

Базы данных ProQuest для поддержки научных исследований в сфере искусства и культуры

9 февраля 2022 г.

Анна Трифонова
региональный представитель



Все для ученого...



ProQuest Dissertations & Theses

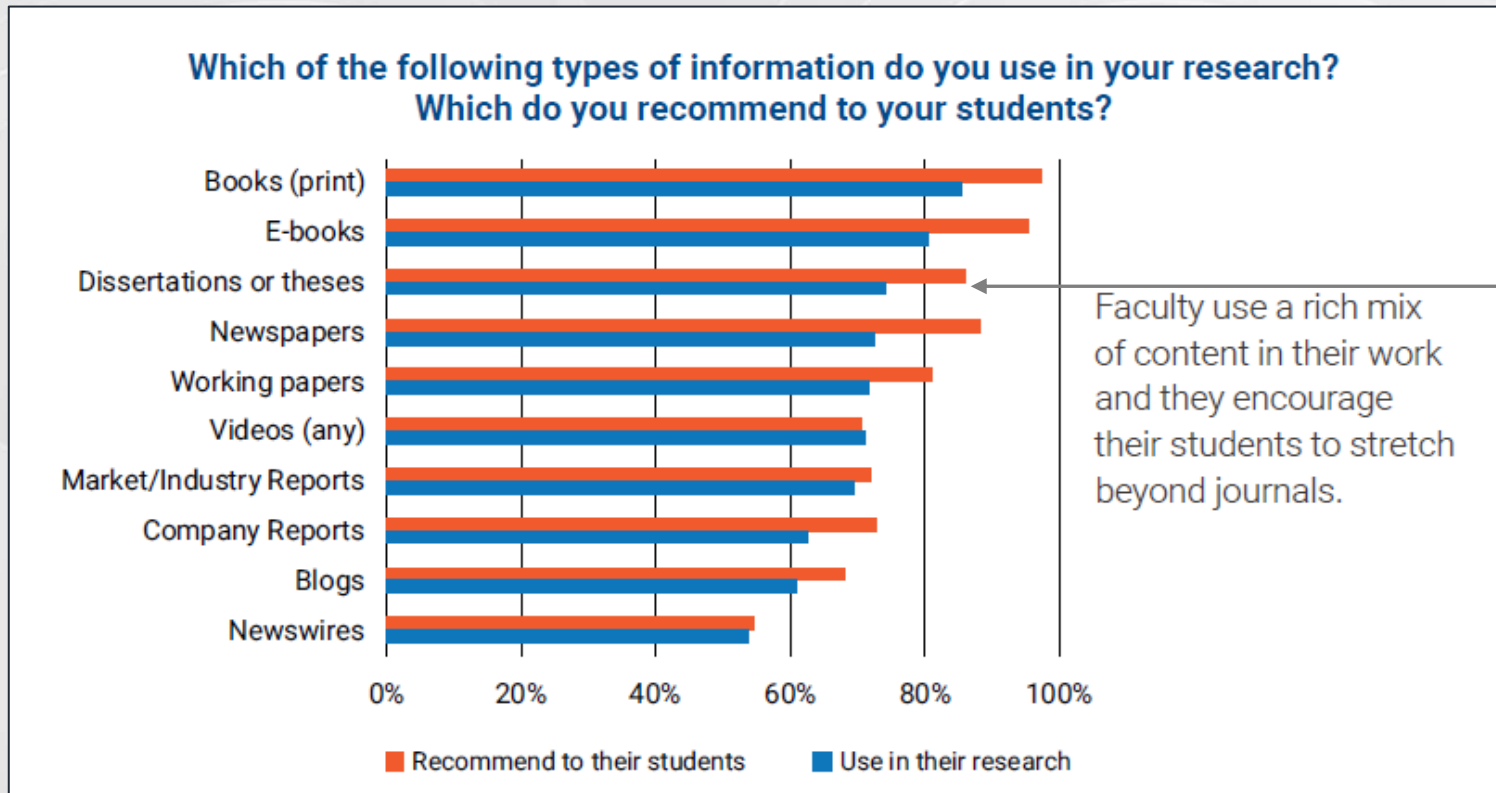


ProQuest Dissertations & Theses:

Уникальный инструмент доступа к диссертациям ведущих вузов

Диссертации в научно-образовательном мире

- “Существуют различные типы научных источников, которые современные ученые активно используют в дополнение к статьям из научных рецензируемых журналов.”



73% Ученых используют диссертации

86% Рекомендуют использование своим студентам

[Research and Teaching Rely on Content Diversity](#)
Whitepaper and survey. ProQuest, 2017

Значение диссертаций как научных источников

- Диссертации – проверенная научная работа, представляющая результаты объемного оригинального исследования

1

... отражают новейшие апробированные научные достижения и идеи.

2

... раскрывают исследование значительно подробнее, чем журнальная статья: 225 стр. > 10-12 стр.

3

... могут быть единственными источниками по теме (напр., по искусству или истории)

4

... содержат подробный обзор источников и библиографию.

5

... содержат дополнительные материалы по исследованию.

6

... служат примером для структурирования исследования, форматирования и оформления собственной диссертации.

7

... обозначают темы для новых исследований

AN APPROACH TO INTEGRATE LIGHTING CONCEPTS
INTO INTERIOR DESIGN STUDIOS:
A CONSTRUCTIVIST EDUCATIONAL FRAMEWORK

A THESIS
SUBMITTED TO THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN ART, DESIGN, AND ARCHITECTURE

By
Mehmedalp Tural
January 2006

PQDT Global предлагает уникальный контент для ученых в области гуманитарных наук

Искусство и гуманитарные науки

- Аудио, видео, ноты и др. цифровые объекты
- Первоисточники, не опубликованные в журналах



QQ YQ YQ|Q

NN YN|N ZZ||

WW|W ZZ YQ||

|W ZZ YZ YZ||

In the Viola concerto Xian Shi, we can find "The Sum Is Always Eight" in examples 16 and 17.

5 3 1 3 4 6



Sample content from Humanities
dissertations in PQDT Global

PQDT – инструмент научной коммуникации

Международный охват



Разнообразие взглядов



4,1 тыс.

университетов из
более 60+ стран
мира

5,2 млн.

Диссертаций
(2,8 млн. – в полном
тексте)

3,1 тыс.

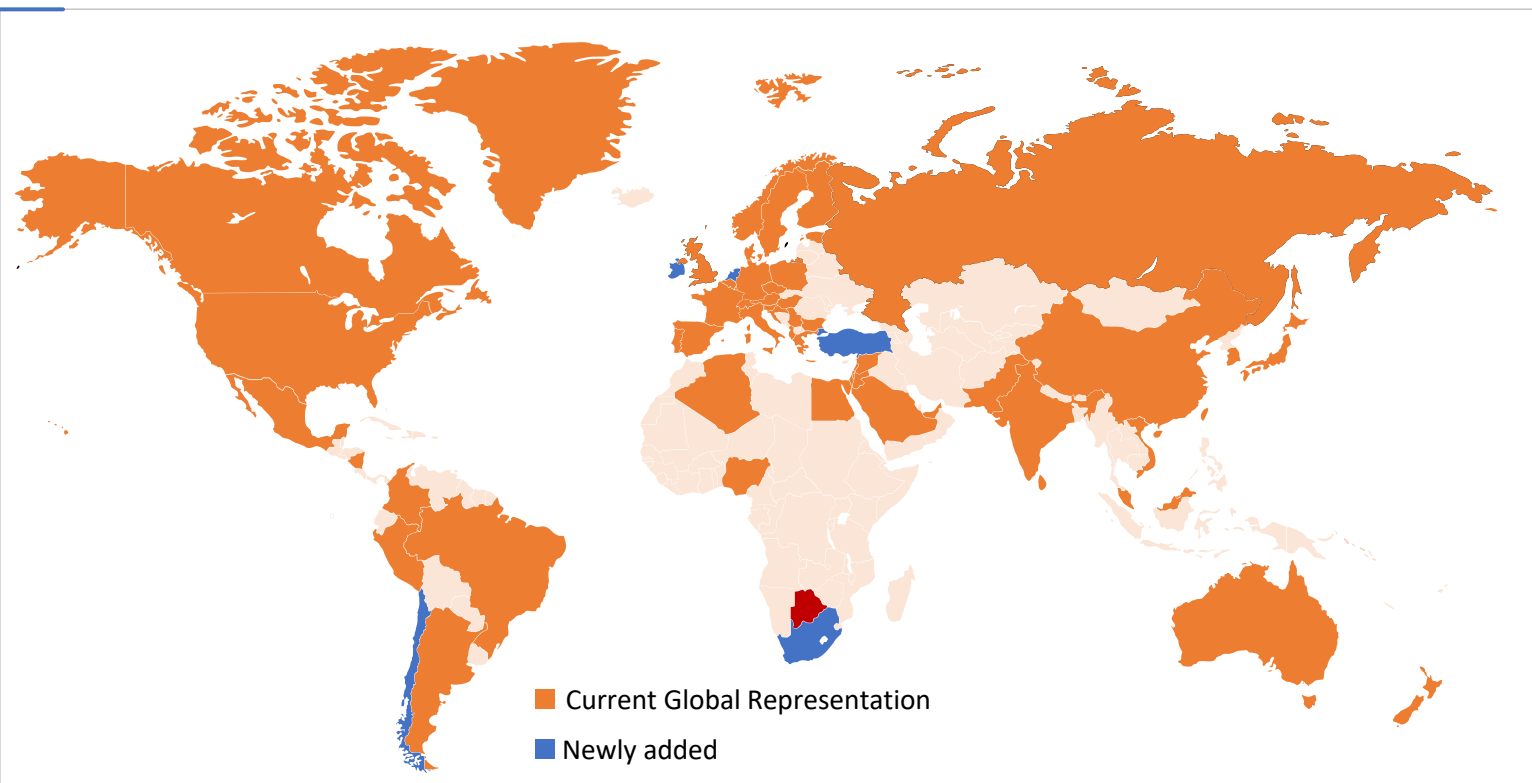
Университетов-
подписчиков

200 тыс.

Диссертаций
добавляется
ежегодно

В 2020 г.: **65** новых университетов из **23** стран присоединились PQDT

В 2021 г.: **44** новых университета из **19** стран присоединились PQDT






Более 50% ежегодно добавляемых диссертаций - международные

RQDT объединяет ученых из ведущих вузов мира



PQDT = Релевантный и разнообразный контент

PQDT Global: ГУМАНИТАРНЫЕ И СОЦИАЛЬНЫЕ НАУКИ

	Subject		Total
 Education	<ul style="list-style-type: none">• Educational Equity• Bilingual Education• Special Education/Gifted Education	<ul style="list-style-type: none">• Blended Learning• Adaptive Learning/Personalized Learning• ...and more	~613K
 Business	<ul style="list-style-type: none">• Case Studies• Cryptocurrency• Small Businesses• Stock Market	<ul style="list-style-type: none">• International Business• Green Marketing• ...and more	~193K
 Fine Arts and Literature	<ul style="list-style-type: none">• Indigenous arts• Artist Case Studies• East Asian Arts	<ul style="list-style-type: none">• Post-Modern Artists• Film Studies• ...and more	~124K

Arts Premium Collection



Arts Premium Collection - обзор

Обширный источник для исчерпывающего обзора публикаций по искусству

Охватывает все профильные направления, включая искусство, дизайн, кинематографию, гуманитарные науки, музыку, изобразительные виды искусства, объединяя в себе полные тексты и реферативно-библиографические базы

Music Periodicals Database		Music & Performing Arts Collection	Arts Premium Collection
Performing Arts Periodicals Database			
FIAF International Index to Film Periodicals Database	3	Screen Studies Collection	
AFI Catalog	3		
FIAF International Index to Film Periodicals	3		
Film Index International	3		
Arts & Humanities Database	POC	Art, Design & Architecture Collection	
ARTbibliographies Modern (ABM)			
Design & Applied Arts Index (DAAI)			
International Bibliography of Art (IBA)			

Почему Arts Premium Collection?

- Создана для использования в академической среде, обеспечивает всесторонний обзор литературы по искусству и гуманитарным наукам
 - **Широкий охват** – сокращает время поиска, охватывая авторитетные источники по широкому спектру научных направлений.
 - **Охват специализированных направлений** -The Design and Applied Arts Index - ведущий источник статей, новостных материалов и рецензий, опубликованных в журналах по дизайну и прикладному искусству, включая графический дизайн и художественный промысел.
 - **Разнообразие издательств** – представлены крупные научные и университетские издательства, отраслевая пресса и публикации издающих организаций.

Соответствует задачам библиотек

- Arts Premium Collection



- **Эффективное использование ресурсов**– экономит бюджет и время библиотек, являясь единой точкой поиска и доступа к профильным публикациям.
- **Включает труднонаходимые источники** – широкий международный охват, в том числе и наименования, доступ к которым часто связан с трудностями.
- **Всесторонний охват** – широкий спектр источников различного типа по искусству и смежным направлениям, включая архивные документы и текущие издания для качественного информационного обеспечения современных исследований.

Для пользователей

Arts Premium Collection

- **Углубленные исследования** – предметно-ориентированные реферативно-библиографические базы в отличие от общих баз данных обеспечивают возможности для узко-профильных исследований.
- **Широкий охват** – сочетание реферативно-библиографических и полнотекстовых источников различного типа, глубокий архив и доступ к текущим публикациям предоставляют возможность для исчерпывающего обзора литературы по искусству.
- **Перекрестный поиск для большей эффективности** – сквозной поиск по другим связанным базам данных на платформе ProQuest (напр. Art and Architecture Archive, The Vogue Archive) обеспечивает еще более качественный отбор источников.



Music & Performing Arts Collection

- Специализированная база данных в области музыки и исполнительских видов искусства



Коллекция состоит из 2 баз данных:

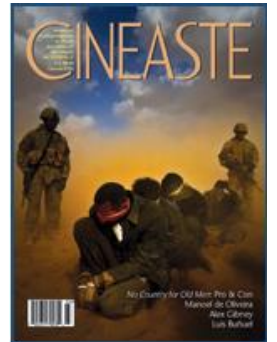
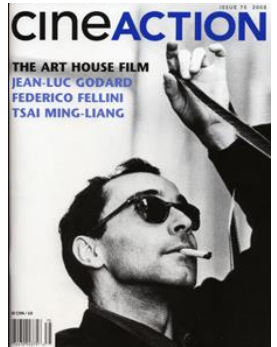
- **Music Periodicals Database** — более 200 полнотекстовых наименований по различным направлениям музыки, как теоретическим, так и практическим, также реферативно-библиографическая информация из 600 профильных периодических изданий.
- **Performing Arts Periodicals Database** – 134 наименования научных журналов в полном тексте, а так же реферативно-библиографическая информация из 400 научных и отраслевых журналов, книг и профильной прессы в области театра, танцевального искусства, актерского мастерства, кинематографа, актерского мастерства, телевидения и др. смежных направлений. Хронологический охват: с 1864 г. – до текущих выпусков.

Screen Studies Collection

- Специализированный комплексный ресурс для исследований в области кино

Коллекция включает следующие профильные индексы и фильмографии:

- **AFI Catalog (AFI)** — ведущий авторитетный ресурс по Американскому кино, охватывает историю Американского кинематографа с 1893 до 1975 гг. , с краткими или полными записями для фильмов снятых после 1976 г. Проиндексирован каждый фильм, снятый в США или американским продюсером с момента возникновения кинематографа до наших дней. Новые записи создаются редакционной группой AFI и добавляются каждый год.
- **Film Index International (FII)** — крупный информационный ресурс по художественным фильмам и персоналиям, созданный в сотрудничестве с Британским институтом кино. Благодаря научному, инклюзивному подходу ко всем областям киноискусства, от самых первых немых фильмов до классики артхауса или новейших блокбастеров,. Международный охват: индексируются фильмы из более чем 170 стран.
- **FIAF International Index to Film Periodicals Database** — подробный обзор ведущих мировых академических и популярных журналов о кино, объединяет учреждения, занимающиеся спасением и сохранением фильмов. содержит "Сокровища киноархивов FIAF"(«FIAF's Treasures from Film Archives), подборку профильных справочных изданий и полные тексты 60 научных журналов, подробный указатель фондов архивов со всего мира, посвященных фильмам эпохи немого кино.



Art, Design & Architecture Collection

Исчерпывающий обзор текущих публикаций в области визуальных и прикладных искусств

Сочетает специализированные индексы и полные тексты текущих выпусков профильных научных журналов:

- **ARTbibliographies Modern** - единственный в мире специализированный библиографический указатель по современному искусству с конца 19 в. до наших дней.
- **Arts & Humanities Database** – объединяет сотни научных журналов в области искусства, архитектуры, дизайна, истории, философии, музыки, литературы и культурологии. **International Bibliography of Art** - наиболее комплексный профильный мировой указатель по истории западного искусства, включает библиографическую информацию, аннотации, а также предметные индексы.
- **Design & Applied Arts Index** is - международный реферативно-библиографический инструмент в области дизайна и прикладного искусства. Содержит библиографическую информацию по публикациям в профильных периодических изданиях 1973 г. по настоящее время.



ProQuest Arts Ebook Subscription



ProQuest Ebook Central



ARTS

10,400 Titles

1,200 RCL and
CHOICE award Winners



BUSINESS

22,600 Titles

930 RCL and CHOICE
award winning titles



EDUCATION

7,100 Titles

410 CHOICE and
RCL winners



LAW

10,700 Titles

770 CHOICE and RCL
award winners



HISTORY

38,100 Titles

3,540 CHOICE and
RCL award winners



HEALTH & MEDICINE

14,000 Titles

690 Doody's, CHOICE
and RCL award winners



LITERATURE & LANGUAGE

23,900 Titles

2,000 CHOICE and
RCL award winners



RELIGION & PHILOSOPHY

17,300 Titles

950 CHOICE and
RCL award winners



SCIENCE & TECHNOLOGY

32,000 Titles

1,600 CHOICE, RCL and
Doody's award winners



SOCIAL SCIENCE

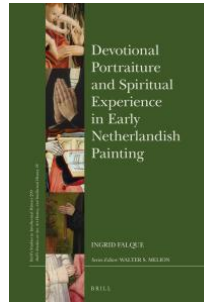
25,900 Titles

2,000 CHOICE, Doody's
and RCL award winners

Arts Ebook Subscription

Подписанная коллекция профильных научных электронных книг

Книги ведущих научных издательств мира от широко известных (Berghahn, Bloomsbury, Brill, Cambridge University Press, Wiley, Taylor & Francis, Walter de Gruyter), до узко-специализированных (Leuven University Press, Ibidem Verlag, Ю Лигаран Éditions, Oberon Books, Abrams, A-R Editions, Archaeopress) , отмеченные международными наградами.



10,4 тыс. наименований
Тщательный отбор,
Акцент на качество, а не
количество



Растущая выборка
эксклюзивных наименований
от издательства Wiley



1,4 тыс. наименований DRM-free



Мощный инструментарий для поиска и использования

Ключевые характеристики платформы



Для пользователей



Многопользовательский доступ



Интуитивный интерфейс для мобильных устройств



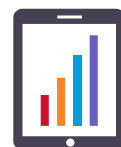
Загрузка книги для чтения в режиме офф-лайн



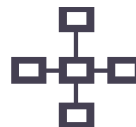
Полезные инструменты для ученых



Для библиотекарей



Отчеты статистики использования в различных форматах



Пользователи могут делать закладки, пометки, выделять текст в книгах



Интеграция с дискавери системами



Бесплатные записи MARCs

**Уникальные коллекции архивов
всемирно известных журналов и
периодических изданий**

ProQuest® ExLibris®
Part of Clarivate

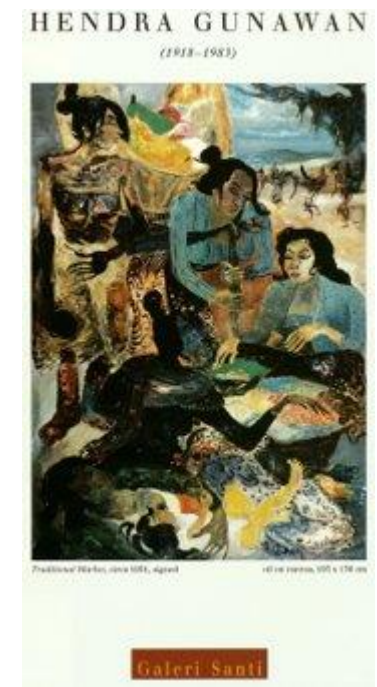
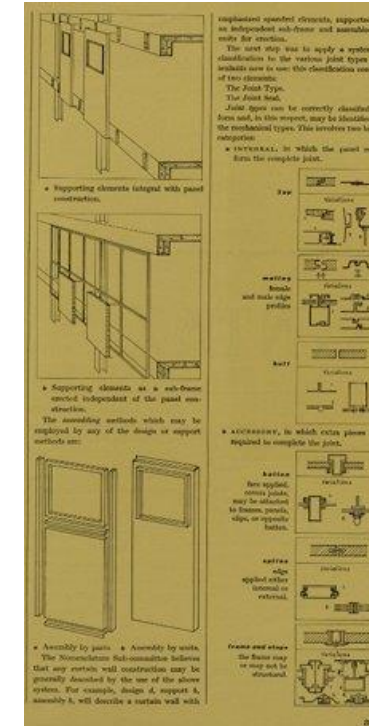
Соответствие задачам библиотек

- Библиотеки сталкиваются со спросом на подобные публикации первоисточников, но политика комплектования означает, что немногие академические библиотеки располагают большим количеством печатных ресурсов для этих публикаций.
- Онлайн архивы на платформе ProQuest - единственный надежный цифровой источник, позволяющий библиотекам быстро открыть доступ к обширной коллекции популярных и отраслевых журналов
- Междисциплинарный охват
- Помогает библиотекам реагировать на рост исследовательской активности в области популярной культуры 20-го века, когда все больше ученых, изучающих архитектуру, дизайн, моду, кино, телевидение, историю музыки и СМИ, обнаруживают, что отраслевые и популярные журналы приобретают ключевое значение в их научной работе



Для пользователей

- Ученым в области современного искусства и истории популярной культуры необходим доступ к широкому спектру первоисточников, но эти материалы являются труднодоступными, поскольку ранее не комплектовались библиотеками систематически
- Релевантность отраслевых и популярных журналов возрастает для исследований в области искусства и гуманитарных направлений для всестороннего изучения истории 20 в. Онлайн архивы на платформе ProQuest не имеют аналогов
- В других источниках, предлагающих разрозненные, отрывочные статьи, отсутствует оригинальный контекст печатного источника - исследователям необходимо видеть статьи с сопутствующими фотографиями, рекламой, обзорами, диаграммами и т.д.



Art & Architecture Archive

ProQuest® ExLibris®
Part of Clarivate

Почему Art & Architecture Archive?

- **Отраслевые и популярные журналы** - являются одними из важнейших источников для исследований в области архитектуры и искусства. Они включают ключевой контент (новости отрасли, современные обзоры, комментарии), отражают меняющиеся тенденции и перспективы, насыщены визуальными материалами.
- Архивные выпуски **этих журналов не комплектовались широко** библиотеками; Art & Architecture Archive позволяет библиотекам предоставлять доступ к ведущим журналам по искусству и архитектуре, а также содействовать сохранению редких источников
- Контент охватывает **широкий спектр** (изобразительное искусство, фотография, история архитектуры, графический дизайн, а также имеет выраженный междисциплинарный охват (социальная и экономическая история, культурология, маркетинг)
- Выпуски оцифрованы **«от корки-до-корки» в полном цвете**, что позволяет в полной мере оценить визуальный контент

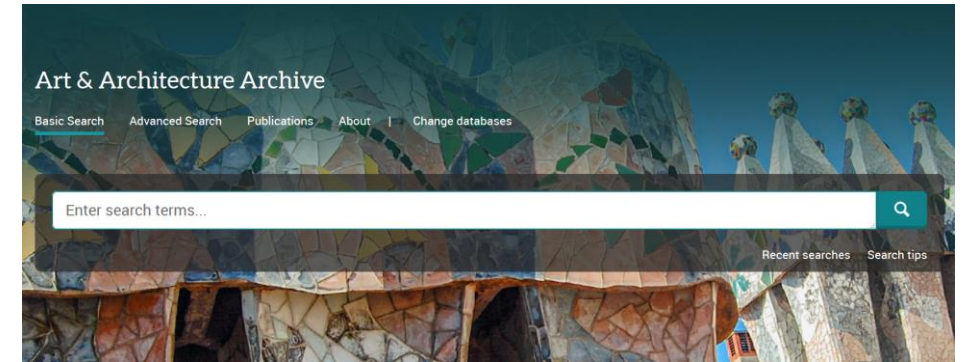


Art & Architecture Archive

Ключевая коллекция первоисточников

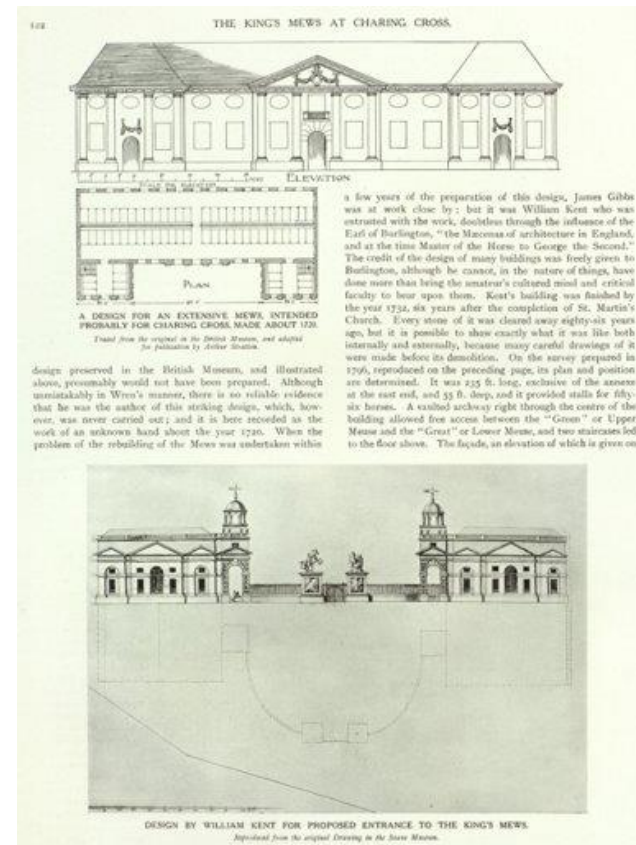
Содержание

- Архивы 39 журналов: **2,25 млн. страниц**, с 1860 по 2015 гг.
- **2 коллекции:** доступны по отдельности:
 - Art & Photography
 - Architecture & Design
- **Тематический охват:** декоративно-прикладное искусство, история архитектуры, современное искусство, музееведение, дизайн (графический, индустриальный, интерьерный, ландшафтный), фотография, скульптура.
- **Формат:** **Оцифровка в полном цвете, индексирование на уровне статей с возможностью поиска по тексту.**



Коллекции

- **Art & Architecture Archive Collection 1**
 - 18 журналов; контент в обл. искусства и архитектуры
 - Хронологический охват : 1860 - 2005 гг.
- **Art & Architecture Archive Collection 2**
 - 21 журналов; контент в обл. искусства и архитектуры
 - Хронологический охват : 1901 - 2015 гг.
- **Art & Photography Collection**
 - Тематическая выборка из 22 журналов из Collections 1 и 2
- **Architecture & Design Collection**
 - Тематическая выборка из 17 журналов из Collections 1 и 2



The Harper's Bazaar Archive

ProQuest® ExLibris®
 Part of Clarivate

The Harper's Bazaar Archive: содержание

Harper's Bazaar, с 1867 г. – до текущих номеров

- Около 350,000 страниц
- Оцифрована каждая страница, обложка и раскладка в цвете с высоким разрешением

Детальное индексирование

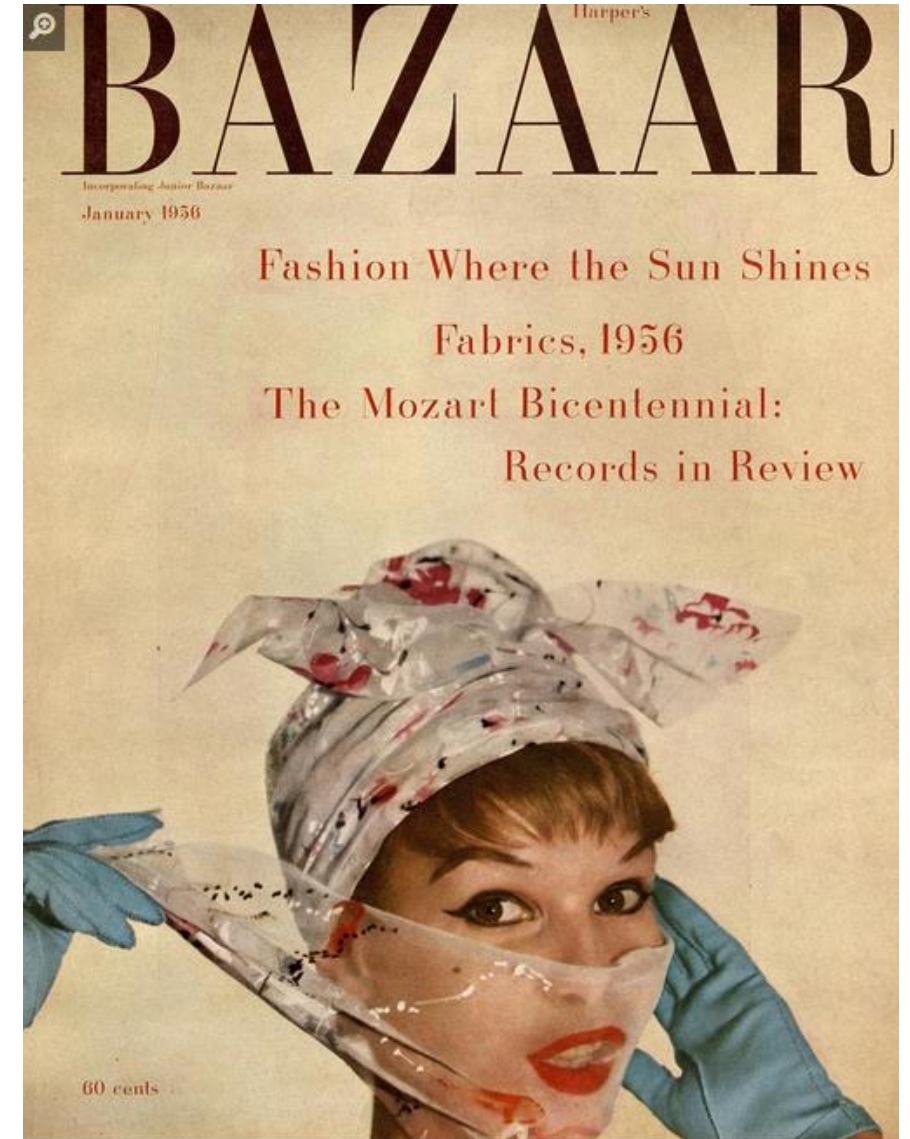
- Индексирование на уровне статей
- Рекламные объявления проиндексированы по названию бренда и названию компании
- Дополнительные поисковые фильтры для выборочных типов документов: “fashion shoot” или “runway”

Ключевой первоисточник материалов по широкому спектру дисциплин:

- Работы дизайнеров от Коко Шанель до Карла Лагерфельда
- Фотографии ведущих мастеров - Ман Рэй, Диана Арбус, Ричард Аведон, Роберт Франк
- Статьи и оригинальные литературные произведения писателей и журналистов: Джон Стейнбек, Сомерсет Моэм, Вирджиния Вульф и Трумен Капоте

The Harper's Bazaar Archive: тематический охват

- Дизайн одежды
 - Изучение одежды или тенденции определенной эпохи/дизайнера для вдохновения
 - Маркетинг в индустрии моды
 - Отслеживание истории создания брендов (Revlon, Coty, Versace, Chanel)
- Дизайн костюма
 - Исследование одежды и аксессуаров в их историческом и социальном контексте для создания театральных костюмов в определенный период.
 - Гендерные исследования
 - Меняющиеся представления о социальных ролях и каноны привлекательности
 - Женские ролевые модели, от Коко Шанель до Леди Гага



Тематический охват

Визуальное искусство и медиа

- Фотография
- Медиа и теория коммуникации
- Визуальная коммуникация
- Кинематография
- Журнализм

Гуманитарные науки

- Социальная история
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История моды: новый взгляд Dior



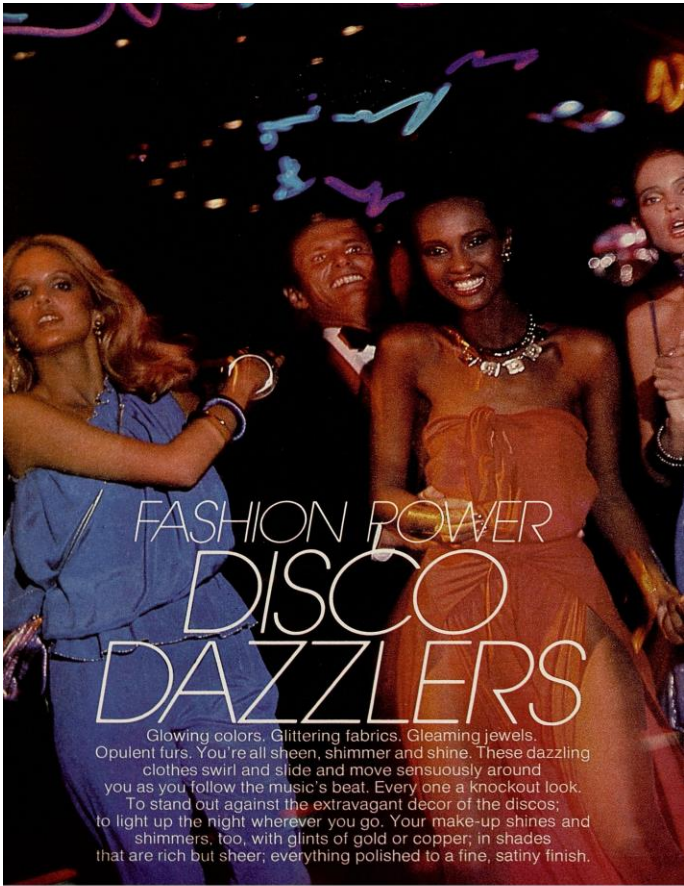
История моды: новые линии Баленсиага



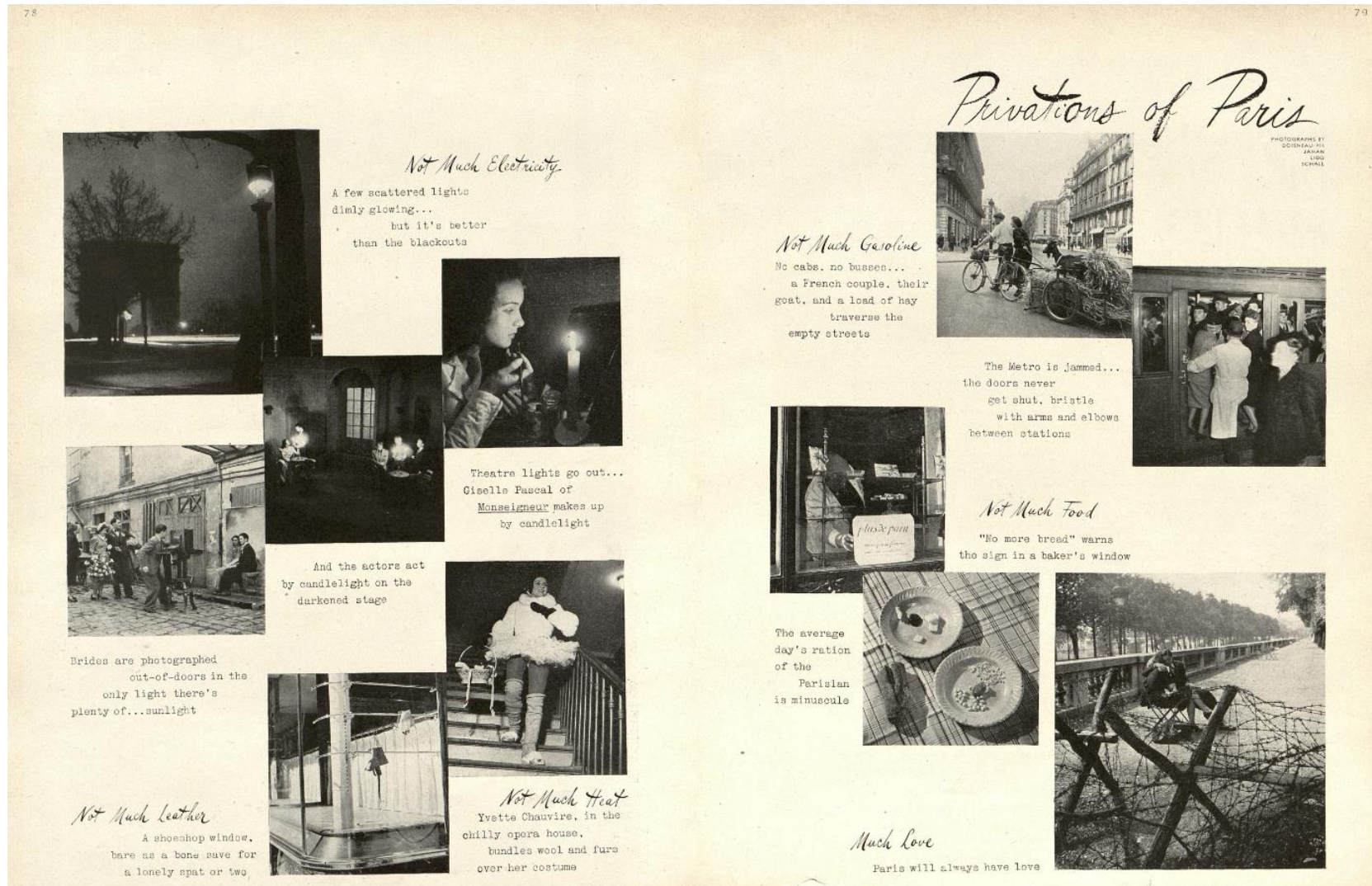
История моды: «Британское вторжение»(The “British Invasion”)



Мода в контексте музыки и спорта



Социальная история: жизнь во время Второй Мировой Войны в Европе



Социальная история: женщины и карьера

DOES LIBERATION CAUSE DEPRESSION?

BY KATHLEEN BRADY

Society insists those who work hard get ahead. But the woman who manages her home, her family *and* a career doesn't always find this true, particularly when a man less competent than she is named her boss. Instead of advancing, today's woman often feels herself falling behind. Yet there are ways she can help herself—both on and off the job.

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Harper's Bazaar

The Case For The WORKING MOTHER

AN INTERVIEW WITH VIRGINIA E. POMERANTZ, MD
BY NANCY HUGHES CLARK

Despite the fears of many parents, the fact is that children not only survive with working mothers—they also prosper. Happily for the career woman, here is one specialist who says what's good for the goose is also good for the gophers.

FRINGE BENEFITS

It may even be said of children of working mothers that they have an advantage over many of their counterparts. Dr. Pomerantz finds them to be generally more independent than those whose mothers stay home. "They're forced to do more for themselves," she explains. "Mommy isn't there constantly to wipe noses, so they learn to do it alone. I think it's much more important for a child to do for himself whatever he's capable of doing than always to look abiding and clean. Trying, experimenting, that's how a youngster learns best."

The additional caretakers who are central to the life of a youngster whose mother works—sitters or relatives or day-care workers—can also constitute an important plus. "I don't think it hurts to be doing it, and all she wants to speed in the process. Accuracy isn't nearly so important to her as long as the clothing is suitable for the weather and the child is as comfortable as possible. And I think that's better. A three- or four-year-old should think he's the greatest thing on two feet—he is! As he gets older, of course, he will become a little more realistic."

Another advantage Dr. Pomerantz sees in families where both parents work is that the fathers are more involved in the lives of their youngsters. "I know most of my patients' fathers," she notes, "and they don't get on the phone and say, as they once did, 'Wait a minute, I'll get my tender age. They know what's happening with the baby. They can tell me what he ate or didn't eat and what his temperature.' They don't need to get the mother. Twenty years ago, I used to feel sorry for a man who was forced to bring his child to his office—usually because his wife was sick, too. He didn't know how to dress or undress the baby, or how to put a diaper on. So I would do all those chores myself. Today, I wouldn't think of insulting a man by doing that. They do it all much better than I could because they really know their infant's configuration. These days, fathers are just as competent as their wives in all areas of child care, except

If a small patient weeps and wails in my office, it doesn't dawn on me that anyone might think I'm a bad doctor because of the carrying-on. But unfortunately, it frequently *does* occur to the parent, who thinks, 'Oh, dear, the doctor must think I'm a terrible person to have such a poorly behaved child.' Any mother might feel guilty, but a working mother will assume her job is at fault. Not true.

"Interestingly, very few mothers are willing to take all the credit when a youngster turns out well, but they're all too ready to take the blame when something goes wrong. 'What mistake did I make to cause my baby to get a cold?' Nine times out of 10, there was no mistake—the cold, or the temper tantrum, is simply a fact of life."

• **RESTRICTIVE ROLES**

Dr. Dr. Pomerantz has observed first-hand, some talented, creative women find it extremely difficult, both physically and psychologically, to restrict themselves to one narrow role: someone's mother. "To your child's friends, of course, you're Johnny's Mommy," she points out, "but making that the be-all and end-all of your life can be extremely tough—on both you and your youngster."

"A woman who lives through her son or daughter and considers her identity completely tied up in motherhood will care deeply how that child looks, behaves, performs in school. His accomplishments—or lack of them—define what the mother thinks of herself, and that responsibility can be a real burden on a youngster, who finds it terribly difficult to satisfy all of an adult's emotional needs. Such a mother may think, for instance, 'I'm a failure as a mother because my little girl dressed herself and put on one blue sock and one purple one!'"

"By contrast, the working mother is all too happy, generally, to have the child do it independently. It saves the mother's doing it, and all she wants to speed in the process. Accuracy isn't nearly so important to her as long as the clothing is suitable for the weather and the child is as comfortable as possible. And I think that's better. A three- or four-year-old should think he's the greatest thing on two feet—he is! As he gets older, of course, he will become a little more realistic."

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March 1981

The Case For The NON-WORKING MOTHER

AN INTERVIEW WITH FITZ-HUGH DODSON, PH.D.
BY ANNE MAYER

A mother's place, at least during the early years, is with her children, says this distinguished child psychologist. Like many experts—and parents—he believes this is prime time for look. These are the years when close-knit really counts.

GRADUAL SEPARATION

With a mind toward everyone's well-being, Dr. Dodson proposes a gradual schedule of separation designed to benefit both mother and child. "Here are what I consider to be the ideal arrangements to meet the child's needs while allowing the mother to gradually enter the world of work outside the home. As we have established, during the first three years of life, with complicated development—(CONTINUED ON PAGE 186)

breast-feeding, of course. And everyone has profited from this recent discovery."

• **PARENTING PITFALLS**

Guilt is a common affliction of working mothers who worry that their double lives may somehow prove detrimental to their sons and daughters. Cananda Dr. Pomerantz, "Don't worry, say you're at a party and everyone asks, 'What do you do?' If you say, 'I stay home and care for two small children,' 50 per cent are going to respond, 'That's wonderful!' and the other half will say, 'What a shame—you're wasting yourself! If, on the other hand, you say, 'I have two babies and I am also a corporate lawyer,' half the people will assume that you're a terrible mother and the rest will think you're terrific. So with half the people, you're going to be wrong no matter what you do. You've got to do whatever it is that satisfies you. You and your husband are the ones who must be happy. The children will get along fine. They will accept what's good for you."

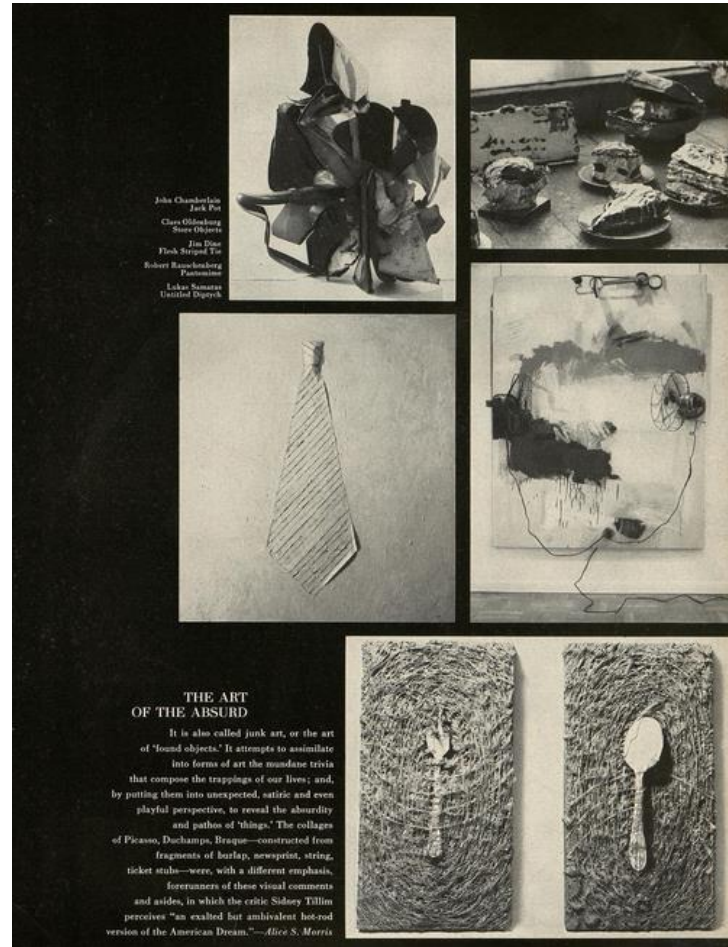
"My mother was a doctor," she adds, "and I was sick a good deal until my toddler came out when I was seven. I could never quite understand at four or five why my mother was off seeing someone else's child instead of staying home with me. But I lived through it. And I was also proud that she did something outside the home—in a neighborhood where no women had jobs."

Child-care professionals agree that young children "ave up" negative emotions for their parents. But few working mothers can coolly and objectively consider the underlying normalcy of the behavior when, after an exhausting day at the office, they find themselves facing a two-year-old who's turning purple and screaming or a 10-year-old who announces she's decided never to go back to school. Dr. Pomerantz's reaction to these domestic crises is matter-of-fact: "Don't feel guilty. Kids can't be good all the time. So when you really feel rotten, the ones you take it out on are those who are closest to you. Under normal circumstances, children know their mothers and fathers will love them no matter how they act. But they also know, from a very tender age, that strangers won't. So a four-year-old who has great 'company manners' and is a real devil at home is perfectly normal. The ones who worry me are angels at home but, since they have to act it out somewhere, behave badly in school or in a play group or with the sitter. I suspect that's often a sign of a shaky marriage. The child is terrified to rock the boat at home because he senses an impending split. And what he's deeply afraid of, naturally, is that both parents will leave him."

• **SURVIVAL STRATEGIES**

The first priority for working parents is loving, well—(CONTINUED ON PAGE 187)

Визуальное искусство: абсурдизм



Визуальное искусство: Энди Уорхол

Ранние иллюстрации Уорхола



by John Steinbeck

The Affair at 7, Rue de M—

• I had hoped to withhold from public scrutiny those rather curious events which have given me some concern for the past month. I knew of course that there was talk in the neighborhood. I have even heard some of the distortions current in my district, stories, I hasten to add, in which there is no particle of truth. However, my desire for privacy was shattered yesterday by a visit of two members of the fourth estate who assured me that the story, or rather a story, had escaped the boundaries of my *arrondissement*.

In the light of impending publicity I think it only fair to issue the true details of those happenings which have come to be known as The Affair at 7, rue de M—, in order that someone may not be added to a set of circumstances which are not without their *biarrerie*. I shall set down the events as they happened without comment, thereby allowing the public to judge of the situation.

At the beginning of the summer I carried my family to Paris and took up residence in a pretty little house at 7, rue de M—, a building which in another period had been the abode of the great house beside it. The whole property is now owned and part of it inhabited by a noble French family of such age and purity that its members still consider the Bourbons unacceptable as claimants to the throne of France.

To this pretty little converted stable with three floors of rooms above a well-paved courtyard, I brought my immediate family, consisting of my wife, my three children, two small boys and a grown daughter, and of course myself. Our domestic arrangement in addition to the concierge who, as you might say, came with the house, consists of a French cook of great ability, a Spanish maid and my own secretary, a girl of Swiss nationality whose high attainments and ambitions are only equaled by her moral altitude. This then was our little family group when the events I am about to chronicle were ushered in.

If one must have an agency in this matter, I can find no alternative to placing not the blame but rather

the authorship, albeit innocent, on my younger son John who has only recently attained his eighth year, a lively child of singular beauty and buck teeth.

This young man has, during the last several years in America, become not so much an addict as an aficionado of that curious American practice, the chewing of bubble gum, and one of the pleasant aspects of the early summer in Paris lay in the fact that the Cadet John had neglected to bring any of the atrocious substance with him from America. The child's speech became clear and unobstructed and the hypnotized look went out of his eyes.

Alas, this delightful situation was not long to continue. An old family friend traveling in Europe brought as a present to the children a more than adequate supply of this beastly gum, thinking to do them a kindness. Thereupon the old familiar situation reasserted itself. Speech fought its damp way past a huge wall of the gum and emerged with the sound of a faulty water trap. The jaws were in constant motion, giving the face at best a look of agency while the eyes took on a glaze like those of a pig with a recently severed jugular. Since I do not believe in inhibiting my children I resigned myself to a summer not quite so pleasant as I had at first hoped.

On occasion I do not follow my ordinary practice of a book or play or essay, in a word, when the utmost of concentration is required, I am prone to establish tyrannical rules for my own comfort and effectiveness. One of these rules is that there shall be neither chewing nor bubbling while I am trying to concentrate. This rule is so thoroughly understood by the Cadet John that he accepts it as one of the laws of nature and does not either complain or attempt to evade the ruling. It is his pleasure and my solace for my son to come sometimes into my workroom, there to sit quietly beside me for a time. He knows he must be silent and when he has remained so for as long a time as his character (Continued on page 202)

HARPER'S BAZAAR, APRIL 1938

A SIMPLETON

To David Horner

In the autumn the season of ripeness when final redness
Comes to the Ore and the earth is with child by the Sun,
Like the bright gold spangles fall'n from the light of Nature
Flying over the happy fields, the Simpleton
Feeling the warm gold ripen, sat by the wayside

—His broad face having an animal nature (the beast of burden

Who has turned prophet—the beast in our earth unconscious)—

A simple creature, happy as butterflies,

Or as the dancing star that has risen from Chaos.

And the world hangs like a ripe apple—the great gold planets

Lying with Evil and Good in the ripened core,

. . . The old men Abraham-bearded like the auburn

Sun of harvest walk in the happy fields

Where the Sun forgives and remakes the shape of Evil

And, laughing, forgives lean Virtue . . . Gravity yields

The gold that lies hidden deep in its earth, in the maplike

Lines of a smile made holy by Light, and the Sun

With his gold mouth kisses the skin that shines like red fire.

And shouts to the lowly, the dust that is his lover,

“See how of my love and my shining I never tire,

But rule over thunders and Chaos: the lore of the bee and the great lion's raging

To me are equal in grandeur—the hump of the cripple

And the mountain that hides the veins of brute gold are as one—

And to me the jarring atoms are parted lovers!”

And this is the lore the Simpleton learns from his nature—

Lifting his face in blindness and happiness up to the Sun!

by Edith Sitwell

Good Country People

by Flannery O'Connor

• Besides the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several grain sacks thrown on top of each other, was no longer there in spirit. As for getting anything across to her when this was the case, Mrs. Hopewell had given it up. She might talk her head off. Mrs. Freeman could never be brought to admit herself wrong on any point. She would stand there and if she could be brought to say anything, it was something like, “Well, I wouldn't of said it was and I wouldn't of said it wasn't,” or letting her gaze range over the top kitchen shelf where there was an assortment of dusty bottles, she might remark, “I see you ain't ate many of them figs you put up last summer.”

They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o'clock and lit her gas heater and Joy's. Joy was her daughter, a large blonde girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and lumber into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door. Joy would hear her mother call, “Come on in,” and then they would talk for a while in low voices that were indistinguishable in the bathroom. By the time Joy came in, they had usually fin-

ished the weather report and were on one or the other of Mrs. Freeman's daughters, Glynesse or Carramee. Joy called them Glycerin and Caramel. Glynesse, a redhead, was eighteen and had many admirers; Carramee, a blonde, was only fifteen but already married and pregnant. She could not keep anything on her stomach. Every morning Mrs. Freeman told Mrs. Hopewell how many times she had vomited since the last report.

Mrs. Hopewell liked to tell people that Glynesse and Carramee were two of the finest girls she knew and that Mrs. Freeman was a *lady* and that she was never ashamed to take her anywhere or introduce her to anybody they might meet. Then she would tell how she had happened to hire the Freemans in the first place and how they were a godsend to her and how she had had them four years. The reason for her keeping them so long was that they were not trash. They were good country people. She had telephoned the man whose name they had given as a reference and he had told her that Mr. Freeman was a good farmer but that his wife was the noisiest woman ever to walk the earth. “She's got to be into everything,” the man said. “If she don't get there before the dust settles, you can bet she's dead, that's all. She'll want to know all your business. I can stand him real good,” he had said, “but me nor my wife neither could have stood that woman one more minute on this place.” That had put Mrs. Hopewell off for a few days.

She had hired them in the end because there were no other applicants but she had made up her mind beforehand exactly how she would handle the woman. Since she was the type who had to be into everything, then, Mrs. Hopewell had decided, she would not only let her be into everything, she would see to it that she was into everything—she would give her the responsibility of everything, she would put her in charge. Mrs. Hopewell had no had qualities of her own but she was able to use other people's

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Entertainment Industry Magazine Archive

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 - Collection 3: Cinema, Film and Television (part 2) – включает *The Hollywood Reporter*, *American Cinematographer*, *Kine Weekly*
 - Collection 4: Music - Rock, Folk, and Hip-Hop – труднодоступные источники (*OP*, *Trans-Oceanic Trouser Press*, *Hootenanny*, *Hot Wire*, *Paid My Dues*, *Little Sandy Review*)
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- Mixmag (1983-2000)
- Musician (1976-1999)
- Muzik (1995-2000)
- Radio and Records (R&R) (1973-2000)
- Rave (1964-1970)
- Reggae and African Beat (1982-1988)
- Spin (1985-2000)
- The Stage (1880-2000)
- Uncut (1997-2000)
- Vox (1990-1999)

EIMA 2: Cinema, Film and Television

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- Broadcasting & Cable (1931-2000)
- Contrast (1961-1966)
- Film Journal (1979-2000)
- Screen International (1976-2000)
- Variety (1905-2000)
- Boxoffice (1920-2000)
- Broadcast (1960-2000)
- Film Weekly (1928-1939)
- Picturegoer (1911-1960)

EIMA 4: Music – Rock, Folk, and Hip-Hop

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Hootenanny

Hot Wire

Paid My Dues

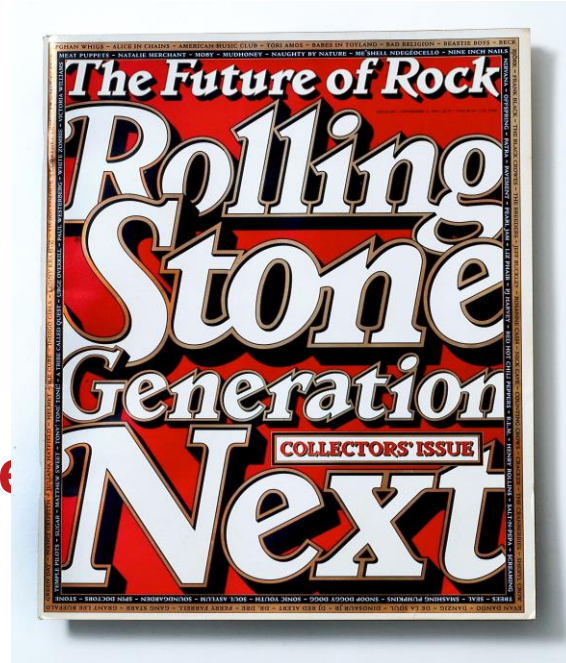
Little Sandy Review

EIMA 3: Cinema, Film and Television (pt 2)

- American Cinematographer (1920-2015)
- Boy's Cinema (1919-1940)
- Cinema Theatre Association: Bulletin (1967-2015)
- Daily Film Renter (1927-1957)
- Emmy (1979-2015)
- Filmmaker (1992-2015)
- Hollywood Reporter, The (1930-2015)
- Kine Weekly (1907-1971)
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