

# Humanities

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Adaptations  
for Film  
and Radio





In adapting Booth Tarkington's novel *The Magnificent Ambersons* to the screen, Orson Welles directed wide-angle views of the ballroom scene to convey the size and opulence of the Amberson mansion. (RKO Pictures)

## Humanities

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## Editor's Note

### Stories in Another Medium

What happens to literature when adapted for film and radio? Is the meaning of the original distorted by the time constraints of television and radio and by the tendency of these electronic media to present information selectively? Or does the addition of sound and visual imagery enhance the work's impact and thereby encourage the audience to read it in its original form?

This issue of *Humanities* takes a look at how producers of radio and television adaptations of literature have dealt with the challenge of presenting the text in another medium. In "Midwifery: Adapting Prose Fiction for the Radio," Everett Frost examines what is gained and what is lost in translating prose fiction from the genre of printed text to the genre of radio. Lawrence Pitkethly describes how the television series, *Voices and Visions*, uses "the principal medium of communication in our culture to extend poetry's readership." In "Isaac in America," James David Besser explores the particular challenges of interpreting for a television audience Isaac Bashevis Singer's stories of internal conflict and intellectual turmoil. How a television documentary can provide balanced coverage of a divisive period in China's history is outlined in the *Humanities* Guide description of a "Persuasive Proposal: Documenting China in Revolution."

A rich field of early motion pictures awaits scholars wishing to examine how the first filmmakers adapted literature and drama to a new medium. "The (Not So) Magnificent Ambersons" takes a closer look at Orson Welles's adaptation of Booth Tarkington's novel of life in a small Midwestern town at the turn of the century. Research by film scholar Robert Carringer seems to suggest that one of Hollywood's worst cases of a "butchered" film had serious flaws to begin with. And "Cecil B. DeMille before the Spectacle" explores a period in the movie mogul's career when he made serious art films.

Before the printed page, stories were often told in embroidery and tapestry. In "The Bayeux Tapestry's Subversive Secrets," Kathi Ann Brown explores the story beneath the story: a hidden message telling the Anglo-Saxon version of the Norman Conquest.

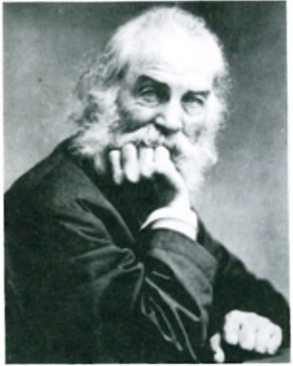
As scholars continue to explore old issues and to interpret them through different media, their efforts abroad are often aided by American research centers. Mary Ellen Lane provides a brief history of some of these centers and the services that they provide to scholars in "American Research Centers Overseas." Accompanying articles on the American Academy in Rome and the American Schools for Oriental Research describe in more detail the scholarly community that is created when Americans work in concert with host-country scholars on endeavors ranging from archaeology and classical studies to foreign languages, literature, and history.

Although film, radio, and television provide new ways to interpret literature and historical events, the questions of interpretation remain the same: how to remain true to the original while translating to another medium, how to lend authenticity to the portrayal of characters and events for which no visual or oral record exists, and how, finally, to encourage audiences to discover these answers within the original works themselves.

—Caroline Taylor

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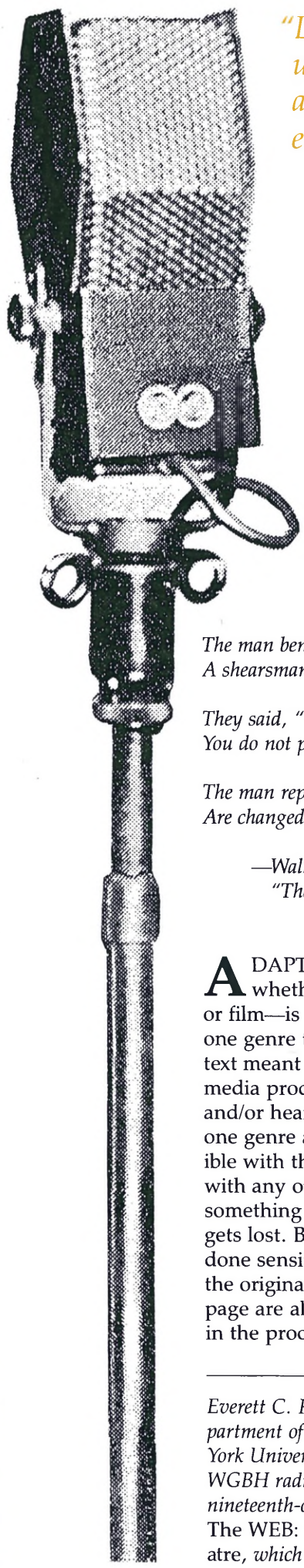
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*"Listening to the radio, like reading a novel,  
unlocks the visual imagination  
and stimulates the active, not passive,  
engagement of the listener."*

# MIDWIFERY:

## Adapting Prose Fiction for the Radio

BY EVERETT C. FROST

*The man bent over his guitar,  
A shearsman of sorts. The day was green.*

*They said, "You have a blue guitar,  
You do not play things as they are."*

*The man replied, "Things as they are  
Are changed upon the blue guitar."*

—Wallace Stevens  
*"The Man with the Blue Guitar"*

**A**DAPTING PROSE FICTION—whether for radio, television, or film—is an act of translation from one genre to another: from printed text meant to be read to dramatized media production meant to be seen and/or heard. The requirements of one genre are not entirely compatible with those of the other, and—as with any other act of translation—something of the original inevitably gets lost. But if the adaptation is done sensitively and well, aspects of the original that lie latent on the page are also found and illuminated in the process. Dramatization, then,

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*Everett C. Frost is a professor in the Department of Television and Film at New York University and a producer of the WGBH radio series of adaptations of nineteenth-century American fiction, The WEB: Young People's Radio Theatre, which has received NEH support.*

has both hazards and advantages. In considering them I draw heavily on my experience in radio, but my remarks include television and film as well.

Prose fiction thrives on the leisurely development of character, setting, and theme through description, reflection, discussion, and analysis. It can present a dramatic situation and take the time to comment on it. A narrator is free to range back and forth in time, in and out of the minds of the characters, and, variously, to present, summarize, or comment on the action. But media drama, being a form of drama, is an *imitation* not a description of an action, and the action (or plot) occurs through characters speaking dialogue. Action that took place in the past is reported by characters speaking in the present or incorporated as a "flashback." Even adopting the expedient of a narrator to convey something of the ruminative descriptive passages of a novel cannot entirely resolve the problem. When used excessively for this purpose, the narrator takes away from the dramatic action that is the central requirement of the drama and overburdens it with more nondramatic material than the genre can bear. The result becomes undramatic and wooden. For drama is subject to radical concisions: The characters are motivated by conflict, and the action

moves toward a climax and resolution. What gets lost in the "translation" is the leisurely, ruminative, quality of fiction.

Media drama is generally subject to the further concisions imposed by program formats—the current convention being half-hour lengths for radio and one-hour lengths for television. Sometimes longer periods are afforded by specials (such as *American Playhouse*), but more often extended lengths are achieved by serialization. Time constraints and the desirability of presenting a complete story in a single broadcast make short stories and novellas ideal candidates for dramatization. Longer works need to be assured of enough episodes to convey them properly, and each episode needs to be constructed as a dramatic unit. The texts themselves help with this effort: Authors of long works were aware that they would not be read in a single sitting; indeed, many novels were themselves published serially in the first place.

This line of investigation suggests that fiction heavily invested in plot and situation, using conventional types as characters, adapts more readily than fiction deeply invested in the exploration of genre and style. What would survive an adaptation of Joyce's *Finnegans Wake* or Stein's *The Making of Americans*, to take extreme examples for purposes of illustration,



is probably not worth having. The best strategy for putting them on the radio would be to read from them.

In a good adaptation of *Madame Bovary*, something of Flaubert's wit, style, and descriptive acuity will get lost, as does something of the richly complex ambiguity of Emma's character. It is those aspects of her character connected with the drama and the boldness of her action that can be conveyed by adaptation—as can the less complex character of Charles and the marvelous caricatures of subordinate characters such as the pharmacist Homais and Emma's lover, Rudolphe. An adaptation would remain a character study, but its center of gravity would shift from the aesthetic or philosophical to the social, dramatic, and historic.

Works such as *Little Women* or *The Red Badge of Courage* in which the novel and its plot are, to some degree, a vehicle to convey the moral persuasions of the author or the human drama of historical circumstances adapt more readily than fiction whose strength resides in the untranslatable of genre and style. Popular fiction and fiction with strong polemical persuasions may sometimes actually be strengthened from the imposition of concisions required by media adaptation—a principle that *Gone with the Wind* may be seen to illustrate. Elisabeth Stuart Phelps's best-selling nineteenth-century novel, *The Silent Partner*, is an emotionally compelling outcry against working-class conditions and the status of women in the mid-nineteenth-century knitting mills around Boston. The dramatization for the radio series *The WEB: Young People's Radio Theatre*, which pared away the now-dated rhetoric, made the novel no less compelling but much more accessible to contemporary audiences.

What is gained in the translation from fiction to media drama is liveliness, vividness, and immediacy—the naive, profound, and compelling sense that the story is actually unfolding before us in a reality to which we are privileged witnesses, with the characters “really there” as living presences. In visual media, what is made vivid is also made concrete; and this, too, has both advantages and hazards.

This is particularly the case with realistic works whose time and setting are remote from our own. If

they are carefully and accurately researched, it is advantageous to see such things as costumes and settings. Our experience with *Madame Bovary* or *Anna Karenina* or *David Copperfield* is informed by a sense, derived from film and television, of what the architecture, landscape, and clothing looked like. Yet, visual concreteness may provide a romanticized or distorted image instead of a clearer one. Sometimes it is reductive: A whole generation of television viewers has grown accustomed to thinking of Sherlock Holmes as looking like Jeremy Brett, just as an earlier generation was persuaded that Holmes looked like Basil Rathbone. And for those of us whose image of the detective was formed by Rathbone, Brett took some getting used to. The pictorial dimension of visual media, then, may inform the imagination. It may also mislead it or confine it.

As an aural medium, radio is free of these visual hazards and able to be truer to the experience of the original work than either television or film. As Rudolf Arnheim noticed nearly a half-century ago in his extraordinary book, *Radio: The Psychology of an Art of Sound* (Da Capo Press, 1972), the “sounds and voices (on the wireless) were not bound to that physical world whose presence we first experience through the eye, and which, once perceived, compels us to observe its laws, thus laying fetters on the spirit that would soar beyond time and space and unite actual happenings with thoughts and forms independent of anything corporeal.” In a more recent study, *Mind and Media: The Effects of Television, Video Games, and Computers* (Harvard University Press, 1984), Patricia Marks Greenfield observes that, while television is a more potent medium for communicating information to children, radio more effectively develops an active response and verbal skills: “In sum, radio is like print in that it presents and therefore fosters an articulate verbal style of communication.” Listening to the radio, like reading a novel, unlocks the visual imagination and stimulates the active, not passive, engagement of the listener.

In this sense, listening to drama on the radio echoes the now almost forgotten family habit of sitting around the hearth and reading



Courtesy of WGBH

Everett Frost (left) and Perry Carter, recording engineer (right), tape a session of *The Spider's Web*. Series originator Frances Shrand stands at the tape recorder.



Photograph by Faith Wilding

To capture rural sounds for *The Spider's Web*, producers took their microphones and recording equipment to Fairwinds Farm in Brattleboro, Vermont.





Courtesy of WGBH

Everett Frost reviews a scene with James Earl Jones (right), who portrays Tom in *Uncle Tom's Cabin*.

aloud or the now virtually extinct oral traditions in which epic yarns like the *Iliad* were sung by professional bards like Homer. This is the tradition before writing, before drama, in which literature itself has its roots. (In principle, there is no reason why literary works cannot be simply read aloud, unadapted, on the radio, although regrettably, it is seldom done, despite the fact that the cassette market for tape-recorded books thrives, suggesting that there is an audience for such things.)

Dramatizing a work of fiction, as opposed to simply reading it aloud, has the advantage of the full use of radio's powerful potential for mental drama—drama that takes place in the mind of the auditor—with the added capability of enhancing and clarifying the action through the use of soundscapes, sound effects, and music. The characters and the drama take on a life that is immediate and present. But this necessarily requires more than merely condensing the novel and eliminating the “he said” and “she said” as a simple expedient for allowing the parts to be spoken by actors. It requires rethinking the work according to the requirements of the genre (drama) and the medium (radio or television) in which the adaptation is to appear.

There is a dialectic tension between the requirements imposed by

a work of fiction in its own right and the requirements imposed by the medium. When this dialectic tension is approached from a slavish loyalty to the text that overburdens the medium with untransformed fictional material that it is ill-equipped to handle, the result is wooden drama. When it is approached from an essential loyalty to the medium that regards the text and its literary integrity as raw material—a mere starting point—the result is distortion. The dramatist's function most closely corresponds to that of a midwife delivering the story, not that of either a mother giving birth to it or a mortician embalming it.

This responsibility of the dramatist is not always adequately understood. In his widely used text, *Screenplay: The Foundations of Screenwriting* (Dell Publishing Co., 1984), Syd Field remarks: “An adaptation must be viewed as an original screenplay. It only starts from the novel, book, play, article, or song. This is source material, the starting point. Nothing more. When you adapt a novel, you are not obligated to remain faithful to the original material.”

But when fidelity to the original material is not a concern, the result is an independent media play based on or inspired by the original, not an adaptation of it. When such work passes for adaptation and the adap-

tation becomes widely known or influential, it may result in many people feeling persuaded that they “know” the original work from having experienced an adaptation. Consequently, the place of the original in cultural life is distorted. It is a difficulty that predates media: Some eighteenth-century stage adaptations of *King Lear* ended with Lear and Cordelia, still living, reconciled—thereby depriving audiences of the terrible tragic force of that play.

*Uncle Tom's Cabin* has become a difficult book to discuss in our racially sensitive time with its chief character an image of cruel racial stereotyping and degradation. But the difficulty in seeing Tom clearly, I am persuaded, does not derive from Harriet Beecher Stowe's radical delineation of a powerful Christ-like black man who uses what we would now call non-violent civil disobedience to break Simon Legree's power and free slaves. Rather, it derives from nineteenth-century popular adaptations of the novel into a stage play that turned Tom into a meek and ineffectual capitulator so as to illustrate the harm done by slavery to gentle and helpless folk. Well-motivated as these adaptations might have been, they have resulted in an inaccurate perception of the character of Tom from which he has not yet recovered.

Adaptation is not only a matter of translation or midwifery from one medium to another, it is also a form of interpretation; and the act of interpretation implicit in dramatization has social consequences. In creating adaptations of nineteenth-century American fiction for the WEB, the issue of adaptation was an aspect of our work over which we took great pains. We coped with the problem by employing literary scholars who were also skilled creative writers as dramatists. In dramatizing Herman Melville's *Billy Budd*, for example, Marvin Mandell had to address the complex critical question of whether Captain Vere was right in putting his own sentiments aside and persuading the drumhead court to execute Billy or whether he was an excessively rigid authoritarian. Mandell adopted the strategy of having the tale recounted by the lieutenant who had first impressed Billy into military service and who, of course, sat as a member of the court. This permitted concision (for drama) of



Vere's excessively lengthy monologues to the court and, at the same time, allowed the lieutenant to use Melville's comments concerning them. Because it was essential to Billy's character that he be virtually nonverbal even in the aural medium of radio whose chief tool for drama is words, the narrative strategy also permitted Melville's essential descriptions of Billy and his behavior. Mandell also developed emotional sympathy for the "handsome sailor" (unseen on radio) by establishing a musical theme to accompany him and indicate his presence, which the composer turned into an ethereal flute line.

Marvin Mandell's adaptation of *Billy Budd* illustrates how what is lost in the conversion of prose to drama can be recreated in dramatic form through an imaginative use of the unique characteristics of the medium. Radio, for example, has a unique ability to present the interior processes of the mind itself in dramatic form—a potential explored magnificently by Samuel Beckett in such radio plays as *All That Fall*, *Embers*, and *Cascando*.

In dramatizing Stephen Crane's *The Open Boat*, Jordan Pecile centered the action inside the mind of the chief character, the reporter. This provided an opportunity to preserve, in dramatic form, much of Crane's description of the sea, the moods of the characters, and the philosophical speculations on man, nature, and fate that were occasioned by the ordeal of having been marooned at sea in a small lifeboat.

Radio also has at its disposal the full panoply of sounds and sound effects to set scenes, contribute to the action, and evoke mental images in the mind of the listener. Sound effects can be used on a grand scale to create epic action in the mind of the listener—sometimes more vividly, and certainly more cheaply—than elaborate stunt shots in film. In our production of *The Open Boat*, we embedded the interior perspective in the continuous, ominous, heave of the waves and the ever more weary clunk, clunk of the oars that keep the boat from capsizing. To synchronize the rhythms of the breath while speaking and rowing at the same time, we dragged a boat into the studios, and, yes, the actors actually rowed while speaking their

lines with the sound of the sea coming to them on headphones so that they had to speak above the roar of the waves.

Not everything need always be so dramatic. Radio works impressionistically as well. The listener will fill in the full scene from a few well-placed suggestive sounds. A few teacups, spoons, and water poured from a teapot evoked the genteel parlor of the Widow Douglas in *Huck Finn*, and the March's living room in *Little Women*. The lush, continuous, and endlessly varied sound of the river throughout much of *Huck Finn* poignantly conveyed the sense of its eternal, peaceful, and sometimes angry presence. Twain's exquisite descriptions became instructions for realizing the soundscape of the drama.

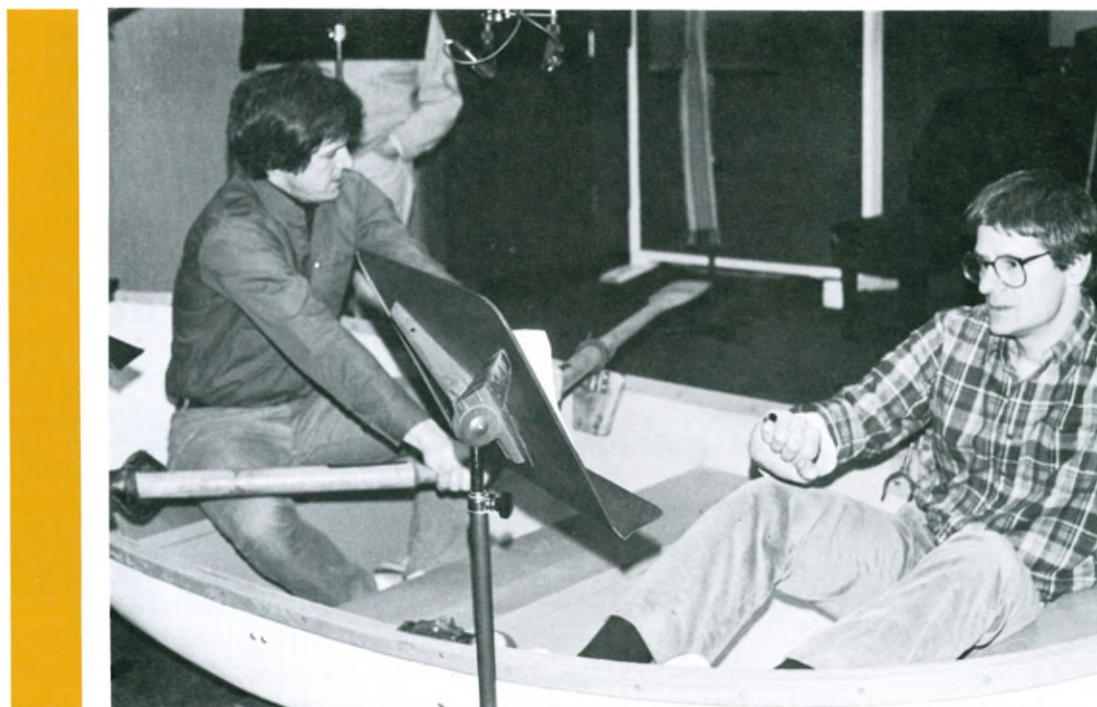
In this respect, Twain was not unique. As we worked our way through the dozens of authors and stories that were ultimately included in the series, I was astonished and delighted to discover how richly they imagined with the ear as well as with the eye. For me it opened up a whole new dimension of appreciation—one to which I had been deaf when I encountered these works as a student and which I was determined to use the unique powers of radio to illuminate.

As Hawthorne's young Goodman Brown proceeds deeper and deeper into the forest to his midnight encounter, the text reads:

Aloft in the air, as if from the depths of the cloud, came a confused and doubtful sound of voices. Once the listener fancied that he could distinguish the accents of towns-people of his own, men and women, both pious and ungodly, many of whom he had met at the communion table, and he had seen others rioting at the tavern. The next moment, so indistinct were the sounds, he doubted whether he heard aught but the murmur of the old forest, whispering without a wind. Then came a stronger swell of those familiar tones, heard daily in the sunshine at Salem village, but never until now heard from a cloud of night. There was one voice of a young woman, uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which, perhaps, it would grieve her to obtain; and all the unseen multitude, both saints and sinners, seemed to encourage her onward.

And at the climax of the story: "The whole forest was peopled with frightful sounds—the creaking of the trees, the howling of wild beasts, and the yell of Indians; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveler, as if all Nature were laughing him to scorn."

These passages went unaltered into the script, not as dialogue or narration, but as sound-effects instructions. More than any other medium, the radio could lift them off of the page and give them a life that they had not had before. ♪



To achieve verisimilitude in acting and sound effects for Stephen Crane's "The Open Boat," actors read their lines while rowing a boat in the recording studio.

Courtesy of WGBH



# ISAAC IN AMERICA

BY JAMES DAVID BESSER

**T**HE STORIES OF Isaac Bashevis Singer are filled with ghosts. To the Nobel Prize-winning author, imps, dybbuks, and spirits of an infinite variety are part of the fabric of life, not relics of a more primitive time. This ghostly imagery is also bound up in the haunted language of Singer's writing; for Yiddish, the mother tongue of Hitler's victims, is the voice of a culture all but wiped out in the Nazi death camps.

In his richly textured fiction, Singer evokes for readers this vanished world, suspended between the cafés of Warsaw and the park benches of Coney Island. And Singer himself—irascible, funny, and creative—is evoked with warmth and clarity in the documentary film by Amram Nowak, *Isaac in America*, which has received support from NEH.

*James David Besser is a freelance writer in Washington, D.C.*

The seeds for *Isaac* were planted more than a decade ago. Nowak, together with his partner and wife Manya Starr and producer Kirk Simon, realized that although Singer's stories were being published in popular magazines like the *New Yorker*, his idiosyncratic fiction had never been presented on television. Previous attempts by other filmmakers to adapt Singer's work for theatrical film audiences had not been successful. A film adaptation of Singer's complex novel, *The Magician of Lublin*, was a critical and box-office disaster. The Barbra Streisand musical based on Singer's classic *Yentl the Yeshiva Boy* received a mixed reception. Nowak was certain he could do more to capture Singer's unique voice on film.

Nowak, who speaks Yiddish, was attracted by the folkloric quality of Singer's literature. The stories are complex and multi-layered, but each has the narrative texture of the oral

tradition. "I felt a tremendous resonance in his materials that I wanted to explore," Nowak says. "And there is the profound vein of mysticism that is very much in tune with my own feelings."

The project began with \$25,000 in seed money from NEH. Nowak and Starr worked with a panel of scholars, including several prominent experts in Jewish studies who helped to clarify Singer's pivotal role in portraying a world that no longer exists.

"Originally, we planned to produce six stories," Nowak says. "We planned to use Singer himself as a kind of Yiddish Alistair Cooke; the stories would be fully dramatized against the backdrop of his commentary. We decided to concentrate on Singer's New York stories, which are his most autobiographical."

Although the first production, *The Cafeteria*, was highly acclaimed, Nowak and Starr realized that a series of six was financially infeasible. But the problem was more than money. In adapting *The Cafeteria* for the small screen, they began to understand why the qualities that make Singer unique as a writer also make his stories exceptionally difficult to film.

Singer's stories revolve around characters whose turmoil is primarily intellectual: a professor who struggles with his desire to live out the ideals of Spinoza, a Talmud prodigy who plunges into the treacherous waters of the metaphysical. Brooding and internal conflict are qualities that do not come across well in a medium that depends on action and dialogue.

The second story in the projected series posed an even greater challenge. *A Day in Coney Island* describes a few hours in the life of a young Yiddish writer who has fled from the looming tragedy in Europe. He is uncertain he will be permitted to stay in the United States, and his



Isaac Bashevis Singer in front of the old Sterling Cafeteria, the model for "The Cafeteria." During the dramatization of the story in 1986, removal of a restaurant sign for new construction revealed the old cafeteria sign. Singer, who had forgotten the location of the original cafeteria, saw this revelation as another mystical aspect of reality.





Now in his eighties, Singer is the world's foremost Yiddish author. He considers himself to be a storyteller and writes about characters whose turmoil is primarily intellectual.

only source of income is the money he receives for the literary sketches he writes for a Yiddish newspaper. He is constantly disappointed in himself—not because of any gross indiscretions, but because of his failure to live up to the standards demanded by his philosophy.

As raw material for a television production, Nowak realized, the story was limiting. "At the same time, I was beginning to understand that Singer himself was very little known, except through his stories. And I felt this was a real loss."

The result was a hybrid—a documentary about Singer and his work, fleshed out with a scaled-back adaptation of the autobiographical short story. The film integrates glimpses of Singer as he is today—working with his translator, speaking before various groups, visiting landmarks from his past—with the shell of the short story, which evokes Singer as he was in 1935.

"We did not want critics, talking heads, or people describing what a great writer Singer is," Starr says. "We wanted Singer to talk about himself and for the story to amplify that in a way that pure narration could not. By incorporating the story, we wanted to give the audience an inkling of the quality of his writing."

This formula posed some difficult challenges. "We had to decide such basic questions as whether to use actors and dialogue in the story segments," Nowak said. "We finally decided against actors because the story—like so many other Singer stories—was written in a highly narrative style. We didn't want to lose that flavor."

In the final production, the dramatized sequences were filmed from the narrator's point of view as if the camera represented his field of vision. A variety of visual devices suggested action in the absence of actors. Props became critical; a half-eaten roll, a steaming cup of coffee, a curtain blowing in the breeze, all were used to convey a sense of activity.

It took nine months to edit this cinematic tapestry into a seamless whole. The result is a film that glides between fact and fiction, present and past. Isaac Bashevis Singer, now in his eighties, is evoked in all his wonderful complexity. In the documentary segments, he displays his still-active sense of humor: "We MUST believe in free will," he says in response to a question. "We have no choice." He describes his feeling of loss over the demise of the world that his stories document: "That all these people would die out and I

would be one of the last never occurred to me." And he talks about his writing: "There is no message in what I am writing. You will read it and create your own message. I don't have to do EVERYTHING for you."

From Nowak's point of view, *Isaac in America* has been a rousing success. The film was premiered at the prestigious New York Film Festival in 1987 and was selected from a field of more than 400 documentaries for an Academy Award nomination that same year. The film was also selected as the premier presentation of the second year of PBS's *American Masters* series of biographies of artists.

"Singer is a particularist," Nowak says. "He writes about his own world. But he has deep insights into human nature, and he can express them with extraordinary power."

"Of course," adds Starr, "Singer thinks of himself primarily as a storyteller. And when people all over the world watch our film, they say, 'We know these stories.'"

For *"Isaac in America,"* Amram Nowak received \$190,000 in outright funds from the Humanities Projects in Media Program of the Division of General Programs in 1982.



# The (Not-so) Magnificent Ambersons

BY CAROLINE TAYLOR

AS WITH A written work, film editing treads a fine line. The deletion of extraneous and repetitious material, the rearrangement of the order in which certain events occur, and other editorial techniques can either enhance the quality and impact of the original or ruin it. The two most famous examples of films that were allegedly "butchered" in the editing process are *Greed* (1924), Erich von Stroheim's legendary nine-hour epic based on Frank Norris's *McTeague*, and Orson Welles's *The Magnificent Ambersons* (1942).

"Legend has it that both *Greed* and *Ambersons* are clear and simple cases of crass commercialism overriding artistic prerogatives," says Robert Carringer, professor of English and film at the University of Illinois at Urbana-Champaign. "The studios took the work out of the hands of the artists, totally recut it without any input from them, and released it in a form that did not accord with, and even went contrary to, the authors' intentions." In the course of preparing a one-volume scholarly edition of the original uncut *Ambersons* with NEH support, Carringer has come to have reservations about parts of the legend. "I now believe there were serious problems with the original version of the film, which was first previewed in Pomona on March 17, 1942."

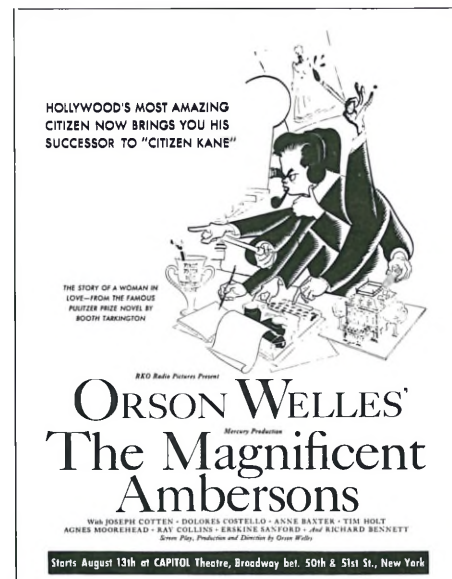
The audience became restless. There were shouts, laughter, and jokes. Many viewers walked out. Of

more than 150 responses filled out at the end of the film, three-fourths were negative. The film was long and drawn out. It was too slow. There was very little action, and no definite climax.

Was one of film's greatest masterpieces butchered, or did it really need drastic surgery? The purpose of Carringer's edition is to present readers with enough information from as many sources as possible so that they can make up their own minds about the *Ambersons* legend.

Based on Booth Tarkington's novel of the same name, the film traces the decline of the once proud Amberson family, who rule a Midwest town (modeled on Tarkington's Indianapolis). The film delineates the shift from agrarian to technological society that was occurring around the turn of the century. As the Ambersons' feudal, agrarian power wanes, the power of automobile manufacturer Eugene Morgan, who represents the twentieth century, increases. By the end of the novel, the two families—Ambersons and Morgans—have changed places.

"The two plots intersect with the mother in the Ambersons family and the father in the Morgan family," says Carringer. "Eugene as a young man was in love with Isabel Amberson. Although the two have always loved one another, she marries someone else." Twenty years later, the widower Morgan returns with a nineteen-year-old daughter, Lucy, and renews his courtship of Isabel, who has recently become a widow. Isabel's son George violently opposes their marriage and takes his



All photos by RKO Pictures

In an unusual move for the time, RKO promoted *The Magnificent Ambersons* on its controversial director's reputation. This New Yorker ad touts Welles's multiple talents.

mother abroad, where she falls terminally ill. Shortly after their return, she dies. Naturally, George and Lucy's developing romance was disrupted by the trouble between George and Eugene. Toward the end of the novel, George is struck by an automobile and hospitalized, and all are reconciled.

The movie does not end with such finality, says Carringer. Instead of showing the reconciliation, Welles only reveals it obliquely in a conversation between Eugene Morgan and George's maiden aunt. "Orson," actor Joseph Cotten is reported to have said, "this may be good Chekhov, but I'm not sure it's what *this* story needs."

After a second problematic preview in Pasadena on March 19, studio head George Schaefer decided that the film needed radical surgery. Welles was out of the country making a film, cosponsored by RKO and the State Department as part of an overall program to promote hemispheric relations. In Carringer's opinion, the only person who could do the massive restructuring necessary to salvage the film in anything close to its original conception was

Caroline Taylor is the editor of *Humanities*.



Welles. To bring him back probably would have meant abandoning the South American project on which several hundred thousand dollars had already been spent. *Ambersons* itself was over budget, costing more than \$1 million compared to an estimate of \$800,000, and the studio had to cut its losses. Robert Wise, the film's editor who had assembled the preview version according to Welles's instructions and who knew the film better than anyone else, next to Welles, was brought in and told, "Cut it in releasable form."

Wise and Joseph Cotten, who played Eugene Morgan in the film, proposed a scheme to Welles for recutting the picture. Welles's response was that he could not see the "remotest sense in any single suggested cut." Then he suggested shooting insert footage showing all the characters living happily ever after. Later, he began sending telegrams running thirty and forty pages in length with suggestions for changes in the editing.

But by this time, explains Carringer, Wise had already been given orders to recut the film along with absolute discretion to exercise his own judgment. "Wise has told me that he accommodated Welles's wishes wherever he could," says Carringer, "but he made the final decisions himself."

Wise removed more than fifty minutes, and he and others reshot



With a three-dimensional model on the table beside him and research photographs on the wall, Orson Welles examines blueprints for the Amberson mansion.



Actor Tim Holt, as George, posed for his Lucy fantasy scene (see script at right). In the completed film, Lucy's image would have been superimposed by special effects on the right side of the frame. George's unpleasant character evoked intense hostility in preview audiences, which may be why this scene was cut.

AMBERSON MANSION—VERANDA—George sitting up on steps at left FG looking off thoughtfully—Music heard—Vision of Lucy comes on at right—Kneeling—Holds out her hands to him—She talks—Pleadingly—Music heard—

- LUCY George, you must forgive me! Papa was utterly wrong! I have told him so, and the truth is that I have come rather to dislike him as you do, and as you always have, in your heart of hearts.
- GEORGE Lucy, are you sure you understand me? You say you understand me, but are you sure?
- LUCY Oh, so sure! I shall never listen to Father's opinions again. I do not even care if I never see him again!
- GEORGE Then I pardon you.

Her vision exits—He leans back—



Sent AIR MAIL  
SPECIAL DELIVERY  
Marked PERSONAL-CONFIDENTIAL  
March 21, 1942.

Mr. Orson Welles  
c/o Copacabana Palace  
Rio de Janeiro, Brazil

Dear Orson:

I did not want to cable you with respect to *THE MAGNIFICENT AMBERSONS* as indicated in your cable of the 16th, only because I wanted to write you under confidential cover.

Of course, when you ask me for my reaction, I know you want it straight, and though it is difficult to write you this way, you should hear from me.

Never in all my experience in the industry have I taken so much punishment or suffered as I did at the *Pasadena* preview. In my 23 years in the business, I have never been present in a theatre where the audience acted in such a manner. They laughed at the wrong places, talked at the picture, kidded it, and did everything that you can possibly imagine.

I don't have to tell you how I suffered, especially in the realization that we have over \$1,000,000 tied up. It was just like getting one sock in the jaw after another for over two hours.

The picture was too slow, heavy, and topped off with scum music, never did register. It started off well, but just went to pieces.

I am sending you copies of all the preview cards received to date. They speak for themselves and do not tell the whole story because only a small percentage of people make out cards. I quoted many of these present and they all seemed to feel that the party who made the picture was trying to be "arty," was out for camera angles, lights and shadows, and as a matter of fact, one remarked that "the man who made that picture was camera crazy." Mind you, these are not my opinions - I am giving them to you just as I received them.

The punishment was not sufficient, and as I believed in the picture more than the people did, I hired myself to *Pasadena* again last night, feeling sure that we would get a better reaction. We did, but not, of course, in its entirety. There were many spots where we got the same reaction as we did in *Pasadena*. I think cutting

-2-

will help considerably, but there is no doubt in my mind but what the people at *Pasadena* also thought it was slow and heavy. The scum musical score does not help.

While, of course, the reaction at *Pasadena* was better than *Pasadena*, we still have a problem. In *Pasadena* we played to the younger element. It is the younger element who contribute the biggest part of the revenues. If you cannot satisfy that group, you just cannot bail yourself out with a \$1,000,000 investment - all of which, Orson, is very disturbing to say the least.

In all our initial discussions, you stressed low costs, making pictures at \$500,000 to \$600,000, and on our first two pictures, we have an investment of \$2,000,000. We will not make a dollar on *CITIZEN KANE* and present indications are that we will not break even. The final results on *AMBERSONS* is still to be told, but it looks "red."

All of which again reminds me of only one thing - that we must have a "heart to heart" talk. Orson Welles has got to do something commercial. We have got to get away from "arty" pictures and get back to earth. Educating the people is expensive, and your next picture must be made for the box-office.

God knows you have all the talent and the ability for writing, producing, directing -- everything in *CITIZEN KANE* and *AMBERSONS* confirms that. We should apply all that talent and effort in the right direction and make a picture on which "we can get well."

That's the story, Orson, and I feel very miserable to have to write you this.

By very best as always.

Sincerely yours,

G. J. Schaefer

After the disastrous preview showings of *The Magnificent Ambersons*, RKO studio head George Schaefer sent this confidential letter to Welles in Rio de Janeiro.

several scenes. The film was then condensed to 88 minutes and previewed at Long Beach in June. This time it was not as objectionable to audiences, Carringer reports. "There weren't these wild catcalls or angry reactions, although if you watch it in its present form, it's just a mess in the second half. In effect, Wise took the last forty minutes and moved most of it to an earlier part and inserted it. There's no rhyme or reason for the succession of scenes. Although the first thirty minutes were untouched except for some excess footage, there is a point at which the continuity ceases to make any sense at all.

"You can spot places where scenes were inserted. And great chunks of rather gloomy and depressing material dealing specifically with the decline of the Ambersons were removed. Taking out these scenes left huge gaps"—gaps that Carringer had to restore in written form in his reconstruction of the original.

No footage remains of the original uncut version. The only complete surviving record of it is the cutting continuity, a verbal transcription of what appears on the screen that is prepared by editorial assistants

whenever a film is completed and ready for release. "The cutting continuity is an internal studio document intended strictly for technical purposes," Carringer explains. It is the studio's official written facsimile of the film and is used for, among other things, copyright registration.

Within the cutting continuity, in some form or another, are the 88 minutes that appear on the recut version. Carringer also had access to the 88-minute film. "My problem in working with the cutting continuity," he says, "is that the transcriptions convey none of the film's aesthetic qualities. You have a rather shorthand rendition, full of errors. For example, one scene will be described as 'man in left background. Autos pass. Noise of autos heard.'"

In preparing scholarly editions, however, one must attempt to remain as true to the original as possible. Carringer had to create his own editorial guidelines, which are explained in a statement of textual principles preceding the main text of the edition. "I developed a set of principles by which I could restore the aesthetic qualities of the film that are missing from the cutting continuity."

For the 88 minutes that do survive, Carringer changed any outright inaccuracies in the cutting continuity. If a description in the cutting continuity was ambiguous, he clarified it. He also attempted to make the descriptions more comprehensive of the contents that appear on the screen. Finally, Carringer added any stylistic descriptions that were missing from the cutting continuity.

The scene in which Eugene and Lucy Morgan enter the Amberson mansion and Eugene sees Isabel for the first time in twenty years is an example. The cutting continuity for this scene gives its usual sparse notes, totally ignoring the fact that the shot is one of the most magnificent in the film. "The camera is 200 feet away as Eugene and Lucy first enter the mansion. Isabel hasn't seen Eugene yet. The camera slowly moves in that direction. In those 200 feet as the camera advances, other things happen; people cross the line of vision, different people talk. The stylistic effect is Eugene staring at Isabel. Finally, as the camera comes close, she turns and sees him for the first time, and they exchange a look of love."

In supplying missing material, Carringer was careful to follow the verbal conventions and idiom of 1942 studio practices so that there would be no break between the surviving parts and those that are missing. At the same time, he was breaking new ground.

"Textual scholarship is a relatively new craft in film studies," Carringer points out. "We are just beginning to ask in scholarly terms about the state, accuracy, and propriety of editions. All kinds of problems, some similar to those I have just recounted, must be solved.

"There have been dozens of major films that were cut as mercilessly as *Ambersons*, and the process continues to this very day. For scholarly editions, what is the correct text? How do you get at it? If it doesn't exist, how do you reconstruct it?"

Carringer also cites another problem unique to film studies. The aspect ratio (length in relation to width) of a film is destroyed when it is shown on television. "The standard aspect ratio," he says, "is 1.33:1. Most films today are shot with an aspect ratio of 1.85:1. Some (primarily Cinemascope) are shot at 2.65:1. But



when these are put on videotape or shown on television, you get less than 133:1, no matter what the original aspect ratio was."

The edition is currently slated for publication by the University of California Press sometime in 1989. Plans call for the heart of the edition to be presented on facing pages. On the left-hand page will be the 131-minute cutting continuity containing a series of symbols indicating various changes. On the right-hand page will be annotations explaining the changes, alternate versions, and still photographs from deleted scenes or, where no stills exist, artists' drawings of the scenes.

For those sections in which no scenes were changed, the right-hand page will contain essays on visual style and cinematic practices and reprinted accounts of people who were actually on the set while the scene was being shot.

An appendix of historical documents centering around the correspondence between Hollywood and Welles about the recutting of the film includes a lengthy wire about the previews from Jack Moss, Welles's official representative in Hollywood, and a five-page letter from Wise to Welles, detailing the audience's reactions to each scene.

Carringer also plans to include an essay about the house that Orson built—a detailed visual essay of the history of the *Ambersons* set. "This set was incredibly complex," he explains. "The usual practice then was to build partial, three-sided sets for individual scenes and move the camera from one to the other. Welles had the entire interior mansion built, even including rooms that he didn't use. On the third-floor ballroom set, the camera could capture incredibly busy shots of 200 or more feet in depth. Tracking shots would allow the audience to see not only the




A wide-angle camera view of the dim, cavernous hall of the Amberson mansion shows Jack bringing Isabel the news that George has turned Eugene away.

usual couples dancing but also people talking on the second-floor landing or leaning over the third-floor balcony. "One great beauty of this film—a principal reason it is considered a classic—is its sense of realism in recreating the effect of physical totality and scope, especially in the interior settings."

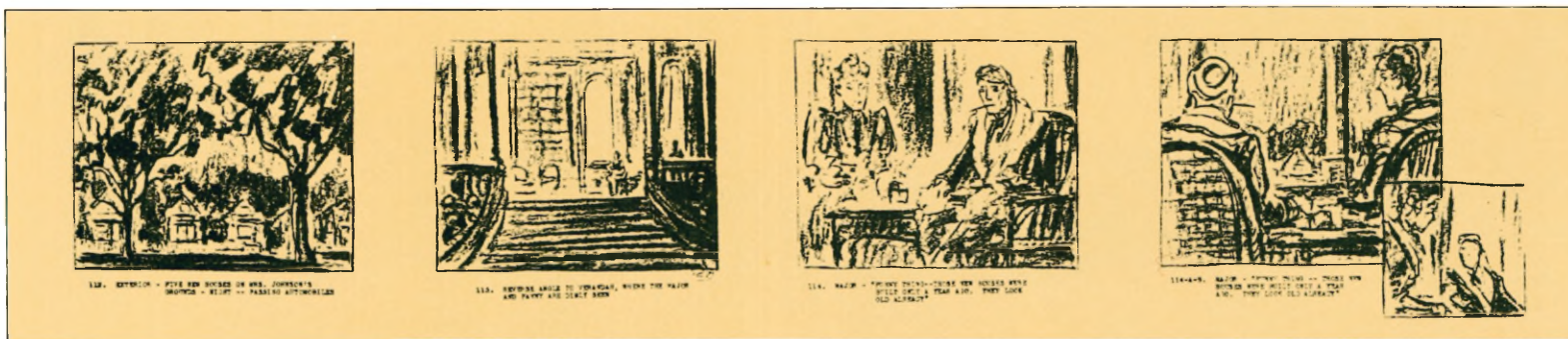
The most controversial feature of the edition is an essay that Carringer is tentatively titling "Oedipus in Indianapolis." In eighteen years of research on Orson Welles, Carringer has developed a theory that Welles's problems with *The Magnificent Ambersons* may stem from problems with the subject matter itself.

"Welles himself had a troublesome, even traumatic childhood," points out Carringer. "He could not resolve the familial conflicts in *Ambersons* because they related to conflicts in his own childhood that he had never re-

solved." Welles usually appeared in his own pictures. "He didn't appear in this picture," says Carringer, "and he didn't write a reconciliation at the end because he couldn't."

Based on the 88-minute version that survives, Carringer concludes, "What we had (in the original uncut version) was a film of unprecedented visual artistry and mastery of film-making techniques. We had strokes of genius, fragments of genius, but I have come to doubt that we had that accomplished masterpiece about which history has created the legend." 

To reconstruct the script of Orson Welles's original uncut version of *The Magnificent Ambersons*, Robert Carringer was awarded \$33,443 in outright funds from the Texts category of the Division of Research Programs in 1986.



Artist's sketches of a deleted scene show Fanny and the major, on the Amberson veranda, observing how the neighborhood is changing.





Courtesy of Paramount Pictures Corporation

*Cecil B. DeMille with his editor, Anne Bauchens, and cameramen Karl Struss, Alvin Wyckoff, and Peverell Marley. DeMille attempted to create a film director's persona with jodhpurs and boots.*





# CECIL B. DEMILLE

## before the Spectacle

BY ELIZABETH J. SHERMAN

**T**URN ON THE television around Easter and at least one station will be airing Cecil B. DeMille's *The Ten Commandments*," says SUNY-Brockport film historian Sumiko Higashi. "Despite his later reputation for commercial schlock, DeMille's early silent films, produced in the 'teens, were artistic expressions of some of America's most urgent social concerns. Immigration to this country peaked during those years, and DeMille's stories of ethnic, class, and sexual conflict appealed to the public during an era of progressive reform. Critics also reacted favorably to his early films and described them as dramatic, imaginative, and technically superior."

With an NEH summer stipend in 1986, Higashi examined personal papers, correspondence, film scripts, trade journals, scrapbooks, and newspaper and magazine clippings to document a period in DeMille's career—after the legitimate stage and before the formula spectacles—when the man whose posing set the tone for acting and dressing like a director was noted for serious and artistic films.

"DeMille was one of the most popular and commercially successful filmmakers ever," says Higashi, "yet all but his biblical spectacles have faded from memory. With respect to visual style, the historical epics have a dated look. His films are not featured in revival houses or, with the exception of *The Cheat*, included in the canon of works studied in film courses.

"After the early twenties, DeMille's work became formulaic. The films usually made money and even set records at the box office, but they ceased to be interesting except to film buffs with a contemporary camp sensibility."

DeMille's involvement with theater began in childhood. Both his father and his brother William were well-known playwrights associated with Broadway producer David Belasco. His mother was a theatrical agent who represented authors. Young Cecil, dressed in a velvet suit with high-buttoned, yellow velvet gaiters and long yellow curls, looked the picture of Lord Fauntleroy. Having sat through countless Victorian melodramas backstage, DeMille conceived a lifelong passion for elaborate sets and sensational plots.

After studying at the Academy of Dramatic Arts in New York, DeMille began his career as an actor. Several years on the boards yielded a meager living, so he became the manager of his mother's theatrical agency. Following in the family tradition, he also coauthored a number of plays with his more famous brother William, including *The Stampede* and *The Royal Mounted*.

In 1913 DeMille was thirty-two, unsuccessful, and nearly broke. Jesse L. Lasky, a vaudeville producer, and his brother-in-law Samuel Goldfish (later Goldwyn) had lost most of their money in a failed replica of the Folies Bergères. Undaunted, the three decided to pool what little capital they had left in an even riskier venture—film. Lasky, Goldfish, DeMille, and Arthur Friend, a fourth partner, formed the Jesse L. Lasky Feature Play Company (named after Lasky, who was best known) to produce feature-length films.

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*Elizabeth J. Sherman is an editor and freelance writer in the Washington, D.C., area.*





George Eastman House



In *The Cheat*, Sessue Hayakawa (left) writes a check to help Fannie Ward avoid a ruinous disclosure that she has gambled away club funds. She promises to pay "the price." Right, Ward avenges herself after she reneges on her bargain and is branded by Hayakawa.



Courtesy of Museum of Modern Art, Film Still Archive

Opera singer Geraldine Farrar as an Aztec princess in *The Woman God Forgot* (1917). Farrar starred in six DeMille films.

A convenient and inexpensive medium of entertainment that was shown in dirty and poorly ventilated storefront theaters, film appealed to the working class. The respectable middle class attended more costly vaudeville and legitimate stage performances at fashionable theaters. Intellectuals like DeMille's brother William were condescending about motion pictures. William was horrified at the thought of Cecil abandoning the legitimate stage in New York for Hollywood film productions. But the Lasky Company founders, like Adolph Zukor (with whom they would later carry out a merger that became known as Paramount), were gamblers. Convinced that they could attract middle-class patrons with well-made films of feature length (five reels as opposed to the standard one or two reels), shown in comfortable theaters, they began production.

Once in Hollywood, DeMille set up a studio in a barn that is today preserved in Los Angeles as a site of early filmmaking. DeMille brought to the industry an ability to recognize a good story, attention to detail, and the courage to think big. The Lasky Company's first production, a western called *The Squaw Man*, became an instant hit and was hailed by the critics as an example of superior filmmaking.

Almost from the beginning, critics raved about "Lasky lighting" and the "Lasky look," a reference to the use of modeled and high-contrast lighting to achieve dramatic effects. Director DeMille had assembled a first-rate crew, including cameraman Alvin Wyckoff and David Belasco's art director, Wilfred Buckland. At first DeMille edited his own film, but in the 'teens he established a long and fruitful relationship with cutter Anne Bauchens. Also notable among his staff was scenarist Jeanie Macpherson.

According to Higashi, part of the Lasky Company's strategy to legitimize film for middle-class consumption involved featuring Broadway stage stars as players. Lasky's real coup, she says, was the signing of Metropolitan opera diva Geraldine Farrar to appear in pictures directed by DeMille. Farrar's first release, a cinematic version of *Carmen*, was hailed as an important event in the evolution of motion pictures in 1915. Farrar went on to star in a number of films, including DeMille's first spectacular epic, *Joan the Woman*, a rendering of Joan of Arc intended to stir pro-French sentiment during World War I.

DeMille attained recognition from the beginning of his career as a director who made superior films for middle-class consumption. "He managed to combine sex and racial prejudice into a kind of racy racism," says Higashi, "and this catapulted him into the front rank of film directors."

In 1915 he achieved international acclaim on the release of *The Cheat*, a film in which a socialite who has lost club funds in a stock market gamble accepts \$10,000 from a Japanese merchant to avoid ruinous disclosure. She agrees to "pay the price," but in a scene that electrified the public and critics alike, the merchant seizes the socialite and brands her with his trademark when she reneges.



A psychological bombshell, *The Cheat* won acclaim among French critics and solidified the reputation of the Lasky Company as a producer of first-rate feature films. And, for his remarkably subtle portrayal of the merchant in contrast with the exaggerated posturing traditional to melodrama, the Japanese actor Sessue Hayakawa became a star.

Although *The Cheat* is still widely recognized, "noteworthy silents such as *Kindling*, which realistically portrayed class division, tenement life, and lack of opportunity for the poor, are ignored by today's film scholars," Higashi says. "DeMille's early films deal with social issues about class and ethnic distinctions with sensitivity as well as ambivalence." *Chimmie Fadden Out West* and *The Heart of Nora Flynn* depict lower-class Irish in a favorable light compared with the established rich. *Rose of the Rancho* and *Girl of the Golden West* (the David Belasco play that became the basis for Puccini's opera) are positive portrayals of Spanish-speaking Americans.

"Although he was a pioneer in a revolutionary new medium," notes Higashi, "DeMille remained influenced by the theatrical tradition of nineteenth-century melodrama, specifically its emphasis on spectacle for the purposes of didacticism. Straddling the Victorian Age and the modernism of the twentieth century, he disseminated the values of a consumer culture within the moralizing framework familiar to audiences whom he came to know during innumerable tours of the country as an actor."

DeMille's indebtedness to Victorian spectacle and melodrama was particularly evident in his visual style which, Higashi explains, emphasized "a rigorous frontality and shallow organization of space, minimal camera movement, and placement of actors in the foreground against a backdrop that was often spectacular. Praised in the early silent era as artistically superior, DeMille's visual style later became subject to ridicule as it seemed imperious to decades of innovation in cinematic technique."

By the late 'teens, DeMille moved from films dealing with social issues to pictures that portrayed the stylish and ostentatious consumption of high society. *Male and Female*, *Don't Change Your Husband*, and *The Affairs of Anatol* glamorized everything from fashion and furniture to modern plumbing. Gloria Swanson, sighted by DeMille in a Mack Sennett comedy, starred in these films. "She became a clothes horse both on and off screen," Higashi adds.

During the twenties, a growing middle class with some disposable income and leisure time was being schooled by film to define individuality and well-being in terms of material possessions, Higashi points out. Entertainments designed for an increasingly consumer-oriented society, DeMille's Jazz Age films legitimized conspicuous consumption. He had discovered the formula that would produce one box-office smash after another in the form of society spectacles and biblical epics.

During the sound era, DeMille concentrated on the production of historical extravaganzas (*Cleopatra*, 1934), sagas of the American West (*The Plainsman*, 1937, and *Union Pacific*, 1939), and biblical spectacles (*Samson and Delilah*, 1949, and the second *Ten Commandments*, 1956—the first appeared in 1923).

Among the first to cultivate a persona as a film director, DeMille successfully made the spectacle his trademark. Higashi points to "a point of confluence that existed between his own extravagant fantasies and those of his audience. DeMille shared with the masses a belief in the American system and a desire for upward mobility as manifested in consumerism and living on a grand scale," she says. "The famous cycle of sex comedies and melodramas was based on lavish displays of consumption that were essentially an expression of the increasing reification of human relations in a capitalistic society."

Beneath the spectacle and the pyrotechnics, Higashi found another Cecil B. DeMille. Far from the "cast of thousands," the man who directed *The Cheat* delved subtly into the forbidden realms of sex and race, seeking as much to provoke his audience as to entertain them. ♪

In 1986, for "Cecile B. DeMille: Fabricating Spectacle for a Consumer Culture," Sumiko Higashi received \$3,000 in outright funds from the Summer Stipends Program of the Division of Fellowships and Seminars.



Gloria Swanson in *Male and Female* (1919), wearing an extravagant costume in the film's Babylonian sequence.

Courtesy of Museum of Modern Art, Film Stills Archive



# POETRY ON VIDEO

BY LAWRENCE PITKETHLY

SOME CRITICS BELIEVE that poetry should not be visualized. They prefer to maintain a discrete distance from the television medium, arguing that the only way in which poetry should be performed is in the more traditional setting of the poetry reading. This conservative thinking has kept poetry off the television screen and has contributed to the decreasing influence of poetry as an art form in an increasingly visual culture. Of course, it would be gratifying if more poetry readings were televised, but the medium, preferring to see poetry as a marginal activity, has not opened its doors to poets.

## Poems in Performance

The television series *Voices and Visions* was conceived not to replace the activity of writing or of reading, but to draw attention to poetic literature. This thirteen-part series, supported by NEH, includes programs on the world and work of American poets Walt Whitman, Emily Dickinson, Ezra Pound, Robert Frost, Hart Crane, T.S. Eliot, Robert Lowell, William Carlos Williams, Elizabeth Bishop, Sylvia Plath, Marianne Moore, Wallace Stevens and Langston Hughes.

The series was first discussed in 1979 in conversations I had with poet Donald Hall and editor Jonathan Galassi. We approached a

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*Lawrence Pitkethly is executive producer of the Voices and Visions series. He also wrote and directed a number of the episodes.*

number of writers, including Robert Hass, Donald Davie, and Denise Levertov, and floated the idea of a television series that would try to bridge the gap between poetry and television—a series that would make full use of the resources of the medium to present the work of some of America's finest poets with the hope of encouraging viewers to go back and read the original works. One of the writers we contacted said most succinctly that we have a duty to use the principal medium of communication in our culture to extend poetry's readership.

*Voices and Visions* is a series of performance documentaries that mixes biography, criticism, history, and sequences of poems performed in a variety of visual contexts. There was no regular recipe for this mix although the ingredients were similar. Because each film team grappled with different sets of narrative questions, some films are more biographical than others (Plath and Hughes), some more stylistically innovative (Williams), some divided into sequences where a particular poet or critic carries his own section of the film (Frost), and some showing the poet as historian (Lowell).

The film on Ezra Pound, for example, concentrates on the interconnections between Pound's politics and his aesthetics by making as the central narrative his poetic responses to the approach, advent, and aftermath of the two world wars. Narrative, in fact, was always particularized in the series to allow each film to respond to the challenge of that writer's work. What emerged was a film essay where the principal interpretive

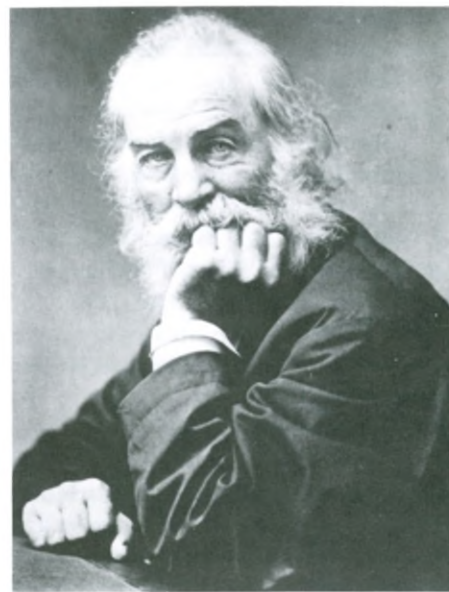
drive was carried by the interviews, but the narrative drive was in film sequences, whether in poems, archival montage, or contemporary photography.

We agreed to devise each program around nine or ten poems or sections of poems that might be representative of a particular writer's work. We then decided to interview, as far as possible, contemporary poets and critics who might have a strong affinity with that writer or, conversely, a strong antipathy. Finally, we agreed to find visually arresting ways of presenting the poetry sequences. We also decided to film manuscripts and texts to show different drafts of poems, emendations, revisions, and so forth. This was done to compensate for the popular image of the poet as spontaneous muse. Some of the films in which



Courtesy of the New York Center for Visual History

*Voices and Visions* director Richard Rogers sets up a shot for the program on William Carlos Williams.



Library of Congress

*One of the American poets portrayed in Voices and Visions is Walt Whitman (1819–1892).*



the manuscript sequences worked particularly well were the Whitman and Crane programs. Both poets liked to revise copiously. This approach was not so relevant for the Stevens program because he liked to compose his poems carefully in his head, much like a lawyer compiling a brief. That, at any rate, is the memory his daughter Holly has.

### Imagining the Text on Screen

It is one thing to have a vision, quite another to make it specific, to give it texture and shape. In setting directions, the clarifying energy of Helen Vendler, professor of English at Harvard and a program consultant, was crucial. She envisioned a series in which "viewers would come away from the programs having, of course, heard many great lines read aloud; but they would also have some idea of the historical, biographical, cultural, and philosophical stimuli of those lines, some idea of their Americanness, of their poetic originality, and of their place in a line of American artistic evolution from the eighteenth century to our day."

Vendler also argued that "each of the scripts should be responsible for conveying what poetry is and what poets do. This, and only this, makes our subjects interesting. Otherwise, they would only be stray cranks and suicides and doctors and insurance men of no interest at all to the world."

To examine the problems inherent in making a television series of this kind, the New York Center for Visual History convened a one-day conference during which we and a number of our consultants looked at several films and videotapes of poetry, including Ken Russell's extravagant and personal portraits of the Romantics, a new BBC documentary on Robert Lowell, a film on Emily Dickinson with Julie Harris, and Robert Squier's study of Faulkner.

During the conference, we also discussed poetry's inaccessibility for the television audience and what

was perceived to be the timidity of the filmmaker in front of the written text. We concluded that scholarly distortions in poetry films are caused most often by the filmmaker's reluctance to grapple with the complexities of language. We wanted to avoid this tendency in our series. Although none of us had read Octavio Paz's essay, "The Verbal Contract" (from *Convergences* 1987), his spirit hovered over our deliberations:

All the elements and forms of expression that appear in isolation in the history of poetry—speech and writing, recitative and calligraphy, choral poetry and the illuminated manuscript page; in short, the voice, the printed character, the visual image, the color—coexist in the modern communications media. For the first time in history, poets and their interpreters and collaborators—musicians, actors, graphic designers, illustrators, painters—have at their disposal a medium that is simultaneously spoken word and written sign, aural and visual image, in color or in black and white. . . . Unfortunately, the relations between poetry and the new media have not been explored.

### Searching for Documentation

Once the general principles of the series were set, the individual production teams and the research department at the New York Center for Visual History explored what was available to film and how extensively this needed to be documented. Film libraries were combed for any traces of actual footage of the poets. Some fragmentary footage was available of Pound in the Twenties, but nothing of the young Stevens or of Frost. In fact, it was only after we had completed our film on Hart Crane that a Crane scholar in Ohio discovered a short sequence of the poet himself.

This scarcity of film footage led us elsewhere in a search for photographs, recordings, letters, reminiscences by friends and acquaintances, and newspaper articles. And, of course, the geographical locations that figured strongly in the poet's spiritual itinerary could be filmed to establish the poet's connection.



Courtesy of the New York Center for Visual History



Columbia University

Above: Lawrence Pitkethly, director of Hart Crane, shooting the Brooklyn Bridge, and (below) Hart Crane (1899–1932) in Mexico, 1931. The Crane program featured different drafts and revisions of his poems.

### Realizing the Poet's Tone

The authentic mark of a poet is in the speaking voice: a way of speaking on the page that inevitably reaches back in tone to rhythmical patterns that a poet hears. In this respect, there is no substitute for hearing poets read their own work. Whatever we think of the poet as a reader, the performance tells us more about what the lines intend than any interpretation can possibly manage. There are people who disagree with this—who consider some poets to be bad readers. That may be



so, and many lines may be rendered much more appealingly by a fine actor or by another poet than by the original author. But the actor can never be wholly genuine; the actor can never realize the poet's tone, only an approximation of it.

For us, this central problem in filming *Voices and Visions* was compounded by the fact that most actors within the American system of dramatic training tend to read poetry for the meaning of the lines rather than for the metrics of the verse. The actor's verbal felicity—the tendency to take off into *what* is being said rather than *how* it is being said—distorts a poem often beyond recognition.

We directed our actors to forget their natural tendencies to emote and to think always of the complexities of the language in front of them. Jane Alexander reading Emily Dickinson, Blythe Danner reading Elizabeth Bishop, Dan Ziskie reading Hart Crane, Ellen Tobie reading Sylvia Plath, worked hard on their lines. In some instances, the actor would come in and look at the film in order to see how a particular poem fit into the narrative or to observe what a particular critic said



In researching the program on Emily Dickinson (1830–1886), consultants viewed a film on her life that starred Julie Harris.



Courtesy of the New York Center for Visual History



Courtesy of Mrs. Aurilia Plath

Actress Blythe Danner reads "One Art" by Elizabeth Bishop at a Voices and Visions event at the Lincoln Center Library in New York. Below, the program about Sylvia Plath (1932–1963) emphasizes her biography as well as her poetry.

about the poet's voice. This altered the reading.

For example, on *Sylvia Plath*, Ellen Tobie did one reading of "The Moon" and the "Yew Tree" that was edited into the rough cut. Then she saw the film and heard A. Alvarez's comments about how Plath broke with the carefully cadenced form of her early poetry to achieve a much flatter, more natural line. Tobie asked for a second reading in which she provided a more minimalist feel.

We also aimed for that flat effect in Jane Alexander's reading of Emily Dickinson. Some viewers, more accustomed to *The Belle of Amherst*, thought that Alexander's interpretation lacked spontaneity; but the deci-

sion to play down the theatricality of Dickinson's poetic diction was deliberate. No one knows how Dickinson might have sounded as a poet, so any conclusion is at best speculative. We chose to work against the current stereotype so that no single interpretation of Dickinson could take hold.

## Interviewing Scholars and Poets

Interviews inevitably carry much of the scholarly weight of the programs. Had we simply created a series of talking heads, we would have lost the audience for whom the programs were intended. We chose to balance the role of critics with other interviewees who provided anecdotal, biographical, or historical information. Although we did look for contrasting views from the critical voices (for example, the different views of Frost held by Richard Poirier, Richard Wilbur, William Pritchard, Joseph Brodsky, and Seamus Heaney), there were usually one or two dominant critical interpretations in each program.

Because one program consultant was usually assigned to a film, that expert's view tended to be reflected in the program's direction. The extent of this trend depended, to a large degree, on the extent of the program consultant's involvement. Some consultants worked closely with the film teams; others preferred to operate from a distance. Naturally, the choice about what critical information to include was left to the writer and director. The program consultant reviewed the rough cut when ready, but because there were limits on the number of subjects who could be interviewed, those who were included did determine the film's point of view.

## Editing and Preserving the Voices

A film director is always looking for sequences and tends to regard interviews as a means to an end—that is, they have to be edited. One decision we made early on was to try to preserve the original interviews in their unedited form for more scholarly purposes. With support from the Ford Foundation, we have been able to transfer approximately half of the





Photo by A.H. Blackington, courtesy of the estate of Robert Frost

*Voices and Visions* offered a number of critical interpretations of the poetry of Robert Frost, shown here at his farm in New Hampshire.

interviews in their entirety to tape. Copies of these tapes will be presented to the New York Public Library and to the University of Chicago so that what the interviewees actually said and the context in which they conducted the interview will be available to scholars.

Editing interviews for television documentaries raises questions of a different sort from those that relate to editing academic histories. The filmmaker must presume that some viewers know very little about the subject and that others are as sophisticated as a literary critic. Film has little capacity to footnote. One cannot simply flash a number on the screen directing the viewer to a reference (although this may be possible in the future with video disks). Yet interviewees often make allusions that are physically impossible to cut if the sense of the interview is to be maintained. Usually, the piece of esoterica or the privileged allusion

is retained, and the viewer's patience is presumed.

Television operates at such moments like a sophisticated conversation, which does not have to be interrupted for the precise meaning or the exact quotation to be spelled out. In this sense, our series is not an essay authored by one person but a forum in which individuals have their say and during which certain poems are performed.

The underlying basis of *Voices and Visions* seems in retrospect to be legitimate: to present poetry to the American public in a way that suggests that the two worlds—literary and visual—do not have to be at loggerheads. I personally believe that it is difficult to read any poet, even in a book, without making an imaginative leap to comprehend the poet's world. That imaginative effort on the reader's part is always being falsified as the world of the poet recedes or

as the reader is drawn into new experiences. The idea of a secure literary world, which can keep the myriad impressions of the modern media at bay, also seems to me illusory.

So at best, the television documentary acts as a "momentary stay against confusion" to use Robert Frost's phrase. No documentary is definitive. Other visions could as easily be imagined. But the virtue of a television documentary about a poet is that it allows the spirit of the poet to stalk the land in visual form. That, I hope, is the spell cast by *Voices and Visions* on at least some viewers—sending them back to their books to read the poetry and imagine for themselves. ♪

*Since 1981, the New York Center for Visual History has received a total of \$3.3 million in outright funds for Voices and Visions through the Humanities Projects in Media Program of the Division of General Programs.*





ONE DAY IN the year 1072, William the Conqueror's half-brother Odo, the Bishop of Bayeux in Normandy, strolled into St. Augustine's Abbey in Canterbury to visit one of the monks. The wealthy and ambitious Bishop wanted to commission a magnificent piece of embroidery to hang in one of his great halls as a tribute to the victory of the Normans over the English at Hastings six years earlier. Could the monk see to the design and supervision of such an important work?

The solicitous monk assured the Bishop that he had made a wise decision in coming to the Abbey. Odo departed, satisfied that he'd placed his precious commission in good hands. No sooner was he out of sight than the monk clapped his hands for joy. Yes, he would design for this foreign intruder a truly unforgettable work. In fact, the powerful Norman ecclesiastic would get more than he bargained for. With a smile heavenward the monk turned on his heel and hurried toward the abbey's library.



# The Bayeux Tapestry's Subversive Secrets

BY KATHI ANN BROWN

ACCORDING TO David J. Bernstein, professor of history at Sarah Lawrence College and author of *The Mystery of the Bayeux Tapestry* (Chicago, 1987), just such an unrecorded encounter between conqueror and conquered may well have precipitated the creation of the mysterious Bayeux Tapestry, an elaborate 900-year-old, 230-foot long, 20-inch high, embroidered linen "frieze" that Bernstein believes may be "the only subversive triumphal monument known in western art." The Tapestry has resided in the Norman town of Bayeux since its existence was first recorded in 1476.

"I love puzzles," says Bernstein, "and the Bayeux Tapestry is filled with them. Here's the only remaining major work of art of its kind from the medieval period, purportedly telling the story of the Norman conquest from a Norman point of view, but actually conceived and created by the conquered people themselves. What does it mean for our understanding of the Tapestry—and of the medieval English mind—that

it was almost undoubtedly designed and wrought by a vanquished people?"

Bernstein's idea that the Bayeux Tapestry is actually an Anglo-Saxon, not Norman, work of art has only in this century gained acceptance in scholarly circles. Just thirty years ago the Tapestry was regarded as little more than a straightforward, if whimsical, Norman rendition of William the Conqueror's invasion of Anglo-Saxon England in 1066. Then, in 1957, English art historian Francis Wormwald revealed that several images in the Tapestry's approximately 75-scene depiction of the death of England's King Edward the Confessor; the adventures of Harold, his successor; and the Norman invasion of England had been copied from illuminated manuscripts housed in Canterbury's ecclesiastical libraries at the time of the Battle of Hastings. Wormwald offered a novel explanation: Was it not possible, even probable, that this exquisite monument to the Norman conquest had been designed and executed in English Canterbury rather than across the channel in French Normandy?

When medievalist David Bernstein picked up Wormwald's Anglo-Saxon thread twenty-five years later, sur-

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prisingly little had been done to analyze the implications of Wormwald's revolutionary theory. Bernstein, however, fresh from a post-graduate course in illuminated manuscript art with Meyer Shapiro at Columbia University, was fascinated by the iconographic problems posed by an English provenance for a monument to that country's conquerors. With support from NEH, Bernstein began to search for an answer to the question: "If the Bayeux Tapestry really is Anglo-Saxon, what difference does it make?"

Unlocking the mystery of the Tapestry's many-layered messages pivots on an interdisciplinary analytical approach, says Bernstein. "We have to grasp *both* the artistic and historical impulses that might have informed the Tapestry artists' selection of certain images and words over others. For example, to accept or reject the Tapestry's historical value on the basis of factual content alone seriously misinterprets the artists' intentions, as does dismissing it as unsophisticated from an art historical point of view. The designer



Photos courtesy of Daniel Bernstein



"What I found in the Tapestry was a subtle and intriguing balancing act," explains Bernstein. "First, there is the apparently secular story of events leading up to William's victory at Hastings, which was intended by the Tapestry's makers to be read by Odo and his countrymen as glorification of their triumph. But there are also several fables and stories in the borders, integral to the Tapestry's meaning, many of which can be read, by those so inclined, as less than flattering to the Normans. Finally, there is an alternative version of events that is buried between the lines, so to speak, espousing a viewpoint that might have proved comforting to Anglo-Saxon readers. This last story is revealed through clever scriptural allusions as well as by what's been left *unsaid*."

made quite deliberate decisions about *both* the content and the arrangement of textual and pictorial elements. Those decisions must be read together in order to understand the significance of his choices, his silences, and his ambiguities."

Bernstein's early research yielded additional evidence to support Wormwald's claims of an Anglo-Saxon origin for the work. At certain points, the spelling of the text is Anglo-Saxon, not Norman. Also, Norman art had no tradition that anticipated such an elaborately embroidered textile work. On the other hand, England was at the time considered the nonpareil of European embroidery. Bernstein also agreed with several fellow students of the Tapestry that internal evidence pointed to Bishop Odo, William the

Harold, standing between two shrines, swears an oath to William to forward the duke's claim to the throne of England. The chronicle of the Norman historian William of Poitiers places the oath immediately after Harold's arrival in William's court, but the Tapestry places the oath immediately before his return to England. A detail from the border of the oath-swearing scene (above) shows a peacefully preening winged lion in marked contrast to the agitated, aggressive birds and beasts in other parts of the margin.



Conqueror's ambitious brother, as the likely patron of the work.

Satisfied that the Tapestry was conceived and made in England, Bernstein turned his attention to iconographic issues. He was not surprised that some of the work's images had been "lifted" from illuminated manuscripts. Medieval artists regularly employed an accepted "vocabulary" of motifs. That so many images, often rich with ambiguous meanings, were used in the Tapestry (as Bernstein soon discovered) suggested that its designer

the surface, the biblical images appear to be appropriate choices for telling the Norman story, but many lend themselves to multiple interpretations if read by an erudite eye sympathetic to the Anglo-Saxon cause.

For example, Bernstein was able to identify a number of motifs specifically linked to the Hebrew scriptures—a source never previously considered in interpretations of the Tapestry. He cites the portable reliquary on which Harold swears his oath to William, the appearance of



*The final battle: Harold's bodyguard falls and (opposite page) Harold is struck by an arrow in his eye. The king's dragon standard is crushed under a horse's hoof. A second representation of Harold shows him being slashed by a mounted knight. The lower margin depicts looting of the dead.*

not only had had access to Canterbury's church libraries but had also been clever enough to select images with ironic and potentially subversive overtones.

"The Tapestry was probably designed within a generation of the conquest," says Bernstein. "I wanted to discover why it had more than likely been designed by an English ecclesiastic living in the heart of his country's intellectual and cultural arenas—a monk who surely was all too familiar with the brutal treatment that the English had frequently suffered at the hands of their oppressors."

To find the answer, Bernstein combed England's surviving medieval manuscripts and was able to identify a number of biblical motifs and images that had apparently been incorporated into the Tapestry. On

numerous lions with wings, and the repeated theme of perjury as among several unusual elements of the Tapestry harking back to scriptural stories like the Babylonian conquest of Judah. Bernstein sees in the Tapestry's final scene—the blinding of Harold at Hastings—an eleventh-century retelling of the blinding of the Hebrew king Zedekiah by King Nebuchadnezzar for breaking a sacred oath of fealty.

All Norman written accounts of the conquest describe Harold, the unroyal brother-in-law of the saintly King Edward, as a usurper who seized the throne on the chieftain's death, thereby breaking an oath previously given to William of Normandy to support William's own strong claim to his English cousin's throne. To avenge Harold's indiscretion, Wil-



liam mounted an invasion of England, and the unfaithful Harold died an ignominious and deserved death on the field at the Battle of Hastings.

Because no one knows how Harold actually died, the artists of the Tapestry were at liberty to choose a death for him. The designer decided to kill Harold with an arrow to the eye, an action that also suggests blinding. The unfaithful Zedekiah's punishment by blinding as recounted in the Hebrew scriptures makes the designer's selection

ward's wishes, find himself in unfriendly territory, and only vow to advance William's cause in order to escape, as other sources suggest?

Read from the Norman point of view, the Tapestry oath ceremony appears to be a straightforward depiction of Harold swearing loyalty to his Norman host. But when the oath scene is considered in relation to neighboring scenes, an alternative interpretation emerges. In the Tapestry Harold gives his oath immediately prior to his return to England; indeed, the scenes overlap. Yet the



Photos courtesy of David Bernstein

for the Tapestry's final scene an especially resonant parallel. This apparently appropriate scriptural interpretation of the events of 1066 would probably have appealed to proud and unquestioning Norman eyes, such as those of tapestry patron Bishop Odo.

But Bernstein believes that is only half the story. The presentation of the theme of perjury, for example, can be interpreted in different ways. The scene depicting Harold's oath of fidelity to William is vague about details of Harold's trip to Normandy shortly before Edward's death. Early written accounts reviewed by Bernstein disagree about Harold's motive: Did he go at Edward's request to offer the crown and swear his support for William, as posited by the Normans? Or did he travel against Ed-



This detail of the death scene shows enigmatic stitch marks by Harold's brow. The stitch marks may be part of the original embroidery and may indicate an arrow lodged in Harold's forehead above his eye.

traditional Norman version of events places the oath at an earlier point, shortly after William saves Harold from captivity by an evil Norman count and Harold helps William on a military escapade. The placement of Harold's vow and departure so close together in the Tapestry version of events suggests that expediency, not fidelity, may have been the real im-



petus behind Harold's oath. The text, notes Bernstein, is tantalizingly silent on the point.

Similarly, the Tapestry fails to depict even a single explicit justification for William's claims to the English throne. The Normans naturally tended to view Harold's last-minute nomination to the throne with contempt. Yet in three different scenes, Harold is shown receiving the symbols of power from sanctioned authorities—gestures supporting the English contention that the transfer of power from Edward to Harold

viewer would expect to see. Indeed, so successful was the designer in meeting his patron audience's expectations that for most of the past nine centuries, as far as can be determined, the Tapestry was assumed to be a Norman creation. Whether any Anglo-Saxon outside of the Canterbury needlework shops ever saw the Tapestry and drew inspiration from its clever design before it was sent to France will, unfortunately, probably never be known.

What can be surmised, however, is that the Tapestry's patron, Bishop



Courtesy of David Bernstein

A two-part scene depicting the death of King Edward: In an upstairs room, King Edward the Confessor is surrounded by his wife, a cleric, an attendant, and Harold, to whom he extends his hand, thereby apparently consigning the kingdom to him. In the scene below, Edward's body is shrouded for burial. The spelling of "Edward" is Anglo-Saxon (EADWARD).

was legitimate and intentional. Reading between the lines, Bernstein argues that the Harold of the Tapestry clearly emerges as a rightful claimant and a wronged party.

Most importantly, in the context of the blinding of Zedekiah for his perjury, his punishers, Nebuchadnezzar and the Babylonians, lose the Hebrew kingdom in less than a generation due to their own profligacy. Did the designer mean to imply that the Normans might well find themselves in the same boat twenty years hence?

Bernstein believes that the Tapestry's artists were careful not to flaunt their Anglo-Saxon bias. At points in the story where Norman and Anglo-Saxon viewpoints could naturally be at variance, the designer was careful not to let his alternative interpretation overshadow what a Norman

Odo, must have been extraordinarily trusting (or naive) to have placed the creation of a Norman war monument in the hands of a well-educated and witty English monk. But like many oppressed people before and after him, this same monk took care to hide his message of hope and contempt from his oppressor's eyes. Submerged in the bright colors and marching figures of this magnificent linen battlefield can be found a quiet, yet enduring monument to the strength of the human spirit.

In 1984, for "The Bayeux Tapestry: Its Meaning, Style, and Purpose," David Bernstein was awarded \$25,000 from the Fellowships for College Teachers and Independent Scholars Program of the Division of Fellowships and Seminars.



# AMERICAN RESEARCH CENTERS OVERSEAS

BY MARY ELLEN LANE

**A**N EGYPTOLOGIST IN Boston has developed a new epigraphic method for analyzing and recording tomb inscriptions and needs funding in order to test her method in Egypt. An ethnomusicologist with a Fulbright grant in Yemen wants introductions to classical and tribal musicians of the South Arabian tradition. A professor from the University of Minnesota with funds from the Smithsonian Institution to record undocumented art works in eastern India must find an apartment in Delhi for himself and his family. An American businessman living in Israel would like to take courses in archaeology from experts. Each finds help from an American research center overseas.

American overseas research centers serve as extensions of the advanced foreign research programs of hundreds of U.S. universities, colleges, and museums. Independently incorporated as not-for-profit organizations, most of them survive on a patchwork of funding from sources that may include institutional, corporate, and individual memberships, foundation support, endowment, and grants from NEH, the U.S. Information Agency/Fulbright Program, the Smithsonian Institution, and the U.S. Office of Education. Most cen-

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*The American School of Classical Studies (in the middle ground) at Athens. Mount Lykabettos is in the background.*

ters were established as consortia of U.S. universities and museums and are governed by representatives of member institutions.

Centers operating in Italy, Greece, Turkey, Cyprus, Tunisia, Morocco, Egypt, Jordan, Israel, Yemen, India, Pakistan, and Hong Kong altogether represent more than three hundred years' experience in facilitating research in foreign countries. The private structure of the centers and the important research they promote make them respected representatives of American academia in the countries in which they operate.

Formed individually in response to American interests in the primary research resources of the host country, the centers have varied beginnings. The American School of Classical Studies at Athens was founded in 1881 by a group of American scholars and philanthropists who

wished to establish an institute that would foster graduate work in Greek studies as well as archaeological exploration in Greek lands. Villa I Tatti, the Florentine center for Italian Renaissance studies, came into existence through the bequest to Harvard University of Bernard Berenson, the historian and art critic. Harvard operates the center for the American scholarly community. The American Research Center in Egypt, now a large institution encompassing

scholars with varied research interests, began life in 1948 as a rubber stamp kept in the apartment of whatever American archaeologist was resident in Cairo at the time. The American Institute for Yemeni Studies was the first foreign research organization to be established in Sana'a when Yemen opened to the outside world in the late 1970s.

The centers' primary role is to provide fellowships that enable American scholars to undertake research in the country of their specialization. Fellowship programs differ in size and scope. The cornerstone of the American Academy in Rome's program is the Rome Prize fellowships offered in painting, sculpture, musical composition, literature, history of

*Courtesy of the Council on American Overseas Research Centers*

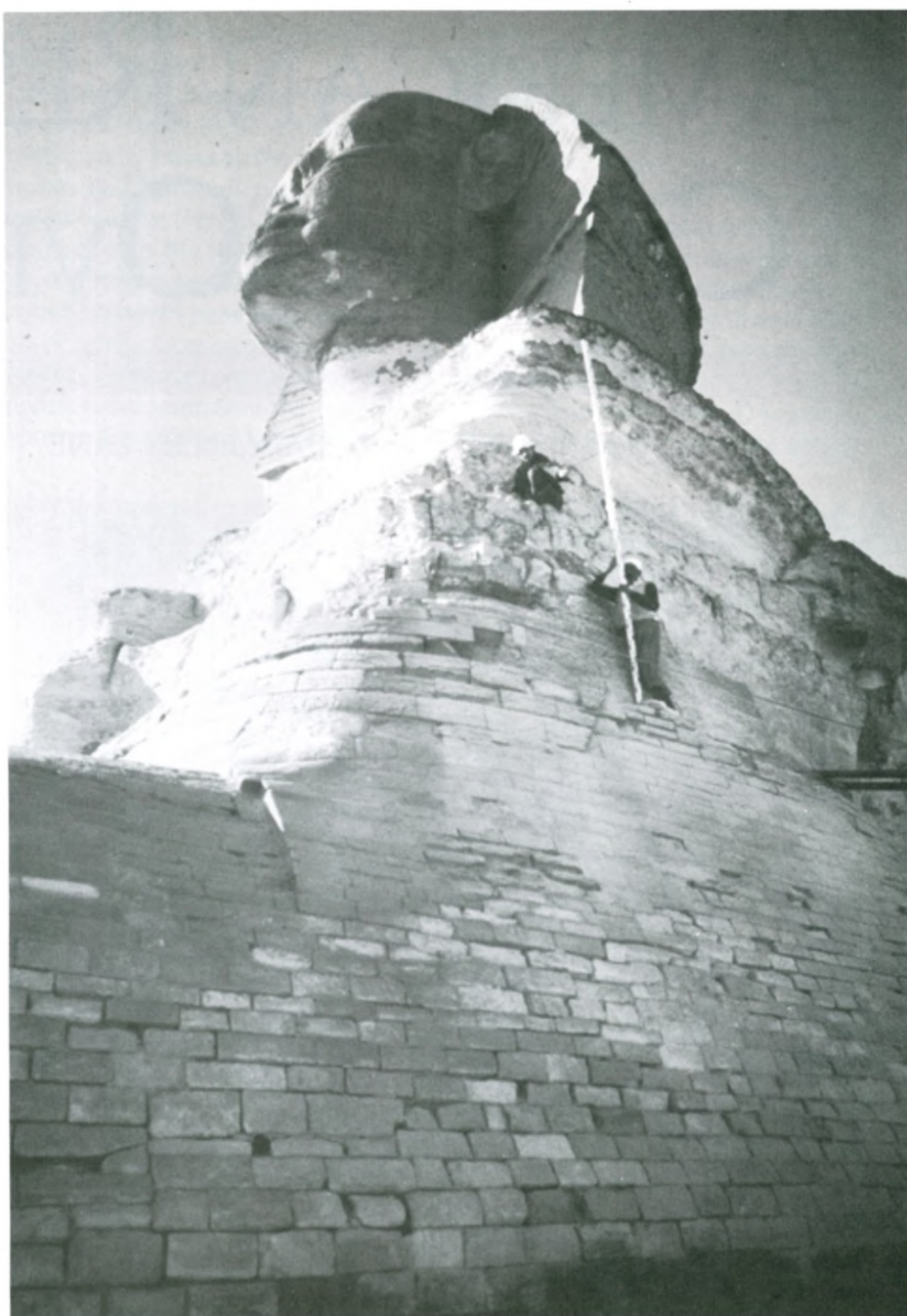


art, classical studies, archaeology, post-classical humanistic studies, design arts, architecture, and landscape architecture. The newest overseas research center—the American Institute of Maghrib Studies, which sponsors research on the five North African countries known collectively as the Maghrib (Algeria, Libya, Mauritania, Morocco and Tunisia)—offers fewer scholarships but does so within a range including the social and developmental sciences as well as the humanities. In addition to providing fellowships, centers also facilitate the work of scholars not directly associated with the center.

Centers also perform functions vital to the accomplishment of foreign research. Liaison services between American scholars and the host-country community may include making introductions to appropriate institutions and individuals; obtaining access to research facilities such as host-country libraries, archives, and museums; and obtaining visas, residence permits, and other required official documents.

Some centers have long been involved in the sponsorship and facilitation of archaeological excavations. Of the many projects sponsored by the American School of Classical Studies in Athens, the restoration of the ancient Athenian Agora and the excavations at Corinth are perhaps the best known. The W.F. Albright Institute of Archaeological Research in Jerusalem, the oldest American institution of its kind in the Middle East, serves as a focus for American archaeological and biblical research in Israel. The American Center of Oriental Research in Amman participates in salvage archaeology projects with the Jordanian Antiquities Department. The American Research Center in Egypt expedites virtually all American archaeological excavations taking place in Egypt—sometimes as many as forty each year.

Although all centers focus on research, some also serve as teaching institutions. The American Research Institute in Turkey supports a program of Turkish language instruction at Bosphorus University, and the American Institute of Indian Studies provides instruction in the Hindi, Tamil, Bengali, and Telugu languages. The Cyprus American Archaeological Research Institute in Nicosia has particular academic im-



Photograph by Mark Lehner, courtesy of the Council on American Overseas Research Centers

*The Yale University Sphinx Project is using photogrammetry to take accurate measurements of the Great Sphinx at Giza.*

portance given the absence of a university on the island of Cyprus.

All centers have library holdings. Some, such as the libraries at the American Academy in Rome, the American School of Classical Studies in Athens, the Albright Institute in Jerusalem, and the Universities Service Centre in Hong Kong, constitute major research collections. In addition to its excellent library, Villa I Tatti possesses a photo archive of more than 300,000 photographs from Berenson's own working collection.

Center libraries and archives are available to host-country and third-country scholars as well. The American Center for Oriental Research in Jordan offers specialized facilities, in-

cluding photography and conservation laboratories. The American Institute of Indian Studies maintains specialized centers for ethnomusicology and art and archaeology in Delhi and Varanasi. All centers provide study space, and most are now making computer time available to U.S. and host-country scholars.

Living accommodations are made available to visiting scholars by most centers. Fellows and resident professors of the American Academy in Rome are housed in the academy's ten-acre complex on the Janiculum hill overlooking Rome. The sparse quarters at the American Institute of Yemeni Studies are quite a contrast, but they serve as a pleasant home to





*Bab al-Yaman (Gate of Yemen) in Sana'a, site of the American Institute for Yemeni Studies.*

scholars who cannot afford the high prices of hotels in Sana'a. The Universities Service Centre in Hong Kong maintains no living quarters but offers lunch in the commons each day to scholars using the library.

All centers offer programs of conferences and seminars, which bring together American, host-country, and third-country scholars to learn about each other's research. These occasions create opportunities for local and foreign scholars to exchange ideas and to develop cooperative projects. Scholars returning to Egypt—even after an absence of as long as twenty years—know that on any Wednesday afternoon at 5 p.m. in the welcoming offices of the

American Research Center, they will find Egyptian, American, and European scholars gathered together to discuss a professor's latest book or a graduate student's dissertation.

In addition to their scholarly orientation, most centers make an effort to involve the public in their activities by providing opportunities to learn about the history of the host country. Centers with a focus on archaeology offer a variety of courses as well as visits to historical sites accompanied by resident experts. Programs offered by the American Center of Oriental Research, the American Research Center in Egypt, and the American Research Institute in Turkey have built up a following of

Americans long after their return to the United States.

In addition to facilitating research abroad, all centers maintain offices in the United States and disseminate research results here and abroad through programs of scholarly meetings and publications. Some centers serve as important scholarly organizations for the U.S. academic community. The American Schools of Oriental Research—the umbrella organization for the Albright Institute, the American Center of Oriental Research in Amman, and the Cyprus American Archaeological Research Institute, as well as committees of scholars who work in Iraq and Syria—is the leading U.S. research organization for the study of the ancient Middle East. The American Research Center in Egypt is the only American organization devoted to the study of all phases of Egyptian culture from earliest times to the present. Scholars concentrating on all historical periods give papers at the center's annual meeting in the United States. The American Institute of Pakistan Studies organizes stateside seminars on U.S.-Pakistan relations. Although currently unable to operate in Iran, the American Institute of Iranian Studies, now housed in the Metropolitan Museum of Art, is undertaking an extensive bibliographical project to aid scholars in identifying important archives and collections outside Iran as resources for research.

American overseas research centers constitute a major group of institutions through which NEH supports research abroad. Through a regrant program to some centers, fellowships are given to post-doctoral scholars who are selected by center-appointed juries of academics. NEH has sponsored archaeological research on just about every period of Jordanian history with fellowships to the American Center of Oriental Research. The Endowment has traditionally sponsored archaeological and Egyptological studies at the American Research Center in Egypt, and in recent years scholars from the field of Islamic studies have been well-represented. Each year NEH awards fellowships to the two American research centers in Italy and has recently added the American Institute of Indian Studies to the list of centers receiving fellowship support.



Through NEH Summer Seminars for College Teachers, the American Academy in Rome has sponsored seminars on Roman art and architecture and this summer is offering a seminar to examine the religious, political, and social significance of Roman dress. With NEH grants, the American Schools of Oriental Research has offered summer institutes in the United States where college, university, and seminary professors and museum curators enrich their understanding of the archaeology of the Middle East.


NEH challenge grants have helped four centers improve important aspects of their programs and services. An NEH challenge grant helped launch a successful fund-raising program for the American School of Classical Studies at Athens. The impetus of the challenge grant—and a “matching match” from the Mellon Foundation—helped the school to define its long-range needs and to plan realistically for the future. The American Academy in Rome expanded its world-renowned library collections with a challenge grant. The American Research Center in Egypt was awarded a challenge grant



*The American Institute for Maghrib Studies in Tunis.*

when its previous source of funds—Egyptian currency owned by the U.S. government—became unavailable. Through its challenge grant, the American Institute of Indian Studies—supported to a large extent by grants in rupees that can be spent only in India—was able to obtain precious dollars to maintain the U.S. side of its operations.

Threatened by rising inflation in the host countries and growing demand on physical and financial resources, the centers banded together in 1986 to form the Council of American Overseas Research Centers. The new organization, housed in the Smithsonian Institution, is responsible for identifying and promoting the common interests of member centers.

Although the centers differ from each other significantly in size, structure, and program, the common denominator among them is the advanced research they sponsor and the stable, nonpolitical American presence they provide in the countries where they work. Together they constitute a global system of incalculable value to U.S. academic institutions invigorated by research and contact abroad. 

#### American Research Centers Overseas

**American Academy in Rome\***  
41 East 65th Street  
New York, NY 10021

*Rome Office*  
Via Angelo Masina 5  
00153 Roma, Italia

**American Institute of Indian Studies\***  
Foster Hall 212  
University of Chicago  
1130 East 59th Street  
Chicago, IL 60637

*Delhi Office*  
D-176 Defence Colony, New Delhi  
110 024 India

**American Institute of Iranian Studies**  
c/o Ancient Near Eastern Art  
Metropolitan Museum of Art  
Fifth Avenue and 82nd Street  
New York, NY 10028

**American Institute for Maghrib Studies**  
Bunche Hall, Room 10286  
University of California  
Los Angeles, CA 90024

*Tunis Office*  
Impasse Menabrea  
21 bis, rue d'Angleterre  
1049 Tunis Hached  
Tunisia

**American Institute of Pakistan Studies**  
138 Tolentine Hall  
Villanova University  
Villanova, PA 19085

*Islamabad Office*  
P.O. Box 1128  
Islamabad, Pakistan

**American Institute for Yemeni Studies**  
Portland State University  
P.O. Box 751  
Portland, OR 97207

*Sana'a Office*  
P.O. Box 2658  
Sana'a, Yemen Arab Republic

**American Research Center in Egypt\***  
New York University  
50 Washington Square South  
New York, NY 10012

*Cairo Office*  
2 Midan qasr el-Doubara  
Garden City  
Cairo, Egypt

**American Research Institute in Turkey**  
Oriental Institute  
1155 East 58th Street  
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*American Center of Oriental Research*  
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Amman, Jordan

*Cyprus American Archaeological Research Institute*  
41 King Paul Street  
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**Universities Service Centre**  
c/o American Council of Learned Societies  
228 East 45th Street  
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155 Argyle Street  
Kowloon, Hong Kong

**Villa I Tatti\***  
Via di Vincigliata 26  
50135 Florence, Italy

NOTE: All but Villa I Tatti are members of the Council of American Overseas Research Centers. Those indicated with an asterisk have received support from NEH.



# AMERICAN SCHOOLS OF ORIENTAL RESEARCH

BY LINDA BUTLER

**A**NIMALS WERE FIRST domesticated there. Grains were first cultivated, pottery first developed, minerals first smelted. Writing was invented there. Permanent settlements were formed; cities rose. Probably no area of the globe is as mined with the detritus of human civilization as the Middle East.

One organization committed to exploring this archaeological treasure trove is the American Schools of Oriental Research (ASOR), a consortium of some 180 educational institutions and more than 6,000 individuals dedicated to furthering knowledge about the peoples and cultures of the Middle East. Founded in 1900 by private American interests in Jerusalem under the Ottoman Turks, ASOR survives in a region where politics continue to be as bitter and divisive as when the Ammonites and Moabites fought it out in the tenth century B.C.

Today, with administrative headquarters in Philadelphia, a publications office in North Carolina, and three permanent overseas facilities in Israel, Jordan, and Cyprus, ASOR is the largest single archaeological organization in the Middle East. Although ASOR does not currently have in-country centers in Syria or Iraq, American committees exist for those countries, and ASOR hopes to expand activities there also. In addition to providing vital support for archaeological excavations, ASOR disburses more than \$125,000 a year in fellowships (some supported by NEH) to further scholarship in archaeology, history, anthropology,

languages, religion, and art history. The organization currently oversees forty projects in seven Middle Eastern countries and disseminates the knowledge gained from these projects through lecture programs in the United States and publications that range from the scholarly *Journal of Cuneiform Studies* to the more popular *Biblical Archaeologist*. ASOR also helps to train future generations of archaeologists in host countries, for example, by teaching them how to apply computer technology to the field of archaeology.

In a swath of land once known as the Fertile Crescent, stretching from the Euphrates to Egypt, projects supported by ASOR span 50,000 years from the Stone Age to modern times. At Ain Ghazal, a Neolithic village site in Jordan, archaeologists have discovered some of the earliest known human statues, 8,000 years old. The excavation of a Chalcolithic village at Shiqmim in present-day Israel, sheds light on the development of irrigation, agriculture, and the rise of urbanism. Archaeologists working in northern Syria hope to uncover clay tablets from the second to third millennium B.C. At the Bronze and Iron Age sites of Ashkelon and Tel Mique (the biblical Ekron) in Israel, archaeologists seek to solve the mystery of the origins of the Philistines. Excavations continue at Caesarea, the great classical city and harbor developed on the Mediterranean by King Herod the Great. (See article in *Humanities*, Vol. 7, no. 5.)

In Jordan, one project covers a network of Roman fortress complexes that are far better preserved than their counterparts in Europe because of the use of stone rather than wood in the superstructures. (See article in



Courtesy of ASOR



Top to bottom: The William Foxwell Albright Institute of Archaeological Research in Jerusalem, the American Center of Oriental Research in Amman, and the future home of the Cyprus American Archaeological Research Institute in Nicosia.

Linda Butler is a freelance writer in the Washington, D.C., area.





Photograph by Mark Rose and Russ Adams, courtesy of ASOR

This pitcher, found in 1981 at Tell el Hesi, Israel, depicts Bes, an Egyptian divinity whose province was pregnant women and children.

*Humanities*, Vol. 8, no. 1.) Another project for the Islamic period involves the excavation of a remarkably preserved 1,200-year-old Arab city buried in the sands at Aqaba in southern Jordan. Projects in Cyprus focus on pottery of the Bronze Age, early settlement patterns, Dionysian and Roman cults, and Byzantine church paintings.

With a 1986-89 challenge grant from NEH, ASOR plans to extend its reach by increasing its general and program endowments. The challenge grant makes ASOR eligible for more than \$500,000 in federal funds if private donations three times that amount are raised. These private contributions are ahead of schedule thus far, and by 1990 the total funds received under the challenge grant should exceed \$2 million.

According to ASOR president James Sauer, "We have always had a tremendous growth potential by virtue of our extensive contacts in the region and the built-in constituency that we enjoy because of our large membership. The only thing holding us back was financial constraints, and the challenge grant has enabled

us to get beyond that and grow in a significant way."

With this and an earlier challenge grant, ASOR has been able to consolidate its overseas facilities. In 1986 a five-story modern building in Amman was completed to house the American Center for Oriental Research. ASOR's principal facility in the Arab world, the center had occupied rented quarters since its founding in 1968 following the Six-Day War. In 1987, a patrician villa was purchased in Cyprus to house the Cyprus American Archaeological Research Center, which was established in Nicosia in 1978. The grant also helped ASOR to modernize the facilities of its oldest center in Jerusalem, the Albright Institute of Archaeological Research.

These three centers, which serve as overseas extensions for the colleges and universities belonging to the consortium, provide residential quarters for visiting scholars as well as work areas, laboratories, computer facilities, research equipment, and storage space. The centers' research libraries are among the best in the countries they serve.

"The importance of permanent facilities in supporting and initiating overseas projects cannot be over-emphasized," Sauer explains. "American projects have proliferated in the countries where we have centers largely because of the kinds of services that we provide. With our well-developed ties with the host governments, we can spare scholars immense amounts of time and effort by handling the logistical and bureaucratic details necessary to their work. In Jordan, for example, the number of projects with ASOR has doubled over the past decade to more than twenty a year."

Excavations under way today may be less newsworthy than the spectacular tomb finds of Egypt earlier in the century or the discovery of the great desert cities of Palmyra or Petra, but they are equally important in revealing how people lived by showing industrial activity, cult practices, architecture and city planning, defense, and trade patterns. As disparate as these projects appear, most of them demonstrate the ability of human beings to adapt to an often hostile environment. According to Sauer, some projects may provide an understanding of soil or water con-

servation that could be instructive today, for the Middle East offers valuable lessons about the types of crops to be planted and the adverse effects of overgrazing and water wastage in the fragile ecosystem that exists between the Mediterranean on the west and the desert to the east.

Of course, the embarrassment of archaeological riches also poses a dilemma for governments in the region, says Sauer. The desire to preserve and learn from the past and the need to prepare for the future are often at odds. Pressures of economic development constantly threaten the archaeological deposit. Whenever foundations are dug for buildings, dams, or highways, there is the risk of obliterating irreplaceable archaeological evidence.

In what may prove to be one of its most enduring contributions, ASOR has been in the forefront of efforts in the field of salvage archaeology. An example of this cooperation occurred between developers and archaeologists at Umm Bigal in Jordan. In the course of building a reservoir, construction engineers came upon some 4,000-year-old Bronze Age tombs. ASOR and Jordanian archaeologists, working within sight of the waiting bulldozers, cleared the tombs and recorded data as the work proceeded.

"What may be for some Americans a relatively obscure and arcane field is a source of national pride and identity to people in the Middle East," says Sauer. "They consider archaeological sites a national resource, even an economic resource because of tourism. What our centers do has a significant impact on those countries."

Today, as during the time of the Ottomans, ASOR bridges a gap between the political turmoil of the present and the hidden mysteries of the past to bring archaeologists, historians, linguists, and other scholars closer to understanding the enigma that is the Middle East. ♡

*Since 1972, the American Schools of Oriental Research has received a total of \$2.1 million in support from NEH through the Division of Education Programs, the Division of Fellowships and Seminars, the Division of Research Programs, and the Office of Challenge Grants.*



# THE AMERICAN ACADEMY IN ROME

BY HRACH GREGORIAN

In the same way that the great national competition in France for the *grand prix de Rome* has made the *Ecole des Beaux Arts* in Paris the first art school of the world; so, it is believed, will the national competition instituted by the American Academy increase the efficiency of the universities and art schools of America.

*Hrach Gregorian is director of grant programs at the U.S. Institute of Peace and a former program officer in the NEH Division of Fellowships and Seminars.*

Thus announced a 1902 brochure privately printed by the American Academy in Rome (AAR). The academy, initially called the American School of Architecture, had been founded six years earlier by Charles Follen McKim, who was famous also for his architectural work as a member of the influential firm of McKim, Mead and White. According to the 1902 brochure, the academy was to be a place where young American architects could spend an extended period of time, separated from "any commercial considerations," clois-

tered with companions with like aims to gain "familiarity with best examples," and knowledge "that shall fit them for the nation's service."

McKim had been inspired by his experience as a student at the *Ecole*, where he had witnessed firsthand the resources made available to the French by their academy in Rome. Of greater influence, perhaps, had been his acquaintance with a talented group of architects, sculptors, landscapers, artists and craftsmen brought together by Chicago architect Daniel Burnham to plan the



*A 1933 view of the Villa Aurelia, which was originally the summer residence of a seventeenth-century Farnese cardinal.*

*Courtesy of the American Academy in Rome*





The Original Founders' Plaque in the academy loggia (left) lists such illustrious names as John Pierpont Morgan, Henry Clay Frick, and Charles Follen McKim. Above, the library at the American Academy in Rome was designed by the famous architectural firm of McKim, Mead, and White, ca. 1911.

World's Columbian Exposition of 1893. This endeavor, having produced one of the great turning points in the cultural and artistic evolution of the nation, convinced McKim of the fruitful potentialities of similar collaborative efforts.

In their book, *The American Academy in Rome, 1894–1969* (University Press of Virginia, 1973), Lucia and Alan Valentine relate the impression left on McKim by his work with the group designing the Columbian Exposition: "The special skills of each profession had brought to fruition the artistry of the others. It was a lesson, he felt, that must be passed on to future generations of American artists. The need for an American school in Europe, where the princi-

ples of collaboration within the classic discipline were still honored, became of first importance to him."

From the beginning, there was little question but that the academy would be situated in Rome. McKim wrote, "as between Rome and all other Italian cities, give me Rome. Rome contains for the architect the greatest number of examples." Rome also contained, besides the great French academy, other centers of advanced study, including the Spanish and Hungarian academies, and the German Archaeological Institute, with its much admired classics library. So it was that in November 1894, the American School started. Situated in eight rooms on the upper floor of the Palazzo Torlonia, it

"boasted a staff of one, a fellowship of three, and a guest student."

Expanded to include painting and sculpture, the school was renamed the American Academy in Rome in 1897. It merged in 1913 with the American School of Classical studies and through subsequent decades incorporated still more disciplines in the humanities. In 1914, the academy moved into its present headquarters at the summit of the Janiculum Hill overlooking Rome. There, the main building, the Villa Aurelia, and adjacent property contain the residence of the fellows, studios, workrooms, a dining hall, lounges, offices, and the library, which has been ranked among the ten most distinguished in the world.





Courtesy of the American Academy in Rome

Originally a seventeenth-century roadside inn, the Casa Rustica on the academy grounds houses studio space for academy artists.

The library's holdings of approximately 100,000 volumes are chiefly in classical studies. Cited as especially strong are collections in classical art history and archaeology, ancient history, Greek and Latin languages and literatures, ancient topography, especially the history of the city of Rome, ancillary classical fields, including epigraphy, numismatics and papyrology, and ancient religions.

As is often noted by fellows, the specialized and concentrated nature of the library's holdings render it superior to many larger research libraries. Additionally, facilities such as the Vatican Library; the Hertziana, which specializes in art history; the libraries of the German Archaeological Institute; and the French school are available to researchers.

Adjacent to the library within the main building is the *Fototeca Unione*, the photographic archive of the Union of Academies in Rome. Comprised of some 25,000 photographs and negatives, this collection makes available material on ancient Roman

architecture and topography in Italy and the Roman provinces.

Simply put, the American Academy is a private center for artists and scholars at every professional level who wish to pursue independent study and research. Each year approximately thirty Americans are awarded the Rome Prize in the fine arts, design, and humanistic studies. Selected by national, rotating juries, fellows work with artists and scholars from a variety of disciplines. Discourse among members of the academy and between American and European artists and humanists is encouraged. Fellows, residents, and guests attend lectures, talks, exhibits, concerts, and informal presentations of works in progress and visit open studios and archaeological sites. They are also invited to events sponsored by other national academies in Rome.

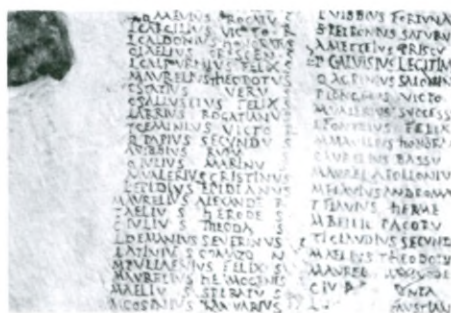
Funding for the Rome Prize comes from numerous sources including the federal government, private foundations, corporations, and indi-

viduals. Since 1976, NEH has provided support for three post-doctoral fellowships awarded annually.

These year-long fellowships in classical studies, post-classical humanistic studies, and the history of art have supported a host of projects examining such topics as the development of free-standing sculpture during the High Renaissance in Rome and Florence, religion and philosophy in Roman Stoicism, the impact of Italian "rationalist" architecture on the Modern Movement, and Fascist policies toward "low" culture in interior Italy.

The experience of one NEH/AAR fellow, Dorothy Glass, professor of art history at the State University of New York in Buffalo, mirrors that of most Rome Prize recipients. Having studied Italian Romanesque sculpture at the academy during 1985-86, she has prepared a soon-to-be-published manuscript on *Romanesque Sculpture in Campania*; contributed related articles to journals; delivered lectures on her work at the Ohio





Top: The academy organizes tours to major sites in the Mediterranean area with fellows and residents. A wall in the academy's courtyard (beneath) shows an ancient inscription.

State University, Duke University, Bryn Mawr College, and Columbia University; and become a consultant to the J. Paul Getty Museum.

Speaking of her year at the academy, Glass notes: "The terrific thing about Rome is the people at the academy and the people they bring in. Taking part in every activity available to fellows is almost exhausting. There was something every night. I found out how archaeologists and painters think about ideas I hold as an art historian. It was an enormously valuable experience which expanded my understanding and consequently affected my writing and teaching. People whom I had always wanted to meet were brought in as guests for discussions and this had still greater influence on my thinking. The experience broadens everyone's base."

NEH/AAR fellows have produced a long list of significant works. A partial list includes Victoria DeGrazia's *The Culture of Consent* (Cambridge University Press, 1981), Carolyn Springer's *The Marble Wilderness: Ruins and Representation in Italian Romanticism, 1775-1850* (Cambridge University Press, 1987), Richard Etlin's *The Architecture of Death: The Transformation of the Cemetery in 18th-*

*Century Paris* (M.I.T. Press, 1983), and Rebecca J. West's *Eugenio Montale: Poet on the Edge* (Harvard University Press, 1981), which was awarded the Modern Language Association's Howard R. Marraro Prize.

To imbue talented Americans with knowledge "that shall fit them for the nation's service" was the goal set out by Charles McKim in founding the American Academy. Consequently, as numerous artists and scholars take advantage of the unique opportunity to study in Rome and, through the dissemination of knowledge there gained, enrich the lives of their fellow citizens, academy fellows act as informal ambassadors, sharing the intellectual and artistic wealth of the nation with their European counterparts. As one commentator has written of this venerable institution, "The Founding Fathers of the American Academy should be well content: The Academy is behaving even better than they intended." 

Since 1968, the American Academy in Rome has received a total of \$1.5 million in support from NEH through the Division of Fellowships and Seminars, the Division of Research Programs, and the Office of Challenge Grants.



# THE Humanities GUIDE

for those who are thinking  
of applying for an NEH grant

## The Persuasive Proposal:

# DOCUMENTING CHINA IN REVOLUTION

BY CAROLINE TAYLOR



In 1986 the Film News Foundation of New York received support from NEH to prepare a script for a documentary film about China during the years 1911–49. The foundation returned in 1987 with a proposal to produce “China in Revolution,” a two-hour historical documentary focusing on three intellectual issues currently being pursued by China scholars in the West: economic modernization in the countryside, the role of the state, and China’s identity in the world. The film’s central focus is on Chiang Kai-shek and Mao Tse-tung, who fought on the same side as young men in the effort to unite China and who later became enemies in a power struggle that lasted two decades and resulted in the establishment of the People’s Republic.

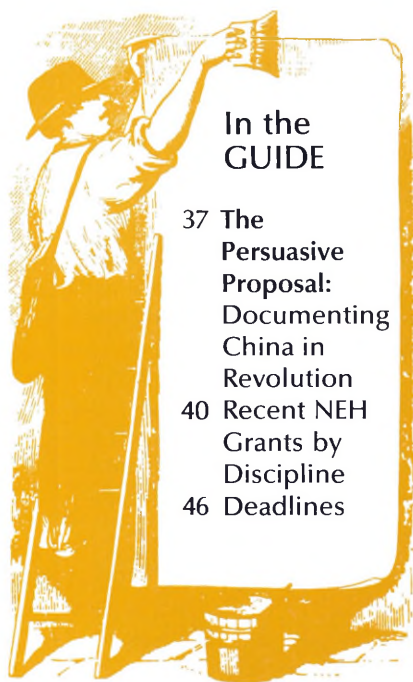
The two 60-minute programs contemplated in the proposal use a wide variety of archival film footage from American and Chinese collections, including the Julien Bryan, John E. Allen, and Randall collections, as well as materials at Pace University. The archival footage is interspersed with first-person testimonies that present conflicting interpretations of events. During the scripting phase, more than

fifty people in the United States and China were interviewed.

Panelists and reviewers found the proposal persuasive because of its balanced treatment of the subject. As one reviewer noted, “the directors also seem aware of the ideological differences that divide the People’s Republic and Taiwan—differences that include widely varying interpretations of the 1930s.” The reviewer praised the film’s approach to these differences, noting that the inclusion of varying interpretations presented by subjects from Taiwan and from the People’s Republic would greatly enrich the film’s presentation.

In the course of examining China during a crucial period in its history, the film also sheds light on how historians work, on the complexity of historical forces in China at that time, and on how political and economic histories affect a variety of people.

A panelist described the proposal as one that “presents history and historical research in the best way possible, as an effort to put together and interpret various sources. The format engages the viewer in the endeavor of interpretation and is, therefore, educational in the broadest sense of the word.”



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Another panelist saw the proposal as a "tough-minded, sophisticated treatment of China in revolution. Admirably, it does not present Mao Tse-tung in mythic terms and, conversely, does not portray Chiang Kai-shek as being ineffective." In fact, he noted, "complexity instead of simplicity characterizes the narrative."

The panelists noted that the project team had completed an impressive amount of research, had located film resources all over the world, and had lined up important commentators who participated in the events depicted. "This is balanced, sensitive, and scholarly," commented one panelist, "yet it has life and vitality."

As for the scholars involved in the project, panelists judged them to be "highly respected" and "just right for the task." They included Paul Cohen of Wellesley College and Harvard University, a specialist on the historiography of China; Lloyd Eastman of the University of Illinois, a scholar of the Republican period; Andrew Nathan of Columbia University, a specialist on modern Chinese politics; and Jonathan Spence of Yale University, a historian of modern China. Joining the project at a later date were Paul Pickowicz of the University of California at San Diego and Wang Chi of Georgetown University.

Many on the panel thought the film would go a long way toward broadening appreciation among American viewers of the fruits of recent historical scholarship on China during this critical period in its history. As one reviewer noted, "I was particularly heartened by the basic approach. With the many changes in China since the death of Mao and with greater awareness of conditions in China today, western scholars are increasingly aware that 1949 was not the total watershed in Chinese life that we sometimes perceived it."

The film would help change these perceptions, he added, by showing that "the Republican era can no longer be viewed as simply a prelude to 1949 but an integral part of the modern history of China which should be understood on its own terms." 

## 1988 NEH-SUPPORTED FILMS

### **American Tongues.**

A one-hour documentary on language variation in the United States. Producers: Andrew Kolker, Louis Alvarez. Center for New American Media, New York, NY.

### **Born Again: Life in a Fundamentalist Baptist Church.**

A 90-minute documentary about the fundamentalist movement and its grounding in community-church values. Producers: James Ault, Michael Camerini. Five Colleges, Inc., Amherst, MA. (Also received support from the Massachusetts Foundation for the Humanities and Public Policy.)

### **Dead Souls.**

A 30-minute audio dramatization of Nikolai Gogol's classic novel about a Russian antihero's scheme to enrich himself. Producers: Jean Sherrard, John Siscoe. Globe Radio Repertory, Seattle, WA.

### **Journey into Genius.**

A one-hour dramatic film examining the early life of Eugene O'Neill from 1907 to his receipt of the Pulitzer Prize in 1920 for "Beyond the Horizon." Producer: Calvin Skaggs. Lumiere Productions, New York, NY. (Also received support from the Connecticut Humanities Council.)

### **The Mystery of the Lost Red Paint People.**

A one-hour documentary portraying the Maritime Archaic Culture, an early Indian culture of coastal northeastern North America that flourished 8,000 to 3,500 years ago. Producer: T.W. Timreck. Northeast Archaeology Project, New York, NY. (Also received support from the Maine Humanities Council.)

### **Pigeon Feathers.**

A 45-minute dramatic film based on a short story by John Updike in which an adolescent wrestles with questions of religious faith. Executive producer: Robert Geller. Learning in Focus, Inc., New York, NY.

### **Popul Vuh: Sacred Book of the Quiche Maya.**

A 30-minute documentary on the narrative account of the sacred creation myths of the Maya, a major Central American culture. Producer: Patricia Amlin. Film Arts Foundation, San

Francisco, CA. (Also received support from the California Council for the Humanities.)

### **The Revolt of Mother.**

A 50-minute documentary adapted from a story by Mary Wilkins Freeman about two young siblings who learn about the complexity of adult relationships by observing their parents. Producer: Brian Benlifer. Learning in Focus, Inc., New York, NY.

### **The Silence of Bethany.**

A 90-minute dramatic film about a young Mennonite man who seeks meaning in the progress-threatened traditions of Mennonite life and becomes embroiled in community conflict. Producer: Tom Cherones. Keener Productions, Los Angeles, CA.

### **Sorceress.**

A 90-minute dramatic film pitting an ascetic 13-century Dominican friar against a compassionate herbalist-healer whom he suspects of conducting heretical practices. Producers: Pamela Berger, Georges Rheinhard, Annie Leibovici. Lara Classics, Inc., Cambridge, MA.

### **Voices and Visions.**

A thirteen-part documentary series on the world and work of American poets, including Walt Whitman, Emily Dickinson, Ezra Pound, Robert Frost, Hart Crane, T.S. Eliot, Robert Lowell, William Carlos Williams, Elizabeth Bishop, Sylvia Plath, Marianne Moore, Wallace Stevens, and Langston Hughes. Six films in the series are completed. Executive producer: Lawrence Pitkethly. The New York Center for Visual History, New York, NY. (Also received support from state humanities councils in Connecticut, Massachusetts, New Jersey, and New York.)

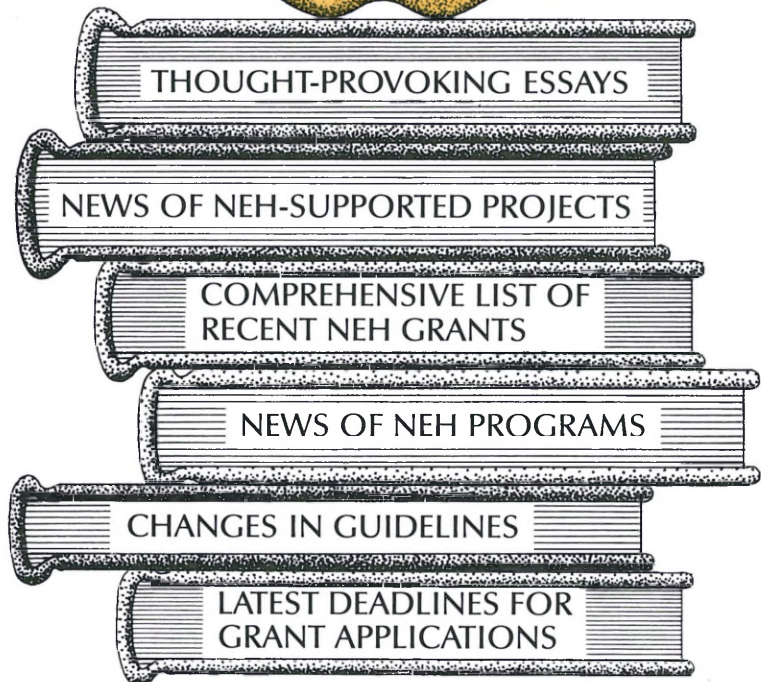
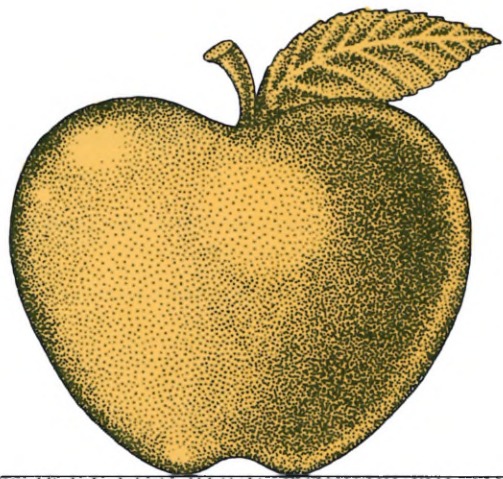
### **You May Call Her Madam Secretary.**

A one-hour documentary about Frances Perkins, the first woman cabinet member as F.D.R.'s Secretary of Labor (1933-1945) and one of America's outstanding social reformers. Producers: Robert Potts, Marjory Potts. The Frances Perkins Film Project, Inc., West Tisbury, MA. (Also received support from the Massachusetts Foundation for the Humanities and Public Policy.)

Note: Films listed are those that were completed as of June 1988.



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Some of the items in this list are offers, not final awards.

## Archaeology and Anthropology

**American Museum of Natural History**, NYC; Enid Schildkrout: \$450,000 OR; \$100,000 FM. To fund a traveling exhibition, catalogue, symposium, and other educational programs that examine in historical perspective the art of northeastern Zaire. **GM**

**Balch Institute for Ethnic Studies**, Philadelphia, PA; Shalom D. Staub: \$183,640. To support a traveling exhibition, brochures, and catalogue exploring the meaning and role of traditional craftsmanship in contemporary American society. **GM**

**Balch Institute for Ethnic Studies**, Philadelphia, PA; Debora Kodish: \$33,337 OR; \$7,500 FM. To plan a temporary exhibition, catalogue, and educational programs exploring the ethnic family business in Philadelphia through the perspectives of history, anthropology, and folklore. **GS**

**Film Arts Foundation**, San Francisco, CA; Pat D. Ferrero: \$25,000. To support postproduction costs for the NEH-funded film "A Legacy of Hearts and Hands," a documentary history of 19th-century women and their quilts. **GN**

**Harvard U.**, Cambridge, MA; C.C. Lamberg-Karlovsky: \$550,000 OR; \$150,000 FM. To implement a permanent exhibition that examines native American cultures from late prehistoric to recent times in anthropological and historical perspectives. **GM**

**Museum of Our National Heritage**, Lexington, MA; Barbara A. Franco: \$201,500. To implement a traveling exhibition exploring the popular uses of folklore to express and maintain notions of community and nation in America since the 1880s. **GM**

**Palm Springs Desert Museum**, CA; Shelby J. Tisdale: \$14,980. To plan a permanent exhibition on Cahuilla Indian culture and history. **GM**

**South Street Seaport Museum**, NYC; Sally Yerovich: \$42,227. To support documentation of archaeological collections from excavations of five historical sites in New York City. **GM**

**Texas A&M Research Foundation**, College Station; Donald A. Frey: \$22,220. To support cleaning, conserving, analyzing, and replicating the artifacts collected from the Molasses Reef wreck, which is near an island north of Haiti. **RO**

**U. of Alabama**, Tuscaloosa; Douglas E. Jones: \$41,283. To support planning to interpret the Mississippian Phase (from 900 to 1450) archaeological site and museum complex at Moundville, Alabama. **GM**

**U. of California**, Los Angeles; Ernestine S. Elster: \$3,900. To publish the excavation reports from Achilleion, a prehistoric site in Thessaly. **RP**

**U. of Texas**, Austin; Theresa J. May: \$5,000. To publish a study of an Appalachian community that focuses on religious thought and behavior as expressed through language and song. **RP**

**Virginia Division of Historic Landmarks**, Richmond; John D. Broadwater: \$25,000 OR; \$15,000 FM. To continue conservation, analysis of data, and related archival research on the shipwreck site in Yorktown Harbor. **RO**

**World Music Institute, Inc.**, NYC; Rebecca S. Miller: \$25,189. To support the production of six 30-minute radio documentaries, each of which profiles an ethnic traditional musician living in the United States through interviews, live music, recordings, and archival materials. **GN**

## Arts—History and Criticism

**American Architectural Foundation**, Washington, DC; Judith S. Schultz: \$69,952. To implement a traveling exhibition examining the work of early American architect Robert Mills. **GM**

**Arena Stage**, Washington, DC; Douglas C. Wager: \$70,015 OR; \$15,000 FM. To support a series of community symposia and essays to interpret the dramatic productions offered by the theater during the 1987–88 seasons, and to place the plays in cultural, historical, and literary context. **GP**

**Humanities West**, San Francisco, CA; Elaine M. Thornburgh: \$60,000. To fund a three-year series of lectures, musical and dance demonstrations, dramatic readings, and discussions to provide a comprehensive view of the fine arts, history, literature, and philosophy of selected historical periods. **GP**

**Indiana U.**, Bloomington; Kenneth R. Johnston: \$26,000 OR; \$5,000 FM. To conduct an international conference on recent directions in interdisciplinary research on romanticism. **RX**

**Johns Hopkins U.**, Baltimore, MD; Ronald Paulson: \$200,842. To conduct an institute on visual images and verbal texts from England, France, America, Italy, and Germany in the period from 1720 to 1820 to introduce faculty members teaching in the humanities to this interpretive approach. **EH**

**Los Angeles County Museum of Art**, CA; Earl A. Powell: \$200,000 OR; \$200,000 FM. To fund an exhibition, catalogue, and public programs exploring the political and social implications of Timurid art as well as the aesthetic philosophy of 15th-century Iranian and central Asian art. **GM**

**Milwaukee Art Museum**, WI; E. James Mundy: \$144,303. To implement a temporary exhibition focusing on art patronage in the late 19th-century Midwest and on the role and function of the

Layton Art Gallery in the cultural history of Milwaukee. **GM**

**New Jersey Shakespeare Festival**, Madison; Ellen R. Barry: \$19,514 OR; \$36,796 FM. To conduct three years of annual three-day colloquia on the dramatic offerings of the New Jersey Shakespeare Festival. **GP**

**New York Public Library**, NYC; John Shepard: \$61,281. To support preservation microfilming of the Oster/Schenker Collection, which consists of the unpublished writings and musical analysis of Heinrich Schenker, a formative figure in 20th-century music theory. **PS**

**Pennsylvania Academy of the Fine Arts**, Philadelphia; Kathleen A. Foster: \$25,000. To document more than 4,000 photographs, letters, drawings, oil studies, and sculpture related to American artist Thomas Eakins and his immediate circle. **GM**

**Pennsylvania State U. Press**, University Park; Philip Winsor: \$5,000. To publish a synoptic work on Aegean painting in the Bronze Age. **RP**

**Santa Barbara Museum of Art**, CA; Richard V. West: \$196,550 OR; \$50,000 FM. To support a temporary traveling exhibition, catalogue, and public programs that examine historical, political, and cultural dimensions of Hungarian avant-garde art, 1908–1930. **GM**

**Society of Architectural Historians**, Philadelphia, PA; Adolf K. Placzek: \$60,000. To prepare two volumes (Connecticut and Michigan) of a multi-volume, state-by-state series on the buildings of the United States. **RO**

**Syracuse U. Press**, NY; Walda Metcalf: \$5,500. To publish the first volume of a two-volume study of the decoration of gilded surfaces on late medieval Italian panel paintings. **RP**

**Trust for Museum Exhibitions**, Washington, DC; Ann C. Townsend: \$174,966. To implement an exhibition explaining the form, history, and meaning of Byzantine icons and the continuation of post-Byzantine icon painting traditions on Crete through the 16th century. **GM**

**U. of California Press**, Berkeley; Lynne E. Withey: \$3,500. To publish a study of Igor Stravinsky's ballet score, "The Rite of Spring." **RP**

**U. of Illinois**, Urbana; Michael Mullin: \$250,000 OR; \$399,699 FM. To support an interpretive exhibition, educational programs, and publications about set and costume designs from the Motley Collection, examining how these designs interpret dramatic texts and reflect the culture of an age. **GM**

## Classics

**Stanford U.**, CA; Grant Barnes: \$7,300. To publish a scholarly assessment of the Byzantine revival, a social, cultural, and political renaissance of the late 8th to the mid-9th century. **RP**



**Westminster College**, New Wilmington, PA; Albert Dwight Castro: \$112,066. To conduct a five-week summer institute for 30 Latin teachers on the literature and culture of the post-Augustan Age. **ES**

## History—Non-U.S.

**Agnes Scott College**, Decatur, GA; Ellen W. Hall: \$47,475. To conduct a summer workshop focusing on four major texts that represent epochs in the Western tradition. **EH**

**Alabama Agricultural & Mechanical U.**, Normal; Bessie W. Jones: \$88,581. To fund a four-week summer seminar for university faculty on the texts of four major medieval authors: Aquinas, Dante, Chaucer, and Froissart. **ET**

**Arts Foundation of New Jersey**, New Brunswick; Joyce M. Maso: \$198,908. To support a four-week summer institute for 45 secondary school teachers and administrators on the life and times of Leonardo da Vinci. **ES**

**Brown U.**, Providence, RI; Barbara S. Lesko: \$19,000 OR; \$5,000 FM. To conduct an international conference on women in the ancient Near East. **RX**

**Columbia U.**, NYC; David J. Rothman: \$180,000. To design and implement an interdisciplinary course that examines the values and institutions that have shaped medical care in Western civilization. **EH**

**Cornell U.**, Ithaca, NY; John G. Ackerman: \$3,000. To publish a study of the mid-19th-century Islamic millennial movement that was the last attempt to reform the Shi'ite faith predominant in Iran today. **RP**

**Duke U.**, Durham, NC; Marcel Tetel: \$163,623. To conduct an institute on the literary and historical contexts of the *Essays of Michel de Montaigne*. **EH**

**Fordham U.**, Bronx, NY; John P. Entelis: \$131,853. To fund a three-week summer institute for 30 New York State secondary school teachers on the history and culture of the modern Middle East. **ES**

**Jackson State U.**, MS; Demoral Davis: \$79,983. To conduct an institute for high school students on the intellectual and philosophical origins of the U.S. Constitution. **ET**

**New York Public Library**, NYC; Diantha D. Schull: \$15,000 OR; \$4,621 FM. To plan an interpretive exhibition and programs on printing and the French Revolution of 1789. **GL**

**Northern Illinois U.**, DeKalb; Mary L. Lincoln: \$4,820. To publish a study of the role of the Imperial Russian bureaucracy in the Stolypin Reforms. **RP**

**Princeton U. Press**, NJ; Margaret H. Case: \$7,620. To publish a study of the religious and cultural life of the artisan class in Banaras, India. **RP**

**Rhode Island School of Design**, Providence; Florence D. Friedman: \$170,846. To implement a traveling exhibition that illustrates the diversity and richness of Egyptian Coptic art and ideas from the formative stages of this culture to the Arab conquest in A.D. 641. **GM**

**SUNY Research Foundation/Binghamton**, NY; Paul E. Szarmach: \$119,024. To support an institute on Arthurian myth in its medieval and modern manifestations. **EH**

**SUNY Research Foundation/Albany**, NY; Wayne M. O'Sullivan: \$129,727. To fund an academic-year faculty study project on selected topics in

Western civilization for teachers in SUNY's two-year colleges. **EH**

**Stanford U.**, CA; Grant Barnes: \$5,300. To publish a comprehensive account of the revolution of 1905, an event pivotal to Russia's development in the 20th century. **RP**

**U. of Arizona**, Tucson; Peter E. Medine: \$141,011. To support a six-week institute for college teachers on Milton's *Areopagitica*, *Paradise Lost*, and *Samson Agonistes*. **EH**

**U. of California Press**, Berkeley; Lynne E. Withey: \$5,000. To publish a comprehensive study of disentanglement in 19th-century Spain. **RP**

**U. of California Press**, Berkeley; Lynne E. Withey: \$6,000. To publish a scholarly study that examines the role and function of the grammarian in late antiquity. This volume will be part of *The Transformation of the Classical Heritage* series. **RP**

**U. of California**, Berkeley; Joseph A. Rosenthal: \$498,411 OR; \$500,000 FM. To preserve European language and literature materials to ensure the serviceability of approximately 22,000 volumes that are too deteriorated for use, especially the French, German, Italian, and Spanish volumes. **PS**

**U. of California**, Los Angeles; Robert I. Burns: \$20,000 OR; \$4,000 FM. To support an international conference on the Inquisition in Spain and the New World, concentrating on its role in the development of the latter. **RX**

**U. of Connecticut**, Storrs; Marvin R. Cox: \$396,826. To conduct a cooperative faculty development project that will involve university and high school teachers in a model Western civilization course. **EH**

**U. of Florida**, Gainesville; Richard Hunt Davis, Jr.: \$171,845. To support a four-week national institute in which 30 high school social studies teachers will study African history in the context of world history. **ES**

**U. of Maryland**, College Park; Charles E. Butterworth: \$18,000 OR; \$2,000 FM. To support an international conference on the political dimensions of Islamic philosophy, specifically as they emerged in the teachings of medieval Muslim philosophers. **RX**

**U. of North Carolina Press**, Chapel Hill; Lewis A. Bateman: \$4,725. To publish a book that examines the medieval practice in western France of making donations to monastic foundations to obtain spiritual benefits. This book will be part of the *Studies in Legal History* series. **RP**

**Valentine Museum**, Richmond, VA; B. Frank Jewell: \$172,646. To support an exhibition, catalogue, and public programs exploring the history of the slave and free black populations in antebellum Richmond. **GM**

## History—U.S.

**American Association of School Administrators**, Arlington, VA; Walter G. Turner: \$40,054. To plan a series of three institutes on American history and literature for high school teachers from small and rural school districts. **ES**

**American Historical Association**, Washington, DC; Noralee Frankel: \$18,000 OR; \$4,000 FM. To support a national conference on the relationship among women, the family, and politics in the Progressive Era. **RX**

**American History Media Center**, Washington, DC; Tim Hackler: \$20,000. To plan a 60-minute documentary with two one-man dramatic performances exploring the philosophical differences

between Alexander Hamilton and Thomas Jefferson. **GN**

**An American Portrait**, NYC; Thomas P. Johnson: \$19,921. To plan a 90-minute television documentary examining Japanese-American relations and the events leading to the attack on Pearl Harbor. **GN**

**Berkshire Museum**, Pittsfield, MA; Field Horne: \$26,500. To plan an exhibition on the history of Berkshire County that will reflect the interaction of people and the landscape. **GM**

**Catholic U. of America**, Washington, DC; Linda Valli: \$64,566. To support a four-week summer institute for 30 secondary school teachers on the origins and development of the Constitution. **ES**

**Center for Contemporary Media**, Atlanta, GA; Jed Dannenbaum: \$90,597. To fund post-production expenses for a 90-minute documentary film on the southern journalist and civil rights advocate, Ralph McGill. **GN**

**Channel 5 Public Broadcasting, Inc.**, Reno, NV; Danny L. McGuire: \$20,000. To plan a feature-length television dramatization of the life of Allen Allensworth, from 1842 to 1914. **GN**

**Chesapeake Bay Maritime Museum**, St. Michaels, MD; Richard J. Dodds: \$5,000. To plan a computerized collections management system for the museum's collections of artifacts and documents pertaining to the social and economic history of the Chesapeake Bay region. **GM**

**Clarity Educational Productions, Inc.**, Berkeley, CA; Connie E. Field: \$20,000. To plan a feature-length dramatic film on the 1964 Mississippi Freedom Summer Project. **GN**

**Columbia U.**, NYC; Ronald J. Grele: \$5,319 OR; \$2,500 FM. To support the completion of a project to computerize the catalogue and master biographical index of the *Oral History Collection*. **RC**

**Columbus Museum**, GA; Fred C. Fussell: \$206,693 OR; \$150,000 FM. To implement a permanent exhibition on the history of the Chattahoochee River valley from prehistoric times to the present. **GM**

**East Tennessee Historical Society**, Knoxville; Mark V. Wetherington: \$78,566. To support film and book discussion programs for senior citizens that explore southern history from colonial times to the present and early 20th-century American history. **GP**

**Educational Film Center**, Annandale, VA; Ruth S. Pollak: \$53,359. To write the script for a 60-minute historical television drama for young people ages 10–13, about a Confederate girl's homefront experience during the Civil War. **GN**

**Films in Progress, Inc.**, Hoboken, NJ; Robert E. Clem: \$20,000. To plan a feature-length film dramatizing the life and career of Alabama governor James E. "Big Jim" Folsom, who held office from 1947 to 1951 and from 1955 to 1959. **GN**

**Great River Project**, New Orleans, LA; Edward C. Kurtz, Jr.: \$40,000. To write one script for a proposed three-part dramatic mini-series on the discovery and settlement of the Mississippi River valley. **GN**

**Harvard U.**, Cambridge, MA; Sally Schwager: \$150,000. To support a three-year project on women in American history. **ES**

**Henry Ford Museum & Greenfield Village**, Dearborn, MI; Peter H. Cousins: \$94,590. To implement a permanent exhibition that presents the life of Noah Webster. **GM**

**ISHI: Film Project, Inc.**, Austin, TX; N. Jed Riffe: \$43,860. To write a script for a 60-minute docu-



mentary about the life of Ishi, the last surviving Yahi Indian, and his relationship with anthropologist Alfred Kroeber. **GN**

**KCET-TV**, Los Angeles, CA; Bette Y. Cox: \$20,000. To revise the script for a 30-minute television program for children ages 8 to 12, about Elizabeth Taylor Greenfield, a 19th-century black opera singer, as part of a series about black American composers and performers. **GN**

**Kenyon College**, Gambier, OH; Peter M. Rutkoff: \$55,000. To prepare a study of the 20th-century New York artists who created the movement known as modernism. Artists in the period 1900-70 will be examined, with the focus on intellectual and urban history. **RO**

**Louisiana Library Association**, Baton Rouge; James O. Segretto: \$199,899. To support "American Vistas," a series of scholar-led reading and discussion programs in parish libraries throughout Louisiana. **GL**

**Louisiana State U.**, Baton Rouge; Beverly Jarrett: \$3,984. To publish a memoir of Carter G. Woodson, founder and director of the Association for the Study of Negro Life and History and editor of the *Journal of Negro History*, by Lorenzo Greene, Woodson's close associate. **RP**

**Louisiana State U.**, Baton Rouge; Beverly Jarrett: \$2,840. To publish a study of the Union League, the first important political organization in the reconstruction South. **RP**

**Maine Maritime Museum**, Bath; John S. Carter: \$100,000 OR; \$80,000 FM. To implement a permanent exhibition on the history of maritime activities in Maine and their impact on the nation. **GM**

**Mississippi Department of Archives and History**, Jackson; H. T. Holmes: \$4,952. To microfilm the papers of Judith Sargent Murray, from 1751 to 1820, a corpus that encompasses 22 volumes of letters and literary manuscripts by this early American writer. **PS**

**Newberry Library**, Chicago, IL; John H. Long: \$185,000 OR; \$40,000 FM. To support a historical atlas of the county boundaries of all states east of the Mississippi River from their colonial beginnings to 1980. **RT**

**Old Sturbridge Village**, MA; John E. Worrell: \$31,397. To support a historical study on the economic life of country towns around Worcester, Massachusetts, between 1790 and 1850. **RO**

**Onondaga County Department of Parks & Recreation**, Liverpool, NY; Dennis J. Connors: \$40,150. To plan a permanent exhibition that examines European and native American contacts in the 17th century. **GM**

**Social Science Education Consortium, Inc.**, Boulder, CO; James R. Giese: \$150,786. To conduct a four-week summer institute for 30 secondary school teachers on the early national period in American history. **ES**

**Strong Museum**, Rochester, NY; Harvey Green: \$171,338. To support an exhibition, publication, and educational programs linking the appearance, production, and consumption of household textile furnishings to cultural issues in Victorian America. **GM**

**Strong Museum**, Rochester, NY; Harvey Green: \$13,329. To plan an exhibition, publication, and public programming examining the origins of modern American advertising. **GM**

**U. of Arkansas**, Fayetteville; John A. Harrison: \$172,571. To support Arkansas' participation in the U.S. Newspaper Program, including cataloguing an estimated 2,100 titles and entering records of titles and holdings into the national newspaper data base. **PS**

**U. of California**, Berkeley; Bernard R. Gifford: \$299,484 OR; \$68,000 FM. To support a two-year project on the American Constitution featuring two four-week summer institutes and academic-year follow-up activities. **ES**

**U. of Illinois**, Urbana; Barton M. Clark: \$13,192. To change the technique required for microfilming the D'Arcy Collection of advertisements dating from 1890 to 1970. **RC**

**U. of Michigan**, Ann Arbor; Jerome M. Clubb: \$105,000 OR; \$25,000 FM. To complete a computer data base of family expenditures and living conditions in the United States from 1935 to 1936, based on a survey conducted by the Bureau of Labor Statistics. **RT**

**U. of North Carolina Press**, Chapel Hill; Lewis A. Bateman: \$4,197. To publish a study of an important but previously neglected aspect of Puritanism: its adherents' desire to practice forms of church life that they believed reflected early Christianity. **RP**

**U. of North Carolina Press**, Chapel Hill; Lewis A. Bateman: \$3,670. To publish a study of the impact of the Depression and the New Deal on Baltimore during the 1930s. **RP**

**WNET/Thirteen**, NYC; David R. Loxton: \$300,000. To support costs related to the national public television rebroadcast of the 13-part dramatic series, "The Adams Chronicles." **GN**

## Interdisciplinary

**Albert Schweitzer Center**, Great Barrington, MA; Antje Bultmann Lemke: \$21,157. To preserve the Albert Schweitzer Center's collection of the photographs of documentary film maker Erica Anderson, 1945-75. **PS**

**American Association for State and Local History**, Nashville, TN; Larry E. Tise: \$168,519. To plan two conferences designed to strengthen history museums as interpreters of American history. **GM**

**American Council of Learned Societies**, NYC; Jason H. Parker: \$100,000. To establish a consortium of university-based China studies programs that will administer the Universities Service Centre in Hong Kong. **RI**

**American Library Association**, Chicago, IL; Evelyn F. Shaevel: \$90,000. To support two regional workshops for librarians and scholars in order to enhance the intellectual approach to the design and implementation of educational programs in the humanities for young adults. **GL**

**Arkansas Museum of Science and History**, Little Rock; Alison B. Sanchez: \$28,914. To implement an exhibition that examines Arkansas in the period immediately after statehood (1836) through the observations of the German traveler Friederich Gerstaecker, who visited Arkansas from 1837 to 1843. **GM**

**Bard College**, Ann-on-Hudson, NY; Mark H. Lytle: \$137,317. To conduct a four-week national institute in which 30 high school social studies teachers will study American history from 1929 to 1945. **ES**

**Brown U.**, Providence, RI; Robert A. Shaw: \$198,780 OR; \$50,000 FM. To conduct a series of three-week institutes in 1988 and 1989 for secondary school teachers in Rhode Island and southeastern Massachusetts on literature, history, and foreign language. **ES**

**CUNY Research Foundation/City College**, NYC; Betty L. Jenkins: \$150,000. To support a keynote address, an exhibition, lectures, a book fair, a one-day conference on the history and current state of black book publishing in the United States,

and a conference on publishing black children's literature. **GL**

**CUNY Research Foundation/Queens College**, Flushing, NY; David Cohen: \$150,000. To support a series of lectures and reading and discussion programs for new immigrants to explore the themes of individualism and family through American literature and history. **GL**

**Center for Puppetry Arts**, Atlanta, GA; Diane Kempler: \$16,680. To conduct a self-study assessing the quality and content of the center's permanent collection of international puppets, its library, and its educational programs. **GM**

**Chautauqua Society, Inc.**, Bismarck, ND; Clay S. Jenkinson: \$201,050 OR; \$59,200 FM. To support 16 one-week scholarly residencies over two summers in the Dakotas, Nebraska, and Kansas. Scholars will lead discussions about Thomas Jefferson, Alexander Hamilton, Elizabeth Stanton, Abigail Adams, and Henry Adams. **GP**

**College of the Holy Cross**, Worcester, MA; David L. Schaefer: \$189,023. To support a four-week institute for secondary school teachers to study the U.S. Constitution in relation to classical political philosophy. **ES**

**Colorado State U.**, Fort Collins; Loren W. Crabtree: \$193,872. To support a four-week summer institute for 36 Wisconsin secondary school teachers on India and China. **ES**

**Columbia U.**, NYC; Ehsan Yarshater: \$88,185 OR; \$200,000 FM. To support work on the *Encyclopedia Iranica*, a reference work covering all aspects of the history and culture of the Iranian speaking peoples, both ancient and modern, as well as their interaction with neighboring peoples. **RT**

**Community College of Philadelphia**, PA; Karen Bojar: \$252,214. To support a summer institute for part-time students on methods of incorporating cultural literacy into composition courses. **EH**

**Connecticut Players Foundation, Inc./Long Wharf Theatre**, New Haven, CT; James D. Luse: \$433 OR; \$30,258 FM. To support a series of panels and publications to examine the human condition through political, sociological, historical, psychological, and literary perspectives, drawing on the theatrical offerings of a New England stage. **GP**

**Coppin State College**, Baltimore, MD; Delores G. Kelley: \$129,580. To support a series of faculty seminars on the critical reading of central texts to be introduced into the general education curriculum. **EH**

**Dawson's Book Shop**, Washington, DC; Richard A. Wyndham: \$39,511. To select 13 humanities films that focus on American biography and the scripting of introductions for an anthology. The goal is to redistribute the films in an educational package to reach wider audiences. **GN**

**Department of Overseas Missions**, NYC; George M. Miller: \$20,000. To plan a television program featuring a performance of and commentary on James Weldon Johnson's *God's Trombones* (1927), a book of seven African-American sermons in verse. **GN**

**Exiles Project**, NYC; Richard Kaplan: \$263,424 OR; \$140,000 FM. To produce a two-hour documentary about the European refugee scholars, artists, and intellectuals who migrated to the United States prior to World War II. **GN**

**Exit Films, Inc.**, Cambridge, MA; Frederick Wiseman: \$324,183. To produce a film examining the relationship of ethical, religious, medical, and legal issues to dying patients in an intensive care unit of a major metropolitan hospital. **GN**



**Field Museum of Natural History**, Chicago, IL; Nina M. Cummings: \$1,700. To plan a major project to preserve the museum's photographic collection. **PS**

**Harvard U.**, Cambridge, MA; Nathan I. Huggins: \$20,000 OR; \$2,000 FM. To support an international conference on slavery and the development of the Atlantic trading system. **RX**

**Heritage College**, Toppenish, WA; Rose H. Arthur: \$140,369. To support a project that will strengthen introductory courses by integrating the great texts of Western civilization with works from native American and Hispanic American cultures. **EH**

**Hiram College**, OH; Carol C. Donley: \$125,620. To support an institute to help medical personnel and college faculty incorporate humanities texts and issues into college curricula, medical schools, and the clinical environment. **EH**

**Holocaust Memorial Foundation of Illinois**, Skokie; Pearl R. Karp: \$15,513. To support a course for nontraditional learners in holocaust and genocide studies to be offered three times in 1987-88. **EH**

**Idaho State Library**, Boise; Karin E. Ford: \$63,616. To support Idaho's participation in the U.S. Newspaper Program, which involves cataloguing an estimated 800 newspapers and producing 300 reels of preservation microfilm. **PS**

**Indiana Historical Society**, Indianapolis; Peter T. Harstad: \$90,340 OR; \$30,000 FM. To microfilm 600,000 pages of Indiana newspapers, completing the U.S. Newspaper Program in Indiana. **PS**

**Japan Society, Inc.**, NYC; John K. Gillespie: \$55,000. To develop three instructional units on Japan for undergraduate instructors, international study programs, courses in comparative literature, and courses in world civilization. **EH**

**Jefferson State Junior College**, Birmingham, AL; Agnes R. Pollock: \$186,017. To support a series of five interdisciplinary faculty seminars based on the content of existing humanities honors courses. **EH**

**John Trumbull Patriot-Artist Association**, Morristown, NJ; Marge G. Dahle: \$20,000. To plan a two-hour drama on the life and art of John Trumbull, American historical and portrait painter. **GN**

**Johns Hopkins U.**, Baltimore, MD; George B. Udvarhelyi: \$100,060 OR; \$75,000 FM. To conduct a two-year series of coordinated lectures, symposia, colloquia, and film discussion and the development of a video anthology exploring the intersection of medicine and the humanities. **GP**

**Johns Hopkins U.**, Baltimore, MD; Jerome Kruger: \$100,284 OR; \$25,000 FM. To support a research project on the effects of re-sizing on book paper and the longevity of books that have been rebound. **PS**

**Johns Hopkins U.**, Baltimore, MD; Eric F. Halpern: \$10,000. To publish an 18th-century account of an expedition to Suriname that will include the reproduction of some 80 plates that were engraved by William Blake, among others, for the 1796 edition of the work. **RP**

**Millsaps College**, Jackson, MS; Harrylyn G. Sallis: \$67,795. To support six humanities seminars to be presented in the next three years for nontraditional learners from the corporate and professional community in Jackson, Mississippi. **EH**

**Mississippi Department of Archives and History**, Jackson; Elbert R. Hilliard: \$26,317. To support the preservation microfilming of Mississippi newspapers, a part of the U.S. Newspaper Program. **PS**

**Montana Historical Society**, Helena; Jennifer J. Thompson: \$8,240. To plan a symposium explicating the social and cultural history of Washington, Idaho, Montana, North and South Dakota, and Wyoming—to be held in conjunction with the states' centennials in 1989 and 1990. **GP**

**Mount Holyoke College**, South Hadley, MA; Wendy M. Watson: \$21,975. To plan a traveling exhibition, catalogue, and interpretive programs that examine the impact of technological change on French culture at the time of the Universal Expositions of 1889 and 1900. **GM**

**Museum of the City of New York**, NYC; Rick Beard: \$21,372. To support a self-study to evaluate the museum's resources and revise its interpretive exhibitions and programs. **GM**

**National Academy of Sciences**, Washington, DC; Mary B. Bullock: \$715,000 OR; \$115,000 FM. To continue scholarly exchange and related grant activities in the humanities with the People's Republic of China. **RI**

**National Council on the Aging, Inc.**, Washington, DC; Ronald J. Manheimer: \$149,334. To support scholar-led reading and discussion groups and library research projects for older adults in six library systems across the nation. **GL**

**National Foundation for Jewish Culture**, NYC; Richard A. Siegel: \$100,083 OR; \$50,000 FM. To support a multi-disciplinary program of conferences, symposia, lecture series, film series, radio programs, exhibitions, and community-initiated public activities to explore Jewish culture in Israel and America. **GP**

**National Humanities Center**, Research Triangle Park, NC; Charles Blitzer: \$95,940. To support two three-week institutes for high school teachers, one on the theory of republican government from ancient times to the modern period, and the other on the ways authors seek a public role for literature. **ES**

**New York Public Library**, NYC; Irene M. Percelli: \$213,435 OR; \$150,000 FM. To participate in the U.S. Newspaper Program, which includes cataloguing 4,900 English newspapers and 1,150 Jewish, Slavic, and Oriental newspapers. Approximately 500,000 newspaper pages will be microfilmed. **PS**

**New York U.**, NYC; Leslie Berlowitz: \$150,343 OR; \$50,000 FM. To support a series of public lectures and film discussion programs for a comprehensive historical assessment of the French Revolution and its international impact over the past 200 years. **GP**

**Newport Public Library**, RI; Eileen H. Warburton: \$173,604. To support a series of programs at libraries in four states on the cultural continuities between several New England states and the "near frontier" of the Ohio Western Reserve. **GL**

**Oklahoma State U.**, Stillwater; Carolyn J. Bauer: \$149,853. To support a four-week summer institute for 45 elementary school educators on the development, ratification, and significance of the Constitution. **ES**

**Old Sturbridge Village**, MA; Peter S. O'Connell: \$101,250 OR; \$64,000 FM. To support a three-year project on American history in the early national period, 1790-1840. **ES**

**Oregon International Council**, Salem; Robert T. Willner: \$81,510. To support a four-week institute with follow-up activities on Asian culture for 30 elementary and secondary school teachers. **ES**

**Partners for Livable Places**, Washington, DC; Robert H. McNulty: \$40,000 OR; \$25,000 FM.

To plan a traveling exhibition examining recent discoveries about the Spanish-Basque presence in North America in the 16th century. **GM**

**Rochester Institute of Technology**, NY; James M. Reilly: \$120,199 OR; \$25,000 FM. To research the causes of deterioration of cellulose acetate photographic film (safety film) and the development of recommendations for the preservation of this type of film. **PS**

**Rutgers U.**, New Brunswick, NJ; Reese V. Jenkins: \$25,000. To write a script for a 60-minute documentary that will examine the creative process of invention by exploring the work of Thomas Edison and the world in which he lived. **GN**

**SUNY Research Foundation/Buffalo Main Campus**, NY; Robert J. Bertholf: \$82,802. To complete a project to preserve the manuscripts and books contained in the library's comprehensive collection of 20th-century poetry written in English. **PS**

**Shakespeare & Company**, Lenox, MA; Beatrice K. Nelson: \$150,000. To support a three-year project on Shakespeare involving institutes, workshops, and curriculum development for Boston elementary and secondary school teachers. **ES**

**Social Science Research Council**, NYC; Frederic Wakeman: \$455,775. To support research activities of the Joint Committee on Eastern Europe, ACLS/SSRC. **RI**

**Stone Lantern Films, Inc.**, Washington, DC; Sarah Mondale: \$25,000. To revise the script for a 60-minute documentary film tracing the evolution of the philosophy of care for the mentally ill in America, using the story of St. Elizabeth's Hospital in Washington, D.C., as a case study. **GN**

**Temple U.**, Philadelphia, PA; David M. Bartlett: \$10,000. To publish a study of the American photographer William Henry Jackson, 1843-1942. **RP**

**Tennessee State U.**, Nashville; Clayton C. Reeve: \$80,000. To support a four-week institute for high school students on the historical and cultural development of the American Constitution. **ET**

**Texas Humanities Resource Center, Inc.**, Austin; Frances M. Leonard: \$118,000. To circulate program packages that explore the history, culture, and art of the viceroyalty of Peru and examine and analyze colonialism as an influential part of the American experience. **GL**

**Touchstone Center for Children**, NYC; Richard Lewis: \$7,000. To plan six 15-minute radio program segments for children that will examine creation myths of indigenous cultures. **GN**

**Tufts U.**, Medford, MA; Steven Hirsch: \$112,557 OR; \$143,529 FM. To support a three-year project to create a world civilizations program focusing on three two-semester, humanities-centered courses, "Cultures through Calendars," "Memory and Identity," and "Conceptions of the Earth." **EH**

**U. of Alabama**, Tuscaloosa; Malcolm M. MacDonald: \$2,522. To publish an annotated translation of the poet and playwright Samuel Romanelli's account of his sojourn in Morocco from 1786 to 1790. **RP**

**U. of California**, Berkeley; Cary I. Sneider: \$50,000. To plan an exhibition, catalogue, and planetarium presentation that examine the role of scientific and technological knowledge in exploration by focusing on the voyages of Columbus. **GM**

**U. of California**, Riverside; Henry L. Snyder: \$175,000. To continue the Eighteenth Century Short Title Catalogue, through the addition of 300,000 records for items available in British repositories. **RC**



**U. of Hawaii Press**, Honolulu; William H. Hamilton: \$7,000. To publish a study of the origins and uses of the earliest Chinese vernacular narratives known as *Pien-wen*, derived from a type of oral storytelling that used picture scrolls with religious themes. **RP**

**U. of Hawaii at Manoa**, Honolulu; John R. Haak: \$2,000. To plan the microfilming component of the U.S. Newspaper Program in Hawaii. **PS**

**U. of Maryland**, College Park; Peter H. Curtis: \$192,255. To support a U.S. Newspaper Project in Maryland, involving cataloguing approximately 1,300 titles of newspapers held in more than 60 repositories and microfilming approximately 500,000 pages of newspapers important for research. **PS**

**U. of Notre Dame**, IN; James T. Cushing: \$7,600. To support an international conference on the implications of quantum theory, including recent developments, for the various branches of the discipline of philosophy. **RX**

**U. of Notre Dame**, IN; J. Samuel Valenzuela: \$20,000 OR; \$12,000 FM. To conduct an international conference on the role of labor movements in national transitions from authoritarianism to democracy. **RX**

**U. of Washington**, Seattle; Nancy Murphy: \$277,230. To support a collaborative project for 92 Washington teachers who will study the history, literature, and art of China and Japan and develop materials for statewide use. **ES**

**U. of Washington**, Seattle; Naomi B. Pascal: \$2,000. To publish a history of the Chinese and Japanese immigrant experience in the United States since 1850. **RP**

**U. of Wisconsin**, Green Bay; David H. Galaty: \$180,000. To develop one or two course modules on individual great works in the humanities and the adaptation of these modules to a variety of curricular contexts. **EH**

**U. of Wisconsin**, Madison; Barbara J. Hanrahan: \$8,942. To publish a detailed study of the slave trade between Portuguese West Africa and Latin America. **RP**

**U. of Wisconsin**, Milwaukee; Brian J. Harley: \$38,050. To plan an exhibition and programs on the history of the Columbian encounter as expressed by historical geography and cartographic history. **GL**

**Vanderbilt U.**, Nashville, TN; George J. Graham, Jr.: \$153,474. To support a four-week secondary school institute on 5th-century Greece, focusing on art, literature, and philosophy. **ES**

**WGBH Educational Foundation**, Boston, MA; Peter S. McGhee: \$300,420 OR; \$300,000 FM. To produce seven 60-minute documentaries about Columbus's voyages, the cultural environment in which they took place, and the legacies of the European contacts with America. **GN**

**Winterthur Museum**, DE; Scott T. Swank: \$74,218. To plan a revised training manual for interpreters that provides a thematic organization for the museum's collections of decorative and fine arts used in America from 1650 to 1850. **GM**

**Yale U.**, New Haven, CT; Hesung C. Koh: \$55,945. To support activities following a summer institute on Korean history and culture to prepare curricular materials on Korea and East Asia for use in schools throughout the country. **ES**

**Yale U.**, New Haven, CT; Gay Walker: \$116,000 OR; \$500,000 FM. To preserve European history materials, a project that will reclaim over 23,000 volumes and serial holdings for scholarly use in the future. **PS**

## Language and Linguistics

**Cleveland State U.**, OH; Laura Martin: \$6,000. To support an international conference on Mayan linguistics, focusing on the analysis of patterns of discourse. **RX**

**Columbia U.**, NYC; Marvin I. Herzog: \$75,000. To support work on the *Great Dictionary of the Yiddish Language*. **RT**

**Fairfax County Public Schools, VA**; Maria G. Wilmeth: \$173,445. To support a three-year series of four-week institutes for foreign language teachers. **ES**

**Friends School of Baltimore, Inc.**, MD; Zita D. Dabars: \$500,000. To support two four-week institutes in the summers of 1988 and 1989 with Bryn Mawr College for 25 secondary school and college teachers who will study Russian culture and language. A symposium in 1990 will follow. **ES**

**GWETA, Inc.**, Washington, DC; Mary E. Aladj: \$25,000. To promote the rebroadcast of the six-part dramatic series, "Shoulder to Shoulder." **GN**

**Howard U.**, Washington, DC; Filisha C. Camara-Norman: \$80,000. To support a four-week institute for high school students on the French language and Francophone literature and culture. **ET**

**U. of California**, Berkeley; Robert P. Hughes: \$25,000 OR; \$15,000 FM. To support an international conference on Christianity in Russia over the past millennium. **RX**

**U. of California**, San Diego, La Jolla; Leonard D. Newmark: \$50,000 OR; \$2,500 FM. To create a data base consisting of all the words and idioms included in extant dictionaries of the Albanian language. The data base will be used to produce a comprehensive Albanian/English dictionary. **RT**

**U. of Chicago**, IL; Harry A. Hoffner: \$47,036. To prepare the *Hittite Dictionary*. **RT**

**U. of Colorado**, Boulder; Paul M. Levitt: \$154,473 OR; \$143,307 FM. To support a four-week national institute on writing about literature. **ES**

**U. of Nebraska**, Lincoln; Debra K. Turner: \$22,747. To purchase updated computer equipment that will enable the University of Nebraska Press to increase its effectiveness as a publisher of scholarly books in the humanities. **RP**

**U. of Pennsylvania**, Philadelphia; Ake W. Sjoberg: \$85,500. To support work on *The Pennsylvania Sumerian Dictionary*, which provides quotations of all Sumerian words in full context, selected from all known cuneiform texts. **RT**

## Literature

**Albany State College**, GA; James L. Hill: \$77,251. To support a four-week institute for high school students on poetry in Western culture. **ET**

**Brookline Public Schools**, MA; Naomi Gordon: \$116,899. To support a four-week summer institute for 40 school teachers in the Brookline area who will study literature, writing, and rhetoric, focusing on *Oedipus Rex*, *The Canterbury Tales*, *Middlemarch*, and *Invisible Man*. **ES**

**CUNY Research Foundation/City College**, NYC; Saul N. Brody: \$150,000. To support a four-week institute on novels, lyric poetry, and short stories in Western literature. **ES**

**Carolina Wren Press, Inc.**, Carrboro, NC; Judith F. Hogan: \$74,500. To support a series of workshops and lectures that encourage the reading, study, and interpretation of literature and the development of interpretive skills through writing. **GL**

**Cornell U.**, Ithaca, NY; Bernhard Kendler: \$2,000. To publish Volume 5 in the edition of the letters of Margaret Fuller, the 19th-century American critic and writer. **RP**

**Cornell U.**, Ithaca, NY; Bernhard Kendler: \$7,700 OR; \$5,000 FM. To publish a two-volume edition of the 1805 and 1819 stages of composition of *The Prelude*, the central work of Wordsworth's maturity. **RP**

**Cornell U.**, Ithaca, NY; Bernhard Kendler: \$3,365. To publish an edition of Wordsworth's shorter poems composed between 1807 and 1820. **RP**

**East Tennessee State U.**, Johnson City; Roberta T. Herrin: \$166,613. To support a three-week institute on children's fantasy literature for teachers of grades two through seven in the Appalachian region of Georgia, Kentucky, North and South Carolina, Tennessee, Virginia, and West Virginia. **ES**

**Folger Shakespeare Library**, Washington, DC; Margaret H. O'Brien: \$203,334. To support a four-week summer institute to help 30 secondary school teachers of Shakespeare deal more effectively with his language. **ES**

**French Forum, Publishers**, Lexington, KY; Raymond C. La Charite: \$1,485. To publish an edition of the 12th-century romance, *Le Roman des Sept Sages de Rome*. **RP D3**

**French Library in Boston, MA**; Vera G. Lee: \$12,932. To plan collaboration with Boston College and Boston middle schools to design a project for the improvement of instruction in French literature, history, and language. **ES**

**Global Village Video Resource Center, Inc.**, NYC; John L. Reilly: \$292,888 OR; \$25,000 FM. To write a script for a 60-minute documentary on the life and art of Samuel Beckett and production of a companion 60-minute program presenting three of his plays along with introductory and linking commentary. **GN**

**Globe Radio Repertory**, Seattle, WA; John P. Siscoe: \$17,810. To write scripts for 12 30-minute radio programs dramatizing Franz Kafka's *The Castle*. **GN**

**James Agee Film Project**, Johnson City, TN; Ross H. Spears: \$50,302. To write a script for a 90-minute documentary on the multiple legacies of *Let Us Now Praise Famous Men* by photographer Walker Evans and author James Agee. **GN**

**Johns Hopkins U.**, Baltimore, MD; Eric F. Halpern: \$4,900. To publish an intellectual biography of literary critic I.A. Richards. **RP**

**Langston U.**, OK; Neva Joy Flasch: \$72,480. To support a four-week institute for high school students on literature and war in the Western tradition. **ET**

**Learning in Focus, Inc.**, NYC; Robert Geller: \$500,000 OR; \$450,000 FM. To produce two 60-minute dramatizations of American short stories for a series for young people ages 13 to 18: "First Love and Other stories" by Harold Brodkey and "The Hollow Boy" by Hortense Calisher. **GN**

**Louisiana State U.**, Baton Rouge; Beverly Jarrett: \$2,733. To publish a volume of selected letters written by Henry James to the English man of letters, Edmund Gosse. **RP**

**Modern Poetry Association**, Chicago, IL; Joseph A. Parisi: \$20,000. To plan and develop 13 30-minute radio programs on the history of American poetry since World War II. **GN**

**North Texas Public Broadcasting, Inc.**, Dallas; Patricia P. Perini: \$67,807. To write a script for a 90-minute film exploring the fiction of Eudora Welty. **GN**



**Otherworld Children's Media**, Seattle, WA; Judith A. Walcutt: \$20,000. To plan the dramatic adaptation to radio of two works of literature, Jonathan Swift's *Gulliver's Travels* and Lillian Hellman's *Watch on the Rhine*, for the WGBH "Radio Movies" series. **GN**

**Pennsylvania State U. Press**, University Park; Philip Winsor: \$7,450. To publish an English translation of a 14th-century Latin handbook for preachers that includes moralizing fabulae, exegeses, and poems to be used in sermons. **RP**

**Stanford U.**, CA; Grant Barnes: \$7,000 OR; \$1,000 FM. To publish the first volume in an edition of the poetry of Robinson Jeffers. **RP**

**U. of Alabama**, Tuscaloosa; Ralph Bogardus: \$159,674. To support a four-week institute for 11th-grade English teachers from western Alabama who will study four novels of the 1920s and 1930s in their cultural contexts. **ES**

**U. of Alabama**, Tuscaloosa; Malcolm M. MacDonald: \$4,554. To publish lyric poems by Lord Byron that were written to be sung to music based on Hebrew melodies. This facsimile of the original edition will describe the collaboration between Byron and composer Isaac Nathan. **RP**

**U. of Alabama**, Birmingham; William C. Carter: \$67,452. To write the script for a 60-minute documentary film on the life and work of French novelist Marcel Proust, 1871–1922. **GN**

**U. of Arizona**, Tucson; Gregory L. McNamee: \$5,436. To publish an annotated translation from the Japanese of an autobiography by a Tokugawa samurai. **RP**

**U. of California Press**, Berkeley; Lynne E. Withey: \$6,900. To publish an English translation of Boiardo's 15th-century epic romance, *Orlando Innamorato*, which will be printed with the Italian text *en face*. **RP**

**U. of California**, San Diego, La Jolla; Diego Catalan: \$25,282. To support work on the General Catalogue of the Pan-Hispanic Romancero and the International Electronic Archive of the Romancero. **RT**

**U. of California**, Santa Cruz; John O. Jordan: \$118,867. To support a four-week institute in which 25 high school English teachers from the West Coast will study *Great Expectations* and *Jane Eyre*. **ES**

**U. of Illinois**, Chicago; Gene W. Ruoff: \$50,733. To support a series of lectures and a two-day conference explicating the artistic relationships between the artists of the romantic period and the artists and audience of contemporary times. **GP**

**U. of Maryland**, College Park; Adele F. Seeff: \$350,801 OR; \$67,000 FM. To support, in conjunction with the Maryland State Department of Education, a three-year series of year-long institutes to help secondary school teachers strengthen their teaching of major literary texts. **ES**

**U. of Missouri**, Columbia; Susan M. Denny: \$4,954. To publish a facsimile and transcription of two Renaissance verse miscellanies, unknown to scholars until 1977, which includes 46 poems by John Donne and other works by members of his circle. **RP**

**U. of Nevada-Las Vegas**; Christopher C. Hudgins: \$70,316. To conduct a six-week summer seminar designed to reacquaint faculty members with major works in neoclassical, romantic, and realist/modern literatures. **EH**

**U. of New Mexico**, Albuquerque; Paul B. Davis: \$37,445. To plan, implement, and evaluate a new literature course focusing on major Western texts

and on selected non-Western texts to provide a critical perspective. **EH**

**U. of North Carolina**, Charlotte; Anita W. Moss: \$325,000 OR; \$120,000 FM. To support a three-year project, including three summer institutes, on British and American literary classics. **ES**

**U. of Notre Dame**, IN; Terry V. F. Brogan: \$160,000 OR; \$20,000 FM. To support a revised edition of the *Princeton Encyclopedia of Poetry and Poetics*. **RT**

**VOICES, NYC**; Everett C. Frost: \$132,989. To produce three radio plays by Samuel Beckett, *Embers*, *Cascando*, and *Rough for Radio II*; three accompanying documentaries; and a fourth documentary to be presented with the NEA-supported radio play, *Words and Music*. **GN**

## Philosophy

**Ethics and Public Policy Center**, Washington, DC; Edwin J. Delattre: \$269,593. To support a series of four conferences on ethics in business and in business education. **EH**

**Hackett Publishing Company, Inc.**, Cambridge, MA; James N. Hullett: \$4,693. To publish a study on the philosophy of color. This book, intended primarily for an audience of philosophers, draws on new scientific studies and theories. **RP**

**Harvard U.**, Cambridge, MA; Hilary Putnam: \$20,000 OR; \$15,000 FM. To support an international conference on the thought and works of Charles Sanders Peirce. **RX**

**Indiana U.**, Bloomington; Janet B. Rabinowitch: \$6,000 OR; \$1,000 FM. To publish Volume 4 in the edition of the writings of American philosopher Charles Sanders Peirce. **RP**

**Marist College**, Poughkeepsie, NY; Peg E. Birmingham: \$58,939. To strengthen an introductory level required course on ethics and ethos. **EH**

**Princeton U.**, NJ; John Cooper: \$180,000. To support a six-week institute on Aristotle for college teachers of Greek philosophy. **EH**

**Saint Bonaventure U.**, St. Bonaventure, NY; Conrad L. Harkins: \$6,717 OR; \$1,500 FM. To publish Volume 2 of the *Lectura Secunda* of Adam de Wodeham, the 14th-century philosopher and interpreter of Duns Scotus and William of Ockham. **RP**

**U. of Chicago**, IL; Daniel E. Garber: \$163,043. To conduct a summer institute on the history of early modern philosophy, 1600–1750. **EH**

## Religion

**U. of Florida**, Gainesville; Austin B. Creel: \$150,000. To support a four-week institute on Buddhism and Christianity. **ES**

## Social Science

**American Council of Learned Societies**, NYC; Allen H. Kassof: \$250,000 OR; \$500,000 FM. To continue advanced research, scholarly exchange, and related grant activities in the humanities with the Soviet Union and the socialist countries of Eastern Europe. **RI**

**American Council of Learned Societies**, NYC; Christina M. Gillis: \$40,000 OR; \$180,000 FM. To support a three-year renewal of a program of individual travel grants to enable American scholars in the humanities to attend international meetings held outside North America. **RI**

**American Council of Learned Societies**, NYC; Douglas Greenberg: \$10,000. To support a pro-

gram of grants-in-aid for postdoctoral research in the humanities. **RR**

**American Council of Learned Societies**, NYC; Christina M. Gillis: \$50,000. To support a program of fellowships for postdoctoral research in the humanities. **RR**

**American Council of Learned Societies**, NYC; Douglas Greenberg: \$85,000. To support a program of fellowships for recent recipients of the Ph.D. degree in the humanities. **RR**

**Cultural Literacy Foundation**, Charlottesville, VA; Eric D. Hirsch, Jr.: \$119,446. To create general knowledge tests and source-books for elementary and middle schools. **ES**

**Film News Now Foundation**, NYC; Susan M. Williams: \$800,609. To produce a two-hour historical documentary film about China during the years 1911–49. **GN**

**South Puget Sound Community College**, Olympia, WA; Michael W. Shurgot: \$215,000. To develop a comprehensive humanities curriculum with a core of new and revised courses, new faculty positions, additional library materials, and activities for faculty development. **EH**

**U. of California**, Santa Cruz; Gabriel Berns: \$172,174. To support an institute on literary translation models for teachers of modern languages. The focus will be on the translation process and the historical, cultural, and stylistic issues involved in the effort to recreate the text. **EH**

**U. of Hawaii**, Honolulu; Janet F. Heavenridge: \$28,500. To purchase updated computerized equipment that will enable the University of Hawaii Press to publish books in the humanities more efficiently and economically. **RP**

Capital letters following each grant amount have the following meanings: FM (Federal Match); OR (Outright Funds). Capital letters following each grant show the division and the program through which the grant was made.

### DIVISION OF EDUCATION PROGRAMS

- EB** Central Disciplines in Undergraduate Education
- EK** Improving Introductory Courses
- EL** Promoting Excellence in a Field
- EM** Fostering Coherence Throughout an Institution
- ES** Humanities Instruction in Elementary and Secondary Schools
- EH** Exemplary Projects in Undergraduate and Graduate Education
- EG** Humanities Programs for Nontraditional Learners

### DIVISION OF GENERAL PROGRAMS

- GN** Humanities Projects in Media
- GM** Humanities Projects in Museums and Historical Organizations
- GP** Public Humanities Projects
- GL** Humanities Programs in Libraries and Archives

### OFFICE OF PRESERVATION

- PS** Preservation
- PS** U.S. Newspaper Program

### DIVISION OF RESEARCH PROGRAMS

- RO** Interpretive Research Projects
- RX** Conferences
- RH** Humanities, Science and Technology
- RP** Publication Subvention
- RA** Centers for Advanced Study
- RI** Regrants for International Research
- RT** Tools
- RE** Editions
- RL** Translations
- RC** Access



# DEADLINES

Area code for all telephone numbers is 202.

Deadline

For project  
beginning

## Division of Education Programs—*Jerry L. Martin, Director 786-0373*

Higher Education in the Humanities—*Lyn Maxwell White 786-0380*

**October 1, 1988**

April 1989

Elementary and Secondary Education in the Humanities—*Linda Spoerl 786-0377*

**January 8, 1989**

July 1989

Teacher-Scholar Program for Elementary and Secondary School Teachers—  
*Linda Spoerl 786-0377*

**May 1, 1989**

December 1989

## Division of Fellowships and Seminars—*Guinevere L. Griest, Director 786-0458*

Fellowships for University Teachers—*Maben D. Herring 786-0466*

**June 1, 1988**

January 1, 1989

Fellowships for College Teachers and Independent Scholars—*Karen Fuglie 786-0466*

**June 1, 1988**

January 1, 1989

Fellowships on the Foundations of American Society—*Maben D. Herring, 786-0466*

**June 1, 1988**

January 1, 1989

Summer Stipends—*Joseph B. Neville 786-0466*

**October 1, 1988**

May 1, 1989

Travel to Collections—*Kathleen Mitchell 786-0463*

**July 15, 1988**

December 1, 1988

Faculty Graduate Study Program for Historically Black Colleges and Universities—  
*Beatrice Stith Clark 786-0466*

**March 15, 1989**

January 1, 1990

Younger Scholars—*Leon Bramson 786-0463*

**November 1, 1988**

June 1, 1989

Summer Seminars for College Teachers—*Kenneth Kolson 786-0463*

Participants

**March 1, 1989**

Summer 1989

Directors

**April 1, 1989**

Summer 1990

Summer Seminars for School Teachers—*Michael Hall 786-0463*

Participants

**March 1, 1989**

Summer 1989

Directors

**April 1, 1989**

Summer 1990

## Division of General Programs—*Donald Gibson, Director 786-0267*

Humanities Projects in Media—*James Dougherty 786-0278*

**September 16, 1988**

April 1, 1989

Humanities Projects in Museums and Historical Organizations—*Marsha Semmel 786-0284*

**December 9, 1988**

July 1, 1989

Public Humanities Projects—*Wilsonia Cherry 786-0271*

**September 16, 1988**

April 1, 1989

Humanities Projects in Libraries—*Thomas Phelps 786-0271*

Planning

**August 5, 1988**

January 1, 1989

Implementation

**September 16, 1988**

April 1, 1989



# DEADLINES

Area code for all telephone numbers is 202.

	Deadline	For project beginning
<b>Division of Research Programs</b> —Richard Ekman, Director 786-0200		
<b>Texts</b> —Margot Backas 786-0207		
Editions—David Nichols 786-0207	June 1, 1989	April 1, 1990
Translations—Martha Chomiak 786-0207	June 1, 1989	April 1, 1990
Publication Subvention—Margot Backas 786-0207	April 1, 1989	October 1, 1989
<b>Reference Materials</b> —Charles Meyers 786-0358		
Tools—Helen Aguera 786-0358	November 1, 1988	July 1, 1989
Access—Jane Rosenberg 786-0358	November 1, 1988	July 1, 1989
<b>Interpretive Research</b> —Dorothy Wartenberg 786-0210		
Projects—David Wise 786-0210	October 1, 1988	July 1, 1989
Humanities, Science and Technology—Daniel Jones 786-0210	October 1, 1988	July 1, 1989
<b>Regrants</b> —Vacant 786-0204		
Conferences—Darrel deChaby 786-0204	February 15, 1989	October 1, 1989
Centers for Advanced Study—David Coder 786-0204	December 1, 1988	July 1, 1989
Regrants for International Research—David Coder 786-0204	March 15, 1989	January 1, 1990
Regrants in Selected Areas—David Coder 786-0204	March 15, 1989	January 1, 1990
<b>Division of State Programs</b> —Marjorie A. Berlincourt, Director 786-0254		
Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.		
<b>Office of Challenge Grants</b> —Harold Cannon, Director 786-0361		
	May 1, 1989	December 1, 1989
<b>Office of Preservation</b> —George F. Farr, Jr., Senior Preservation Officer 786-0570		
Preservation—George F. Farr, Jr. 786-0570	December 1, 1988	July 1, 1989
U.S. Newspaper Program—Jeffrey Field 786-0570	December 1, 1988	July 1, 1989

Guidelines are available from the Office of Publications and Public Affairs two months in advance of the application deadlines.

Telecommunications device for the deaf: 786-0282.



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