 235,000 visitors so far, with total attendance in the six scheduled cities expected to be between three and four million. After the exhibition closes in Washington on March 15, it will be shown in other cities as listed in the box on page 6.

In making grants to support the "Treasures of Tutankhamun" exhibition, the Endowment is carrying out established policy. From its beginning as an agency ten years ago, NEH has had a strong program of supporting exhibitions in museums and historical societies throughout the nation. The great majority of its museum grants go to small local institutions that serve their own communities. Other exhibitions are prepared by one museum which has the resources and then travel to other cities. The more dramatic large exhibitions aim to reach wide audiences in major cities and museums.

Endowment support for the Tutankhamun exhibition follows upon support for the Chinese Archaeological Treasures exhibition from the Peoples Republic of China, for which NEH gave financial assistance to the showing in Kansas City, Missouri; the Scythian Gold and the French Tapestries exhibitions at the Metropol-

Facing page: Miniature coffin, of gold, carnelian and colored glass, one of four which held Tutankhamun's internal organs in the Canopic chest. They may have been made originally for Smenkhkara, who was perhaps brother or half-brother to Tutankhamun.





Plan of Tutankhamun's Tomb

The arrangement of the "Treasure of Tutankhamun" exhibitions simulates the plan of the tomb shown in this diagram so that visitors can feel as though they are joining in the discovery for themselves. In each room the objects are arranged approximately as they were originally found.

itan Museum in New York, and the French Impressionist and post-Impressionist paintings from the Hermitage in the U.S.S.R. shown at the National Gallery of Art in Washington, D. C., the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Kimbell Art Museum in Fort Worth, Texas.

"Treasures of Tutankhamun" is actually two complementary exhibitions. One is the art: 55 objects carefully selected from the five thousand originally excavated: gleaming, light-filled alabaster cups; marvelous gold sculptures showing Tutankhamun as a child, as a sports-loving king, and, finally, as a buried god-king; elegant furniture; dazzling jewelry.

The second exhibition recreates the archaeological discovery and excavation of the tomb, as well as the

cultural ambience in which the art was created. The visitor walks through the four tomb chambers as Howard Carter and his patron, Lord Carnarvon, found them, with objects arranged approximately as originally discovered. Large photomurals, charts explaining Egyptian religion and life as reflected in its art, and extensive wall captions from Carter's three-volume journal, tell how the civilization of Tutankhamun flourished. Samples of newspaper headlines and accounts from the London Times, chosen by Lord Carnarvon as the official information outlet, further convey the excitement surrounding the discovery and the aura of the 1920s period.

There is an orientation gallery at the beginning of the exhibition, with charts and enlarged photographs serving to introduce Egyptian culture, as well as a summation area that terminates the exhibit. This area shows, also by photographs and wall labels, how the Tutankhamun tomb objects were carefully carried by portable railroad to the nearby Nile River and shipped to the Egyptian Museum in Cairo.

Both the excitement of archaeological discovery and the painstaking aspects of archaeology as a science are illustrated. The integration of the interpretive aspects, the second exhibition, has been done with taste and skill at The National Gallery, and the other museums will follow this precedent. The educational aids provide a framework for the art and enhance the delight, the sheer beauty of this exhibition. At the same time, they enlarge the visitors' knowledge and add another dimension to their pleasure and understanding. In this manner, the grantee institutions are carrying out the major purpose of NEH funding—to educate and inform visitors about the treasures they are viewing.

The gold and alabaster sculptures, jewelry, furniture, chests, ivory headrests, representative of the diverse nature of the find, tell us much about Tutankhamun's culture, but little about the child-pharaoh himself. Ascending the throne in 1334 B. C. at the age of nine, Tutankhamun became king during a period of religious upheaval. His illustrious predecessor (and perhaps father), Akhenaton, had instituted both religious and artistic reforms. Akhenaton had replaced the age-old polytheism of Egypt with one god, the Aton, "The Disk of the Sun." He had also substituted artistic naturalism for the traditional linear, side-view patterns. Under the guidance of advisors, Tutankhamun steered a mollifying course, reinstating the old gods and combining the new naturalism with the more traditional art modes.

That the young pharaoh's life was joyful, and that Egypt was restored as a nation, is told through the exhibition objects. But shortly after an especially festive celebration in January, 1325 B. C., Tutankhamun died at age eighteen or nineteen from unknown causes. He left a young widow and no surviving heirs. So sudden was his death that he was buried in a small tomb of only four rooms that had been prepared for his chief advisor, Ay.

The accident of Tutankhamun's death was, as it

happened, fortuitous for posterity. His modest tomb was broken into twice fairly soon after burial, but cemetery guards discovered the plundering and resealed the entrance. Then, perhaps a sandstorm or, as Carter thought, a rainstorm washing gravel down the Valley of the Kings, covered over the tomb. And a short two hundred years later, Rameses VI's much grander tomb was dug nearby, its debris obliterating the smaller tomb. All traces of Tutankhamun's tomb vanished, as did also—perhaps deliberately—his name and that of his family from the annals of Egyptian history. He and his family were labeled as heretics by succeeding rulers and reduced to non-pharaohs, non-gods.

The rediscovery of the tomb by Howard Carter was also fortuitous, the timing, important. The excavation process could not have been as modern or scientific if the discovery had occurred earlier. There would have been far less scientific knowledge and fewer archaeological techniques to apply to removal of the treasure—which took ten years—and probably less cooperation among archaeologists. Carter used the expertise of a Metropolitan Museum of Art archaeological expedition working nearby, especially the services of its photographer, Harry Burton. It is largely his photographs, picturing each of the four chambers of the tomb in great detail before anything was touched, that comprise the second exhibition here, allowing the visitor to experience both the drama and the techniques of the excavation.

In all six museums, the visitor will "enter" the tomb by way of the orientation gallery. Through the cost-sharing advantages of the museum consortium arrangement, and the versatility of the information panels, the installation can easily be fitted into the different museums. The panels introduce the visitor to the tomb and its contents, to Egypt as a country, to the principles underlying Egyptian art, to the concept of the pharaoh, to the story of Tutankhamun, and to the Egyptian idea of the afterlife. The dramatic story of Carter's six-year-long search for the tomb, succeeding during the last two months of his search, is also presented, along with huge photomurals of The Valley of the Kings and the entrance steps as originally found, blocked by rubble. These panels proved so popular with visitors, who stopped to read every word, that they were also placed in the Gallery's rotunda area waiting lines, while exhibition texts were repeated at the end of the show. The presence of these educational devices helps explain why people are spending from one-and-a-half to three hours in the exhibition.

It is the photomurals, along with the quotes and text from Carter's journal, that put exhibition visitors right in Carter's and Carnarvon's shoes and make them adventurer-discoverers also. Like them, they first walk down a long dark corridor that now, instead of being filled to the ceiling with rubble, holds just one exquisite object, the young Tutankhamun as "The Sun God on a Lotus." (An optical illusion of descending the entrance steps to the corridor is planned in Chi-

cago.) The exhibiting of this first object, which was probably dropped in the corridor by the early grave robbers, demonstrates the Gallery's installation skill and the value of educational aids. Tutankhamun as the Sun God is accompanied by easily-read object labels mounted on all four sides of a substantially-mounted case, set in quarter-inch, clear plexiglass on an obliquely-shaped stand. Eight persons can easily look and read in uncrowded fashion, the art clearly and effectively lighted through a mixture of ambient and direct illumination. A small photograph set next to the label shows the object *in situ* and enhances the archaeological flavor of the show. The labels, like the cases, will travel to at least some of the other museums.

The tomb's antechamber is next, its entrance simu-

Ceremonial chair, with photograph mounted at edge of display case to show original location in the Antechamber. In the center is the god of eternity, Heh, represented in the classic pose, with an ankh, or sign of life, on his right arm.



lated in a large photomural. To recall the scene as Carter experienced it: "The next day following," he wrote of November 26, "was the day of days, the most wonderful that I have ever lived through." With his sponsor, Lord Carnarvon, Carnarvon's daughter, and Callender, Carter's assistant, standing behind him, Carter drilled a small hole in the upper left-hand corner of the door.

"Darkness and blank space, as far as an iron testing-rod could reach, showed that whatever lay beyond was empty. Widening the hole a little, I inserted the candle and peered in. . . . At first I could see nothing, the hot air escaping from the chamber causing the candle flame to flicker, but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold—everywhere the glint of gold.

"For the moment—an eternity it must have seemed to the others standing by—I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, 'Can you see anything?' it was all I could do to get out the words, 'Yes, wonderful things. . . .'"

A curved photomural triptych leads the visitor into the room, originally measuring twenty-six by twelve feet, the largest in the tomb. As for Carter, the first object encountered is a white alabaster chalice. Carter had to step over it to enter the room; it, too, may have been dropped by grave robbers in a hasty exit. He described the scene before him: "Packed tightly . . . were scores of objects, any one of which would have filled us with excitement under ordinary circumstances and been considered ample repayment for a full season's work. . . . Nor was it merely from a point of view of quantity that the find was so amazing. The period to which the tomb belongs is in many respects the most interesting in the whole history of Egyptian art, and we were prepared for beautiful things. What we were not prepared for was the astonishing vitality and animation which characterized certain of the objects."

While each museum will vary the installation, the National Gallery's is effective in its changes in geom-

etry, from octagonal to rectangular to curved walls, and subtle shifts of wall color, from dark greens to grays to blues and terra cottas. Gaillard Ravenel and George Sexton, the Gallery's designers, adopted Egyptian earth colors and shapes for the exhibition. Here, in the cartouche-shaped, well-lighted antechamber, a deep green sets off gleaming alabaster vases, dark ebony-and-gold furniture, an ivory casket, and gleaming gold objects. The oval-shaped cartouche was a favorite Egyptian motif. As in the corridor, the cases are set at a good level for both adults and children, the ambient and direct lighting repeated. The very fragile objects, such as the wooden chairs and caskets, have special temperature controls within each individual case.

Carter had made the decision to proceed slowly and carefully from one chamber of the tomb to another. Each object was photographed and catalogued and removed for storage before proceeding to the next room. Consequently, it was not until February 17, 1923—three months after entering the antechamber—that he prepared to enter the burial chamber. Here new wonders met his eyes. In his words, ". . . within a yard of the entrance to the chamber stood what to appearance was a solid wall of gold." It was one side of a shrine, made of wood and covered with gold, covering the sarcophagus of Tutankhamun, measured seventeen by eleven feet by nine feet high and almost filled the chamber.

Across the room was an unsealed doorway, which revealed still another wondrous sight: "Facing the doorway, on the farther side, stood the most beautiful monument that I have ever seen—so lovely that it made one gasp with wonder and admiration. The central portion of it consisted of a large shrine-shaped chest, completely overlaid with gold, and surmounted by a cornice of sacred cobras. Surrounding this, free-standing, were statues of the four tutelary goddesses of the dead—gracious figures with outstretched protective arms, so natural and lifelike in their pose, so pitiful and compassionate the expression upon their faces, that one felt it almost sacrilege to look at them."

The exhibition's major object, and the tomb's most famous find, is Tutankhamun's solid gold mask, found in place over the mummy's head and shoulders. Two dark gray, octagonally-shaped rooms hold the burial chamber's most precious objects, effectively installed in side cases with the gold mask, beaten and burnished, inlaid with carnelian, lapis lazuli, colored glass and quartz, dramatically displayed dead-center. Here are fetishes protecting the pharaoh's coffin and amulets found on his body. Photomurals depict the funeral ceremony and the precarious operation of lifting the cracked sarcophagus lid and the three coffins inside, the innermost of solid gold. The panels graphically illustrate Carter's difficulties in opening the coffins in the confined space of the burial chamber and the elaborate, counter-balanced pulley system devised to steady the cumbersome coffins. The combined weight of the three coffins and mummy was more than a ton-and-a-half.

SCHEDULE OF THE NATIONWIDE EXHIBITION

National Gallery of Art, Washington, D.C.
November 15, 1976—March 15, 1977

Field Museum of Natural History, Chicago, Ill.
April 15, 1977—August 15, 1977

New Orleans Museum of Art, New Orleans, La.
September 15, 1977—January 15, 1978

Los Angeles County Museum of Art, Los Angeles, Cal.
February 15, 1978—June 15, 1978

Seattle Art Museum, Seattle, Wash.
July 15, 1978—November 15, 1978

Metropolitan Museum of Art, New York City, N.Y.
December 15, 1978—April 15, 1979



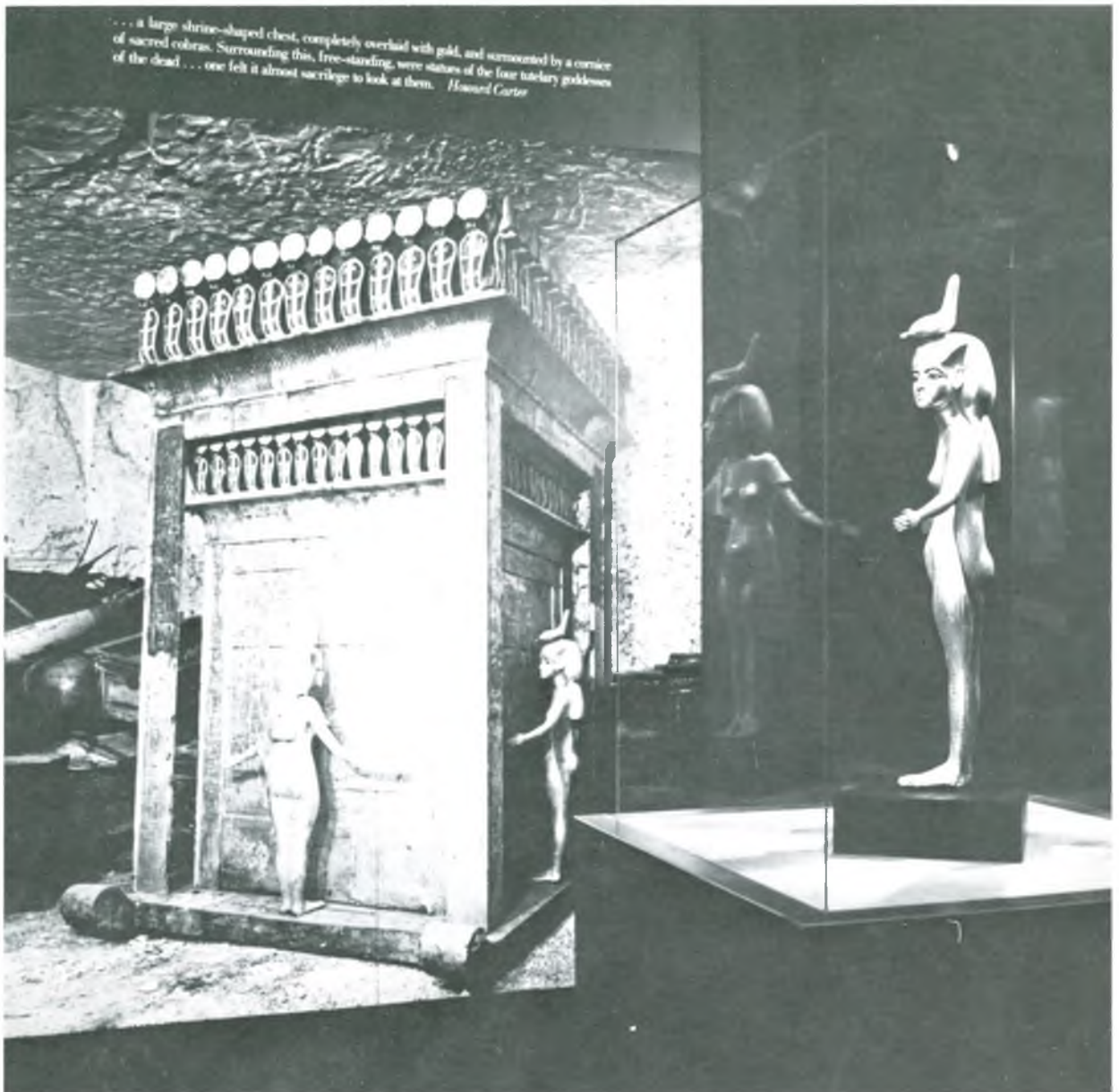
Alabaster chalice, decorated with blue pigment, represents a single bloom of the white lotus. Each handle support consists of a single flower of the blue lily and two buds. The handles are composed of figures of Heh, the god of eternity. The inscription to Tutankhamun reads: "May you spend millions of years, you who love Thebes, sitting with your face to the north wind, your two eyes beholding happiness."

Orchestrated sequences of spaces and controlled vistas are other virtues of the Gallery's installation. They are especially effective in the treasury section which leads to another exhibition highlight, the gilded goddess Selket. Again, a giant photomural leads the visitor into four rectilinear, deep blue rooms set on an axis culminating with Selket. Carter's words give his feelings on entering the treasury, "When for the first time, one enters a room such as this, the sanctity of which has been inviolate for more than thirty centuries, a sense of reverence, if not fear, is felt on the part of the intruder."

This room held numerous images of Tutankhamun illustrating the Egyptian belief that painted and sculpted pharaoh likenesses were extremely important in preserving their existence. One Egyptian word for sculptor was "He-who-keeps-alive." One image shows Tutankhamun throwing a harpoon, a rare scene of action for Egyptian sculpture; the other is a vivid

contrast of gold and black, a gilded Tutankhamun as the sun god on a black leopard, probably meant to depict his travels through the underworld. The final, glowing example of these painted sculptures is Selket, set dramatically alone. A photomural to her left shows her original tomb position, one of four goddesses guarding the chest preserving Tutankhamun's internal organs. The text panel tells that removal on death and separate mummification of these organs was an important part of the preparation for burial.

The annex, a storeroom approximately fourteen by eight-and-a-half feet, was packed solid with hundreds of baskets and jars of provisions for the dead king. The visitor enters it through a corridor with photographs showing Carter's first view of it through a plunderer's hole. The gallery's terra cotta hue both enhances the lighter, alabaster objects and sets the mood for the visitor's departure through the summation area. Here are panels and texts illustrating the



The goddess Selket, one of four free-standing statues which guarded the Canopic shrine, shown as it was originally discovered in the photomural on the left. This juxtaposition of objects demonstrates the value of the educational devices employed in the exhibition.

shipment of objects to the Egyptian Museum in Cairo, and a plea for funds for enlarging and modernizing this landmark building, where the 5,000 Tutankhamun treasures are permanently stored and exhibited.

The visitor leaves the exhibition through an area where publications and reproductions of tomb objects may be purchased. Proceeds from these sales will help safeguard the Tutankhamun treasures for the future. The Metropolitan Museum of Art, which assisted with the initial removal of the objects and is now managing the funds for the six-museum consortium, has issued four publications on the exhibition. One is the exhibition catalog by I. E. S. Edwards, former Keeper of Antiquities, The British Museum. The text panel information, co-authored by William J. Williams,

National Gallery of Art, and Dr. David Silverman, Field Museum, is also being issued as a book by the Metropolitan, which will also make available specially crafted Tutankhamun jewelry and sculpture reproductions. Educational materials funded by NEH, such as teaching slide sets, seven exhibition posters, an historical wall chart, and Acoustiguide tours, are available. In addition, several museums will screen episodes from a 13-part BBC series on "Tutankhamun's Egypt," originally made for the 1972 London exhibition.

Pooling of films, lectures, publications, and superior installation components are not the only benefits. Sharing of ideas and resources is almost more crucial, and an important step in museum cooperation has been taken here. For example, the original Tutankh-

amun tomb photographs, taken by Harry Burton, are being loaned to the other exhibitors by the Metropolitan Museum. Another example of cooperation between museums was the writing of the text panels. National Gallery of Art Education author, William J. Williams, flew to Chicago last August with 300 photographs. There, he and Dr. David Silverman of the Field Museum worked 18-hour days, selecting photographs and writing the text copy and exhibition labels.

Participating museums have also been encouraged to plan individual programs involving their local communities, aided by separate NEH grants. The Field Museum of Natural History and The Oriental Institute of the University of Chicago, co-sponsors of the exhibition in Chicago from April 15 to August 15, 1977, will mount a full-scale correlative program. A lecture series, supplementary exhibits, and archaeological tours to Egypt led by prominent scholars are included. "The Magic of Egyptian Art" exhibition, showing actual objects used in embalming Tutankhamun and objects used at his funerary banquet, will run concurrently with the showing at the Field Museum. An exhibit designed to relate the Tutankhamun tomb objects to Egyptian art and history will also be mounted at the Oriental Institute, a world-renowned center for Egyptology in Chicago.

The lecture series will present three separate programs. Five free public lectures at the University of Chicago prior to the exhibit's opening will focus on historical, archaeological, artistic, religious, and literary themes of Tutankhamun's period. A series of six free public lectures by nationally known scholars, given during the exhibition, will focus primarily on Tutankhamun's tomb. An outreach program, "Discover Tutankhamun," of single-slide lectures to adult groups within a 150-mile radius of Chicago, will be given by qualified graduate students in Egyptology, at the University of Chicago. Two adult education courses, and illustrated lectures for groups requesting them at the Field Museum, are offered. Two free leaflets will also be prepared.

A more modest, but equally challenging program put on by a smaller museum is that planned by the New Orleans Museum of Art, which will sponsor the Tutankhamun exhibition September 15, 1977 to January 15, 1978. A supplementary, interdisciplinary exhibit, "Eye for Eye: Egyptian Images and Inscriptions," will precede the Tutankhamun exhibition by six months and will introduce New Orleans residents to general themes of Egyptian art, literature, and the function of writing within that culture. The influence of geography on the formation of ancient Egyptian religious beliefs and the pyramidal structure of Egyptian civilization will be explained through loan objects from the Boston Museum of Fine Arts. The objects are accompanied by textual panels, photo enlargements, and graphics.

Three publications are designed to help the visitor. A catalogue will explore Egyptian culture within the context of the exhibition themes. A free guide will introduce the public to supplementary exhibit themes. And a handbook for docents, teachers, and community

organizations will parallel and augment themes developed in both the main and supplementary exhibitions.

The community will be encouraged to participate through a series of public lectures and films, workshops conducted to involve minority groups and senior citizens, and a program by the museum's Education Division to work with community organizations not normally attracted to programs at the museum.

"To speak the name of the dead is to make him live again," say the Egyptian funerary texts, and Tutankhamun lives again through this impressive exhibition.

—Joanna Shaw-Eagle

The author is a freelance writer in Washington, D.C.

Statue of the goddess Selket with a scorpion on her head, 18th Dynasty figure made of wood, gessoed and overlaid with gold leaf and pigment, stands 30¾ inches tall. Besides her divine role in funerary duties, Selket, also associated with childbirth and nursing, was chiefly noted for her control of magic.





Arts and Artifacts Indemnity Act Provides "Wall-to-Wall Coverage" for Museum Exhibitions

With an Act signed into law in December 1975, the Federal government has provided that certain art works and artifacts for exhibitions of artistic and humanistic endeavors in this country or abroad will be indemnified against loss or damage. These exhibitions must benefit the American public and must be certified to be in the national interest by the Secretary of State or his designee.

The Arts and Artifacts Indemnity Act is administered by the Federal Council on the Arts and the Humanities, an organization comprising the heads of Federal agencies carrying out or supporting cultural activities.

The items eligible for coverage under this Act include tapestries, paintings, sculpture, folk art, graphics, craft arts, manuscripts, rare documents, books and other printed and published materials, other artifacts and objects (which could include stamps, coins, and items of scientific interest), photographs, motion pictures, and audio and video tapes which are of educational, cultural, historical or scientific value.

Applications for indemnity are submitted to the Federal Council and, if approved, constitute a contract between the Council and the applicant, pledging the full faith and credit of the United States to pay any amount for which the Council becomes liable under the agreement.

Exhibitions have long been recognized as an integral part of the relations of the people of the United States with the people of other nations. Such exhibits not only create goodwill on a government-to-government basis but also increase knowledge about foreign societies in a way normally available only by traveling to those countries.

The frequency of international exhibitions of artistic and other treasures has been hampered by one major factor: the cost of insurance, which can amount to two-thirds to three-fourths of the total cost of an international exhibition. Some contemplated exhibitions were not planned and some of those planned were cancelled or reduced in scope owing to the prohibitive cost of insurance. In order to solve this problem, museums have turned to special funds or sponsors to find

support for these costs, but such support is limited.

Because of the difficulties of insuring objects sent from abroad, the 93rd Congress undertook special legislation to protect the items sent to this country for the Chinese archaeological exhibition and for the showing of Scythian Gold from the U.S.S.R., both funded in part by the Humanities Endowment with the assistance of private donors.

Once these first exhibitions were covered by Federal indemnification, the Committee on Education and Labor of the House decided that a general program of indemnification for international exhibitions should be established. Materials protected by indemnity insurance are covered from the time they leave the premises of the lender until they return to those premises. In museum parlance, this is called "wall-to-wall coverage."

In order to continue the participation of private insurers, the Act sets limitations on the size of the indemnities which may be issued. There is an aggregate limit of \$250,000,000 of indemnity outstanding at any given time; no individual indemnity may exceed \$50,000,000; and there is a deductible for the first \$15,000 of loss. It is expected that private insurance will cover anything over the \$50 million, since certain exhibitions are worth two or three times as much as the limit of Federal indemnity.

Since the Act became effective on January 20, 1976, eleven exhibitions have been insured, including the *Treasures of Tutankhamun* described in this issue.

NEH Challenge Grants

The Endowment's new Challenge Grants program was authorized by the Arts, Humanities, and Cultural Affairs Act of 1976, which was passed by the Congress in September. (The same Act also extended NEH and its sister agency, the National Endowment for the Arts, for another four years.) Challenge Grants are designed to stimulate increased non-Federal support for humanities institutions by offering to provide one Federal dollar for every three dollars raised in the private sector. For information about this new program, write NEH Challenge Grants, National Endowment for the Humanities, Washington, D. C. 20506.

"The American Short Story" on Film

Short stories on film by distinguished American writers will be shown on public television beginning April 5, 1977. Produced by Learning in Focus, Inc. and funded by NEH, the series of nine stories will be presented by the Public Broadcasting Service through the cooperation of the South Carolina Educational Television Network, Columbia, South Carolina. (Check local listings for proper day and time.)

The stories which have been filmed and their authors are:

Bernice Bobs Her Hair, by F. Scott Fitzgerald
I'm a Fool, by Sherwood Anderson
Soldier's Home, by Ernest Hemingway
Almos' a Man, by Richard Wright
Parker Adderson, Philosopher, by Ambrose Bierce
The Jolly Corner, by Henry James
The Blue Hotel, by Stephen Crane
The Displaced Person, by Flannery O'Connor
The Music School, by John Updike

The choices were made from among several hundred stories by the executive producer, Robert Geller, his staff at Learning in Focus, and consultants, including author and literary critic Alfred Kazin, who served as an advisor during the formulation of the project. A number of literary scholars, under the direction of Calvin Skaggs of Drew University, worked directly with Mr. Geller and the film writers in creating the stories.

Other members of the Literary Advisory Committee are Matthew Bruccoli, University of South Carolina; John Cawelti, University of Chicago; James Cox, Dartmouth College; Gerald Goldberg, UCLA; Claire Healey, Montclair State College; Joyce Markle, Loyola University; Blake Nevius, UCLA; Jordan Pecile, Trinity College; Earl Rovit, City College of City University of New York; Henry Nash Smith, University of California at Berkeley; and Fred Stocking, Williams College.

Chloe Aaron, PBS senior vice president for programming, stated in introducing the new series, "We are looking forward to 'The American Short Story' as the highlight of our Spring 1977 season. This series represents public television in its fullest potential. It combines the finest writing of American authors with some of the best directing, scripting and acting talent this country has to offer. Certainly, the series will not only entertain, but will also introduce millions of Americans to significant aspects of our literary heritage."

NEH Appropriations

The Federal Government's FY 1978 budget, presented to the Congress in January, includes \$85.5 million in general program funds for NEH, with an additional \$7.5 million requested to match private gifts to the Endowment and \$18 million for Challenge Grants (see below). These figures compare with the actual FY 1977 appropriation of \$77.5 million in program funds plus \$7 million to match private gifts, and a pending request for a supplemental \$12 million appropriation for Challenge Grants.

Saul Bellow Elected Sixth Jefferson Lecturer in the Humanities

Saul Bellow, winner of both the Nobel Prize for Literature and the Pulitzer Prize for Fiction for 1976, has been elected by the National Council on the Humanities to give the sixth Jefferson Lecture in the Humanities. Announcement of his election was made last fall.

Speaking on the theme of the American writer and his material, Mr. Bellow will give his first lecture in Washington, D. C., on March 30 and his second in Chicago on April 1. The Swedish Academy, in conferring the Nobel Prize, cited Mr. Bellow "for the human understanding and subtle analysis of contemporary culture that are combined in his work," and these qualities will doubtless be evident in his lectures.

Mr. Bellow is Professor of English and Chairman of the Committee on Social Thought at the University of Chicago. He has published eight novels, four plays, and numerous short stories and essays since the 1940s. His most recent novel was *Humboldt's Gift* in 1975.

The Jefferson Lecture in the Humanities has been sponsored annually since 1972 by the National Endowment for the Humanities in order that "thinkers of international reputation might have a forum for their ideas, that humanistic insights of importance might reach the public, and that living issues might be the test of humane learning."

Previous Jefferson Lectures have been Lionel Trilling, Erik Erikson, Robert Penn Warren, Paul Freund, and John Hope Franklin. Each lecture has been broadcast by National Public Radio and published some time after its delivery.



Photo: © 1976, Jill Krementz

Front page: Mask of Tutankhamun, gold inlaid with opaque polychrome glass and lapislazuli, green feldspar, carnelian, calcite and obsidian.

Treasures of Tutankhamun photographs courtesy of the Metropolitan Museum of Art and the National Gallery of Art.

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Sara D. Toney, Editor, National Endowment for the Humanities, Washington, D. C. 20506.



THIRD-CLASS
BULK-RATE