

HUMANITIES WEST

In cooperation with The Consul General of Great Britain, The California Shakespeare Festival, The Commonwealth Club of California, and Focussed Research Activity in Shakespeare, UC Santa Cruz

Presents

SHAKESPEARE'S ENGLAND

*May 7-8, 1993
Herbst Theatre, San Francisco*



HUMANITIES WEST PRESENTS

SHAKESPEARE'S ENGLAND

Herbst Theatre, San Francisco
Michael Addiston, Moderator

FRIDAY, MAY 7, 8:00 - 11:00 PM

- LECTURE:** Stephen Orgel (Stanford University): "Shakespeare's London"
- PERFORMANCE:** Judith Nelson, Soprano, Michael Eagan, Lute, and The Consort of Voices: Elizabethan Lyric Poetry and Music
- RECEPTION:** The Green Room of Herbst Theatre (limited to holders of \$30 and \$27 tickets)

SATURDAY, MAY 8, 10:00 AM - 4:30 PM

- LECTURE:** Buchanan Sharp (University of California, Santa Cruz): "Order and Disorder in Elizabethan England"
- LECTURE:** Philip Brett (University of California, Riverside): "Music and Poetry in Shakespeare's England", with Judith Nelson, Soprano, and Michael Eagan, Lute.
- LECTURE:** M. J. B. Allen (University of California, Los Angeles): "Capability and God-like Reason: Shakespeare and the Philosophers"

BREAK FOR LUNCH: 12:30 PM - 2:00 PM

- LECTURE:** Ann Cook (Vanderbilt University): "Women, Marriage, and the Family"
- PANEL DISCUSSION:** "Shakespeare's Theatre: Playwrights, Actors and Audiences", moderated by Michael J. Warren (University of California, Santa Cruz)

LECTURER, PERFORMER, AND MODERATOR BIOGRAPHIES

MICHAEL ADDISON has been Artistic Director of the California Shakespeare Festival since 1987. His Shakespearean productions, ranging from *Henry VI, Part 3* to *The Taming of the Shrew*, also have been seen at the Oregon, Utah, Colorado, and San Francisco Shakespeare Festivals, and Berkeley Rep, as well as in Australia, Yugoslavia and England. He has served as head of the Professional Theatre Training Programs at both California Institute of the Arts and UC San Diego, where he was also Provost of Earl Warren College.

M.J.B. ALLEN was educated at Oxford and the University of Michigan and is currently Professor of English at UCLA. He is also Director of the Center for Medieval and Renaissance Studies at UCLA. For several summers, he taught at the University of Birmingham Shakespeare Summer School at Stratford-on-Avon. Honors include a Guggenheim Fellowship, a Distinguished Teaching Award, and the Directorship of an NEH Summer Seminar. He has written extensively on the philosophy of the Italian Neoplatonist, Marsilio Ficino, and co-edited or co-authored *Shakespeare's Plays in Quarto*, *Sir Philip Sydney's Achievements*, and *First Images of America*.

PHILIP BRETT was Fellow and Dean of King's College, Cambridge, before coming to teach at UC Berkeley. He is at present Professor of Music at UC Riverside. An authority on British music of various periods, he is the General Editor of The Byrd Edition and the compiler of the Cambridge Opera Handbook on Britten's *Peter Grimes*. In 1980, he received a Noah Greenberg Award for his performances of Peri's *L'Eurydice* and Monteverdi's *Orfeo*; he recently shared a Grammy nomination for his part in the Harmonia Mundi recording of Handel's *Susanna*.

THE CONSORT OF VOICES specializes in the performance of vocal ensemble music from the Renaissance and Middle Ages. The group appears frequently in Bay Area series such as Old First Church, Julia Morgan and the San Francisco Early Music Society summer festival. Their director, Suzanne Elder, holds a Master's Degree in choral conducting from the Claremont Graduate School and is currently studying for a Ph.D. in Historical Musicology at UC Davis. Friday night's performers include Marsha Grumme, Jennifer Youngdahl, Thomas Hart, Neal Rogers, and Lyn and Suzanne Elder.

ANN JENNALIE COOK was educated at the University of Oklahoma and at Vanderbilt University, where she is currently Professor of English Literature. She has written widely on Shakespearean plays and their historical contexts; her books include *The Privileged Playgoers of Shakespeare's London, 1576-1642* and *Making a Match: Courtship in Shakespeare and His Society*. From 1975 to 1987 she was Executive Secretary of the Shakespeare Association of America where she helped organize four World Shakespeare Congresses in Washington, Stratford-upon-Avon, West Berlin, and Tokyo. Since 1987 she has chaired the International Shakespeare Association.

MICHAEL EAGAN has performed extensively throughout Europe and the United States. He is the Director of the chamber ensembles *A Musically Dreame* and *Musica Angelica* and is co-founder of the Southern California early music series, Apollo Amused. Mr. Eagan has recorded for EMI, Harmonia Mundi and Koch International Classics. In addition to his Renaissance and Baroque specializations, he is a composer for TV, stage and film, and was a recent recipient of the Henry Mancini Award for the Composition of Music for Motion Pictures and Television Films.

JUDITH NELSON has sung concerts and operas throughout Europe and North America, performing with most of the major baroque orchestras, including the Academy of Ancient Music (England), Tafelmusik (Toronto), and Philharmonia Baroque (San Francisco). She has performed with the San Francisco, St. Louis, BBC, and Washington National Symphony Orchestras, and the Los Angeles Philharmonic. She has over sixty recordings to her credit, principally with Harmonia Mundi and Decca/London.

STEPHEN ORGEL is the Jackson Eli Reynolds Professor of Humanities at Stanford; he has also taught at Johns Hopkins, UC Berkeley, and Harvard. He has published widely on Renaissance literature, theater, and art history. His books include *The Jonsonian Masque*, *The Illusion of Power*, and, in collaboration with Sir Roy Strong, *Inigo Jones: The Theatre of the Stuart Court*. He has edited Ben Jonson's court masques, the poems and translations of Christopher Marlowe, and over eighty volumes of Renaissance mythographic and iconographic texts. His Oxford edition of *The Tempest* was published in 1987, and that of *The Winter's Tale* is forthcoming. His edition of *Milton* appeared last year. He is presently writing on English transvestite theater in the Renaissance.

BUCHANAN SHARP was born in Dumbarton, Scotland. He was educated at the University of Illinois and UC Berkeley. He has been on the faculty of UC Santa Cruz since 1970, where he is currently Professor of History. In addition to a number of articles and reviews on the social history of England in the 16th and 17th centuries, he has written *In Contempt of All Authority: Rural Artisans and Riot in the West of England, 1586-1660*. He is currently working on a study of late medieval English social protest.

MICHAEL WARREN was educated at Oxford and UC Berkeley. He is currently Professor of English Literature at UC Santa Cruz. He directs the Focused Research Activity in Shakespeare: Text Interpretation Performance, and serves as Textual Consultant to Shakespeare Santa Cruz. He co-edited, with Gary Taylor, *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear*, and has also published *The Complete King Lear, 1608-1623*. His current work is concerned with the relation of printed texts of Shakespeare plays and their contemporary performance.

TIMELINE

- 1558 Death of Queen Mary; accession of Queen Elizabeth.
- 1564 Shakespeare born.
- 1576 The Theatre built in Shoreditch (north of the city of London).
- 1577-80 Drake circumnavigates the world.
- 1585-86 The Roanoke colony.
- 1587 Execution of Mary Queen of Scots.
- 1588 Defeat of the Spanish Armada.
- 1590 (?) Shakespeare begins his theatrical career.
- 1595 Raleigh sails to Guiana; Drake sails to the West Indies, where he dies in 1596.
- 1599 The Globe Theatre opens in Southwark (south of the city of London).
- 1599 Failure of the Earl of Essex's expedition to Ireland.
- 1600 Charter of the East India Company.
- 1601 Execution of the Earl of Essex after uprising against the queen.
- 1603 Death of Queen Elizabeth; accession of James VI of Scotland as King James I.
- 1605 Gunpowder Plot to assassinate James I.
- 1607 Captain John Smith settles Jamestown, Virginia.
- 1611 King James Bible published.
- 1611 (?) Shakespeare retires from London.
- 1616 Shakespeare dies.

HUMANITIES WEST

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Humanities West News

Volume II Number 5

« exploring history to celebrate the mind and the arts »

Spring 1993

Shakespeare's England

May 7 and 8, 1993
Herbst Theatre, San Francisco

This royal throne of kings, this scept' red isle . . .
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea . . .
This blessed plot, this earth, this realm, this England . . .

1595 or 6

When English ships out-sailed, out-gunned and out-numbered a great Mediterranean Armada of invasion, the Virgin Queen vanquished a rough suitor and the English sovereign mortified the somber, monastic pride of Philip II. Thus did the England of 1588 take her place on the European stage as the bastion of Northern freedom, the bulwark of Renaissance Enlightenment. This was the prologue to Shakespeare's England.

Join with Humanities West, with eminent scholars and gifted performers, as we journey back to a time four centuries ago when Shakespeare lived in England. "Shakespeare's England," presented May 7 and 8, 1993, will be moderated by Michael Addison of the California Shakespeare Festival and presented in cooperation with the Honorable Consul General of Great Britain in San Francisco, the California Shakespeare Festival, Focused Research Activity in Shakespeare at UC Santa Cruz and the Commonwealth Club of California.

Special Friday Night Dinner Before Opening Night of Shakespeare Program

Early in the evening of May seventh, we will again have a pre-program dinner at the Hayes Street Grill, just two blocks from Herbst Theatre. Join us for convivial conversation with our distinguished speakers.

The dinner is open to those who have contributed \$100 or more to the Friends of Humanities West during the past year. To reserve your place, please send a check for \$50 per dinner to the Humanities West office. Donors of less than \$100 may upgrade their contribution in order to participate in this festive opening to the Friday evening program.

Friday evening, May 7, 8 to 11 P.M.

Shakespeare's London

Stephen Orgel, Stanford University
Performance of Elizabethan Lyric Poetry and Music
Judith Nelson, soprano, and the Consort of Voices
Reception in the Green Room (\$30 and \$27 tickets only)

Saturday, May 8, 10 A.M. to 4:30 P.M.

Order and Disorder in Elizabethan England

Buchanan Sharp, University of California at Santa Cruz
Music and Poetry in Shakespeare's England
Philip Brett, University of California at Riverside
Capability and God-like Reason: Shakespeare and the Philosophers
M.J.B. Allen, University of California at Los Angeles

Break for Lunch

Women Marriage and the Family

Ann Cook, Vanderbilt University
Shakespeare's Theater: Playwrights, Actors and Audiences
Panel, moderated by Michael J. Warren, University of California at Santa Cruz

Saturday Speakers' Lunch for Shakespeare Program

Friends of Humanities West are cordially invited to attend a lunch with our speakers on Saturday, May 8 between the morning and afternoon sessions of the program. Guests will have a chance to share a table and break bread with one of the speakers and other Friends of Humanities West. Please send your check for \$35 per person to the Humanities West office to reserve your place at the lunch.



BIBLIOGRAPHY ON SHAKESPEARE THE MAN

by Professor Stephen Orgel, Stanford University

The greatest problem for the biographer of Shakespeare has always been to separate the facts from the legend. By the standards of his own time, Shakespeare's career is reasonably well documented—in fact, we know more about him than about any other Elizabethan playwright. That has never been enough, of course, and every age from the mid-17th century on has recreated a Shakespeare in its own image: the plays and poems, if we treat them as aspects of biography, provide evidence for any Shakespeare we wish to conceive. Or for none; their evidence is hopelessly contradictory, an index not to the variety of Shakespeare's life but only to the fertility of his imagination and his extraordinary powers of observation, assimilation, and most of all, expression.

When S. Schoenbaum set out to write the life of Shakespeare for this generation, he first confronted the legend. *Shakespeare's Lives*, published in 1970, is a history of Shakespearean biography, a study of the romance between succeeding ages and our greatest playwright. To get to the name himself, Schoenbaum then turned to the only hard evidence remaining to us, building up a life of the poet through a scrupulous examination of every surviving document relating to Shakespeare. *William Shakespeare: A Documentary Life* (1975) is the place to go for anyone interested in the facts of Shakespeare's career. Now, in what is essentially the final volume of a trilogy, Schoenbaum has produced *William Shakespeare: Records and Images*.

The new book provides a context for the *Documentary Life*, taking us both further into Shakespearean biography and extending it farther outward. Schoenbaum's documents reveal a distinctly prosaic Shakespeare here: the small businessman buying a piece of London rental property, suing over two bad debts, protecting his interests in the enclosure of some Stratford farmland. No romance, no evidence of genius, just the stuff of life. The plays appear as commercial transactions, too, entries in the *Stationer's Register*, the publishers' copyright book—Shakespeare's name is not even attached to them. Schoenbaum reproduces eyewitness accounts of three performances at the Globe in 1611, of *Macbeth*, *The Winter's Tale* and *Cymbeline*: a fascinating survival, but the reports are confusing and maddeningly uninformative. All the examples of Shakespeare's handwriting are here, a sad little collection of six signatures, plus a brief scene in manuscript from a play called *Sir Thomas More*, which may or may not be Shakespearean. Finally, Schoenbaum documents the legend. There is a brisk chapter on Shakespearean portraits (only two, the engraving on the title-page of the folio and the memorial sculpture in the Stratford parish church, have any claim to authenticity), and a delightful look at the forgers William Henry Ireland and John Payne Collier, who undertook to

create a romantic archeology for this modest middle-class genius.

All the book's documents appear both in transcriptions and remarkably clear facsimiles, and there are dozens of additional illustrations. Schoenbaum's prose provides a lucid, judicious and good-natured guide to this mass of largely unpromising material. The price of the book seems staggering, but considering the number and quality of the reproductions, it is probably not excessive.

A. L. Rowse's *What Shakespeare Read—And Thought*, as its coy title suggests, is firmly in the tradition of Shakespearean romance. There is nothing new in this breezy survey, a frank rehash of material easily available elsewhere, including in works of Rowse's own. The plays and poems are treated as aspects of biography and social history which they unquestionably are, though hardly with the kind of uncomplicated directness Rowse wants to find in them. For Rowse, Berowne (in *Love's Labor's Lost*) "is in fact Shakespeare himself"; "anyone who knows the goings-on at Elizabeth I's Court" can recognize the Earl of Essex in Bolingbroke, in the sulking Achilles, in Hamlet's "fatal indecision and self-questioning"; "those who know old Burghley well can recognize the touches of him in Polonius." No doubt: we see in the plays what interests us, and their astonishing universality lies precisely in their ability to mirror so many disparate kinds of minds. Critics who see something more than clues to Shakespeare's biography in his poetry and drama, or who disagree with Rowse's pronouncements, or who are dubious about the

accuracy of his speculations, are bullied and scolded, though rarely by name, and never with the supporting evidence that would allow a reader to judge the merits of the case. Several energetic rear-guard actions are fought in defense of Rowse's identification of the Dark Lady of Shakespeare's Sonnets as a woman called Emilia Lanier. The tone here becomes especially aggrieved and embattled, and it will baffle readers



unfamiliar with the history of this particular speculation. When Rowse first proposed Emilia as his candidate for the Dark Lady, he offered two, and only two, pieces of external evidence. The first concerned her romantic involvement with the astrologer and physician Simon Forman, who lived in London throughout Shakespeare's career. In the course of a detailed (and extremely valuable) study of Forman's notebooks, Rowse found an entry that described Emilia as having been "in her youth very brown"—a dark lady. And Emilia's husband was named William: this second bit of evidence seemed to clinch the argument, since one of Shakespeare's sonnets implies that the Dark Lady is involved with someone other than the poet called Will (in fact, the sonnet says with several other Wills). Alas for the frailty of evidence: within a very few weeks a scholar more familiar with Elizabethan handwriting than Rowse had shown that Forman's notebook described Emilia as having been in her youth not "brown" but "brave" (i.e., good looking), and a better genealogist than Rowse had revealed that Emilia was married to

Alphonso Lanier, not William. Rowse silently withdrew the erring evidence from subsequent claims about Emilia, but continues to insist, disingenuously, that "the identification of the Dark Lady is clear from the complete concurrence of all the evidence, internal and external."

There is honest learning and wide reading in this book, but it keeps being overwhelmed by the rhetoric of Rowse's private war with those he has failed to convince. The general reader looking for a guide to Shakespearean contexts will find himself constantly caught in the crossfire. A less speculative but far more informative alternative is S. Schoenbaum's *Shakespeare: The Globe and the World*, published last year in connection with the Folger Library's traveling exhibition. Readers who find the legendary Shakespeare irresistible should try Anthony Burgess's *Shakespeare*, pure speculation, but brilliantly done. Both books are, moreover, less expensive than Rowse's, and beautifully illustrated.



About Your Support of Humanities West

Your annual contribution to Humanities West helps make our programs possible. Ticket sales alone, even with the augmentation of public and private grants, cannot cover the cost of bringing our programs to Bay Area audiences. We welcome our many new donors and encourage you to attend the special events presented just for you and to register early to ensure a seat at our increasingly popular programs!

All donors to Humanities West receive preferential seating to all Humanities West programs, acknowledgement in the Program for each event, and a newsletter which offers advanced ticket sales and information about reading groups and other special events which precede each program. Categories of annual support and their related benefits are as follows:

Patron: \$250-499

Patrons may purchase two tickets to the Friday night Speakers' Dinner, to be held in a restaurant near Herbst Theatre, and four tickets to the Saturday Speakers' Lunch, offering an opportunity to meet and converse with the lecturers.

Sponsor: \$100-249

Sponsors may purchase two tickets to the Friday night Speakers' dinner and two tickets to the Saturday Speakers' lunch.

Friend: \$35-99

Friends may purchase up to two tickets to the Saturday Speakers' Lunch.

We can only list donors in our program who contribute prior to our printing deadline.

Special Discussion Group for Shakespeare's England

On Thursday, April 29th at 7:30 P.M., Humanities West will be offering a discussion group on the reconstruction of the Globe Theatre. Led by Alan Nelson, the distinguished and entertaining Professor of English at UC Berkeley, this program will immerse you in the multitude questions which arose as the Globe Theatre was reconstructed in the 1970s. Books by C. Walter Hodges and John Orrell are being recommended for participants. Call Humanities West at (415)387-8780 to reserve your place.

REMINDER: TICKETS TO THE PROGRAM MUST BE ORDERED FROM CITY BOX OFFICE, (415) 392-4400. RESERVATIONS FOR THE SPEAKERS' LUNCHEON, AND DINNER NEED TO BE MADE WITH HUMANITIES WEST, (415) 387-8780.

DISCUSSION GROUP, SPEAKERS' LUNCHEON AND DINNER RESERVATION FORM

Please return this form to Humanities West, 580 Funston, San Francisco, CA 94118.

Yes, I am a donor to Humanities West and would like to attend the following:

Please reserve _____ place(s) at the April 29 discussion group led by Alan Nelson (see above mention for description).

Please reserve _____ place(s) in my name at the Saturday luncheon. Enclosed is a check, payable to Humanities West, for \$35 per person.

Yes, I am a Sponsor, Patron, or Fellow of Humanities West and would like to attend the Friday night Speakers' Dinner. Please reserve _____ place(s) in my name. Enclosed is my check, payable to Humanities West, for \$50 per person.

A letter of confirmation, informing you of the time and place will be sent approximately two weeks prior to the event.

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Letter from the President

Dear Friends of Humanities West:

We are truly delighted that so many of you were able to attend our recent program on Thomas Jefferson and, in addition, join the growing family of Humanities West supporters. The Library of Congress and the Thomas Jefferson Memorial Foundation offered us the unique opportunity to present this outstanding program; the participation of the National Endowment for the Humanities, with assistance from Barton & Guestier, ensured that this program would be free of charge, enabling anyone to attend. Our donor list increased by 60% as a result of your support! We hope our new donors will enjoy the variety of special events offered throughout the year for Friends of Humanities West.

One of my greatest pleasures since founding Humanities West was being able to present the Jefferson program in the Opera House to so many attentive listeners! The near capacity audience of 3,000 is certainly a record for Humanities West and emphasizes the interest that exists for the humanities here in the Bay Area.

We were absolutely delighted with the positive response to the Saturday panel and hope to offer similar panels as part of future programs with, however, more time for interaction among the panelists and between them and the audience.

Over the years, one of the very most important factors contributing to the growth and development of Humanities West has been the generous stream of responses and comments from people who care about the organization. We need your suggestions in order to keep improving the programs we present. Please stay in touch!

Very truly yours,

Elaine Thornburgh

Jefferson Program Introduces Humanities West to Thousands

Thomas Jefferson at 250: The Legacy of an American Genius was a smash hit. It was also the first experience with Humanities West for many in the audience. We were therefore particularly gratified that the audience surveys were overwhelmingly enthusiastic about the program.

Our decision to move the program to the Opera House made room for over two thousand more people than would have been able to attend in Herbst Theatre. Since the program was free, revenue from ticket sales was, to say the least, unusually low, and we were hoping that the generosity of those in attendance would save the day. We are proud and very pleased with the great number of you who understood this need and responded. We salute all of you Friends, Special Friends, Sponsors, Patrons and Fellows of Humanities West!

Ottoman Program Fills Herbst Theatre

Our recent program from the regular season, *The Glory of the Ottoman Empire: Suleiman the Magnificent*, was extremely successful. It demonstrates the extent of interest in the Bay Area for Humanities West programs which are not completely within the Western Civilization mainstream. Special thanks are owed to Director Frank Rettenberg, retired Foreign Service Officer, for his indefatigable efforts in support of this timely and enriching program.

Humanities West Again Receives Major Support From NEH

We are absolutely delighted to announce that Humanities West has just been awarded a rarely given third major grant from the National Endowment for the Humanities, again supporting three years of programming through 1996. \$130,000 of the \$160,000 grant will underwrite the nine Saturday programs, enabling us to present them for a nominal fee of \$15. The remaining \$30,000 of the grant will pay for the printing and distribution of booklets containing further reading about each of the topics. We look forward to working on this project which will provide further enrichment of our understanding of the humanities.



Meet Our Valuable Volunteers

The beautiful floral arrangements which grace the stage in front of the speakers' podium at each program are done by **Signa Houghteling** of Signa Design, who donates her time and materials to Humanities West. Her arrangements are always inspired by the theme of the program; corn, pumpkins and wheat were used for "Spain and the New World"; red, white and blue were the Thomas Jefferson colors; pomegranate and iris were chosen for "Suleyman the Magnificent".

Signa used to work for the National Endowment for the Humanities in Washington, D.C., where she helped establish state programs throughout the U.S. She has only missed one Humanities West program since our Venice program in May of 1991.

Her talents are multi-faceted; she is now doing bookbinding and also creates travel diaries for friends, using their mementos and notes. She has always loved working with flowers and does weddings for friends.

Signa is but one of many loyal volunteers who help Humanities West to function within its budget. We salute them all.



1993-1996 HUMANITIES WEST PROGRAMS

A dazzling array of topics await you in future Humanities West programs just funded by NEH. Outstanding speakers have consented to participate in the following programs:

- Oct. 22-23 1993 Galileo's Universe: Art and Science in Counter Reformation Florence and Rome
- March 4-5 1994 Siena: Art and Society in a Renaissance Republic
- June 3-4 1994 The Classical Ideal: The Enduring Light of Ancient Greece
- Oct. 21-22 1994 Venice and Amsterdam: World Powers at Sea
- March 24-25 1995 Imagining Ireland: The Poet's Vision and the Patriot's Dream
- May 12-13 1995 Age of Cathedrals: Soaring Stone and the Quest for Light
- Oct. 20-21 1995 The Light of Provence: Cezanne, Van Gogh and Matisse
- Feb. 9-10 1996 Harlem Renaissance: New York in the Twenties
- May 17-19 1996 Renaissance Women: Courtly Power and Influence

Shakespeare's England • Priority Order Form

PLEASE ORDER YOUR TICKETS AS SOON AS POSSIBLE.

DONORS WILL RECEIVE PRIORITY UNTIL APRIL 9.

Due to the limited capacity in the Green Room, the reception is limited to 500 tickets at \$30 or \$27 for Humanities West donors. Tickets which do not include the reception are available at a reduced rate.

Friday Evening, May 7, 1993, 8 -11 P.M.

Donor, reception	_____ @ \$27	_____
Donor, no reception	_____ @ \$22	_____
Student, no reception	_____ @ \$15	_____

Saturday, May 8, 1993, 10 A.M.- 4:30 P.M.

Donor	_____ @ \$10	_____
Student	_____ @ \$10	_____

Handling Charge	_____	\$2.00
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Total Enclosed	_____	_____
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Note: Tickets are non-refundable, and luncheon is not included.

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HUMANITIES WEST SPONSORS TOUR OF TURKEY

Those who enjoyed our program on Suleyman the Magnificent will be interested to know that Humanities West is sponsoring a tour of Turkey, from October 16 to November 1, to be led by a member of our Board of Directors, Frank Rettenberg. Frank, who was educated at Harvard and the University of Istanbul, is a former diplomat who lived in Turkey for seven years, has travelled widely throughout the country, and lectures on Turkish affairs. The tour is sponsored jointly with Travel Directions, an experienced San Francisco Travel Agency which specializes in tours to Turkey.

While not physically demanding, the tour is intended for travellers who want to see as much of the country as time permits. The itinerary includes Istanbul, Ankara, Cappadocia, Konya, Antalya, Perge, Aspendos, Side, Pamukkale, Hierapolis, Aphrodisias, Priene, Miletus, Didyma, Ephesus, Pergamum, Troy, and Gallipoli. Travelers will gain first-hand experience of the various civilizations that have flourished in Turkey: chalcolithic, bronze age, Hittite, Hellenic, Roman, Byzantine, Seljuk, Ottoman, and the modern era.

There will also be an opportunity to enjoy Turkey's natural beauty: the surrealistic landscape of Cappadocia, the limestone "cotton castle" of Pamukkale, the dramatic vistas of the Anatolian plateau, lovely lakes at Beysehir and Egirdir, and the sparkling blue waters of the Mediterranean at Antalya — not to mention ferry transits of both the Bosphorus and Dardanelles.

For maximum enjoyment and conviviality, enrollment is limited. For further information and to receive a brochure, please contact: Christine Grabitzky; c/o Travel Directions; 1, Daniel Burnham Court, Suite 105; San Francisco; CA 94109. (415)441-3703; 1-800-677-0446; Fax: (415) 775-0900.

Responses to Audience Surveys and Frequently asked Questions

- A suggested reading list is on the back of each letter enclosed with your tickets. This list is given to A Clean Well-Lighted Place for Books at Opera Plaza in San Francisco. Those books which they are able to procure can be mailed upon request to those outside the city.
- A number of surveys mention that the lighting in the theatre is too low. We attempt to set it at a level which does not compromise the quality of the slides. Those wishing to take notes should consider using a small flashlight.
- Facilities for the hearing impaired are available through the head usher who can be found in the theatre prior to each program.
- There are boxes marked "Audience Surveys" on the table in the lobby of the theatre, where surveys can be returned.

Humanities West 580 Funston Avenue, San Francisco, CA 94118 (415) 387-8780 Fax (415) 751-3609

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Humanities West
580 Funston Street
San Francisco, CA 94118

