



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PUBLIC PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/public/americas-media-makers-development-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: John Muir in the New World

Institution: Global Village Media

Project Director: Catherine Tatge

Grant Program: America's Media Makers: Development Grants

A. SUMMARY

International Cultural Programming is requesting \$80,000 out of a total scripting budget of \$175,811 for a two-hour documentary called *John Muir in the New World* [working title]. This documentary, shot on high definition for PBS, will follow the life of the Scottish-American naturalist and place his writing, his beliefs, and his activism in the context of late 19th and early 20th century American history. We will show how, through his writings and associations, Muir became an early and influential spokesman for the conservation movement in the United States. Visually, this film will be strongly rooted in the locations of Muir's life, from Scotland to California, which were the prime influences on his thinking and writing. While preparing the script for this documentary, we will look specifically at the emergent field of environmental history and at the new scholarship on the definition of wilderness. We will also consider the importance of religion on Muir's thinking as it related to his botanical and geological observations. We will explore Muir's overarching commitment to egalitarianism within the context of American political thought. And we will consider other important influences on Muir's thought such as the work of Alexander von Humboldt, early ecologists such as Gilbert White, and peers including George Bird Grinnell, John Burroughs, and Gifford Pinchot.

B. SUBJECT AND HUMANITIES THEMES

RATIONALE

The Scottish-American naturalist John Muir has been described by his many devoted fans as a “supersalesman of Nature,” the true founder of the national parks system and the saint of the environmental movement. Meanwhile his critics – skeptics who believe that Muir's views about preserving public lands were too rigid – view him as a zealot and an overrated romantic. Hyperbole seems to stick to the man. But, in truth, Muir deserves neither the reverence nor the opprobrium he has received. Rather, *John Muir in the New World* [working title] will give the real and complex John Muir back to the American viewer. That means telling who he was and what he did – and explaining why he has been designated as an iconic figure in America's long debate on wilderness.

John Muir in the New World, a two-hour documentary biography for PBS, will create a rounded portrait of the man, the influences on him, the context of history in which he operated and the enormous influence Muir and his writings have had on the modern environmental movement. The documentary will be produced by International Cultural Programming [ICP], a production company with over twenty years experience in creating high-quality programs of enduring value. Shot on high definition in the landscapes that Muir inhabited – the East Lothian district of Scotland, Wisconsin, the Appalachians and the Gulf of Mexico, the Sierra Nevada of California, the coast and glaciers of Alaska, the Amazon River basin and East Africa – this documentary will give the viewer both the intimate and the large view of nature that informed Muir's writing and inspired his activism.

It is not difficult to understand why John Muir has been famous for so long. He is famous because he and others set out to create a memorable man of nature. It was a

deliberate act. John Muir's friends and associates wanted a public figure, an eloquent spokesman, a persuasive personality to advance the new conservation movement in the late 19th century. They found that figure in Muir. As Donald Worster, his latest biographer, says, "He was made into a prophet. He was recruited. Many saw in him this intense personality and talent." Indeed, Muir was ideal for the role. He was an enthusiastic defender of the natural world, an accomplished geologist and botanist. He was also likeable. He possessed a gentle temperament, a spiritual zeal, a poetic gift with language, and a passion for his vocation. These attributes made him an unusually persuasive agitator for the cause of wilderness preservation, first with the Yosemite Valley, the Hetch-Hetchy Valley, and any wilderness that could be gathered into the protective folds of the National Parks system.

Muir undoubtedly created a persona for himself. He was the craggy man with the long beard, the indefatigable hiker, "John of the mountains." This was not deception, but it was a bit of exaggeration or stagecraft that Muir used for his overriding purpose of bringing Americans to a greater appreciation of the natural wonder of their country – and a desire to save it for posterity.

Certainly the protection of the Yosemite Valley and the creation of the Sierra Club are Muir's most important legacies. But it should also be noted that Muir was effective because he conveyed genuine beliefs in a manner that his large audience found appealing. He spoke and wrote with Biblical rhetoric about the natural world. Before the age of modern ecology or advanced, scientific knowledge of ecosystems, Muir saw and explained how all aspects of nature were linked to one another. He saw that the destruction of a woodland or the diversion of a river would have far-reaching implications. Philosophically, Muir also believed that man was no better than any other creature in creation. This was an unusual view at a time when the Judeo-Christian, anthropocentric view of nature dominated in America and Europe. For Muir, this rebellion against religious orthodoxy then became the rationale for environmental activism: if mankind is no better than the giant sequoia, or the lowly snake, then mankind has no special right to exploit nature for his own use.

Historically, Muir was also notable because he came to America, established his vocation as a naturalist and quickly moved into activism at precisely the time when other Americans were beginning to rethink their relationship with the natural world. Indeed, Muir's life coincided with so many critical events in 19th century history that a thorough explication of John Muir implies a thorough explication of the history of the second half of the 19th century in America.

The Muir family emigrated when many Scots were making passage to the New World. Indeed, historian Paul Sutter has commented that Muir was "very much a product of the new world, the frontier, and the wilderness experience – and that world was changing rapidly when he arrived." Indeed, the New World was constantly becoming new again. Muir's family's Wisconsin farm was on the leading edge of Western agricultural settlement in the 1840s – and the trailing edge of Native American settlement. When he arrived in America, the Mexican-American war had just concluded and the California Gold Rush was in full swing. Both events, and the attendant philosophy of Manifest Destiny, would cause rapid settlement and rapid change to the landscape of the American West. So would the Civil War, which occurred during Muir's young adulthood, and which also had the effect of opening the American West to natural resource exploitation.

The Muir family experienced the industrial revolution both in Scotland and in the United States. The inventions of the railroad, the telegraph and the automobile – all occurring in his lifetime -- made the United States a more industrial, urban, and mobile nation. And these inventions changed the way American citizens used and thought about their remaining wilderness areas. In the wake of the industrial revolution, the effort by organized groups of citizens to protect and preserve parts of the natural world in North America then resulted in a profound debate on the meaning and uses of wilderness. This debate, which John Muir labored to shape in favor of wilderness protection, continues to this day.

As a naturalist John Muir was living and working in a century of considerable growth in our knowledge of science and the environment. The first fossils were identified as the remains of long-extinct species during the 19th century in England. Pioneering geologists such as Charles Lyell, James Hutton, and William Smith concluded through analysis of rock strata that the planet Earth was several billion years old, considerably older than the Bible said it was. Charles Darwin showed that natural selection and random variation were critically important factors in explaining the evolution of species and that human beings had evolved out of the primate line. All of these events led naturalists, including John Muir, to challenge the Biblical view of nature that had dominated in Western European thinking for two millennia.

John Muir is also well known today because of his eloquent nature writings which have remained staples of the conservation movement. Thus, he can be seen as an American literary figure. Though he went to primary school in Dunbar in the East Lothian district of Scotland, he received only a few months of high school education in America. He was, therefore, largely self-taught. His knowledge of literature came from reading books lent by neighbors. By candlelight, late into the night, he read Shakespeare, Milton, Sir Walter Scott, and the philosophers of the Scottish Enlightenment. He was accepted as a student at the University of Wisconsin on the basis of ingenious inventions he made in his adolescent years and because of his quick wit. His friend Jeanne Carr then encouraged him to write and edited his early work. Largely descriptive at first, his work became more sophisticated and more luminous with time, gathering a large and enthusiastic readership. His writing for San Francisco and Oakland newspapers, for the Overland Monthly, and then the New York Tribune, Century and Atlantic Monthly magazines – the mass media of their day – brought the issue of preserving the beauty of the Yosemite Valley to nationwide attention.

Finally, Muir was a Scot who came to America and remained here for the rest of his life. His life was informed by a democratic outlook in everything from his religion to his views on science and public policy. Because democracy is a complex idea and because this is a complex nation, Muir frequently faced difficult choices without simple answers. These debates – between the needs of man and the needs of nature, between progress and preservation, between his passions and the practicalities of politics – were an important thread woven through his life. As historian Donald Worster has suggested, Muir worked in the thicket of conflict – between materialism and virtue, between human wants and human responsibilities – that plague democracies. And grappling with these choices in pursuit of an ideal made him a figure worthy of our attention.

HUMANITIES THEMES

Five major themes will flow through *John Muir in the New World*: Religious Values, Biocentrism, the Wilderness Debate, Industrial Economy and Egalitarianism. Each of these themes will enrich the biography of Muir within the context of history, science, literature and American thought.

1. Religious Values

Religious values are a theme running through the life of John Muir. The Scottish naturalist has been called, at various times and by various writers, a Buddhist, a Taoist, a Transcendentalist, a mystic, a pantheist and a “Protestant saint.” Actually, his beliefs as espoused in his writing – including letters and journals – don’t fit neatly into any of these categories. Muir’s religious education was first imposed by his harsh, post-Calvinist father. As a young man, Muir then developed his own view of God through his observations of the natural world – in direct opposition to his father’s faith.

Daniel Muir was a zealot who was continually searching for the strictest practice of the purest Christianity. This led him to move from sect to sect in Scotland until he found the Disciples of Christ, a post-Calvinist group congenial to his beliefs. Daniel decided to move to America and specifically to Wisconsin because there was a community of the Disciples of Christ already established there. In Wisconsin, he believed that his family would be able to live much as the original Christian community lived in the first century after the crucifixion of Jesus Christ.

Daniel Muir and the Disciples of Christ community were, of course, not unique in American history. Religious fervor and disputes between sects about the most accurate reading of Holy Scripture were common in American history. As examples, there had been the Great Awakening in the 18th century, and the Great Revival [or Second Great Awakening] in the early 19th century. In each of these protracted periods, average people experienced intense personal revelations of sin, faith and redemption. There was often great emotion attached to the “revivals” or “camp meetings” that accompanied these great waves of religious feeling. These awakenings and revivals also challenged the established power of older denominations and created new ones, much like the Campbellite sect that Daniel Muir followed for a time.

In the particular case of the Muir family, the result of this religious fervor was a harsh life of unremitting labor. Idleness was sin. From before dawn until after dusk, Daniel and his children chopped down trees, dug out stumps, plowed meadows and dug wells, regardless of the weather. John Muir, the oldest son, was given only a few months of high school education after he came to America. His father discouraged him from reading anything but the Bible. Later, after Muir had obtained two years of university education, his father discouraged him from writing, believing that independent thought was unnecessary and very possibly dangerous. He required the children to memorize large sections of the Bible. If young John failed to remember the scripture accurately, he was beaten, as he was occasionally when he failed to work hard enough for his father on the farm. When they

cleared brush on the Wisconsin farm by burning it, Daniel Muir would preach to his children about the eternal hellfire awaiting the damned.

Given such a harsh upbringing, it's not surprising that John Muir would thoroughly reject his father's religion. From a very early age, Muir viewed the world and all things in it as God's creation, a thing of glory. In spite of his severe father – or perhaps because of him -- Muir focused on the joy of life and not the fear of death. In this relentlessly optimistic view of mankind, Muir was what the literary critic R.W.B. Lewis has called “the American Adam,” the individual who goes looking for a new paradise in the new world.

This theme is evident in his description of his childhood, his walk through the American South after the Civil War, and in his description of his first summer in California's Sierra Nevada mountains. At first, when he was still a boy in Scotland, he believed that America would be the new Eden. When the harsh conditions of his father's farm [also on the rapidly advancing edge of civilization] disabused him of this notion, he then continued to look for Eden in Canada, in the American South, and in California. Muir sought a pre-original-sin perfection in nature. In California, he came as close as he ever would to finding that ideal. “New creatures,” he wrote of himself and his companions in 1869, “born again; and truly not until this time were we fairly conscious that we were born at all.” His ecstasy in the Sierra Nevada is religious.

This I may say is the first time I have been at church in California, led here at least, every door graciously opened for the poor lonely worshiper. In our best times everything turns into religion, all the world seems a church and the mountains altars. And lo, here at least in front of the Cathedral is blessed cassiope, ringing her thousands of sweet-toned bells . . . *John Muir*

But Muir did not completely reject his father's zealotry.

Muir himself, as historian Char Miller points out, could be as fervent as any Calvinist when it came to the protection of nature. “Who more zealous than Muir about wilderness values?” asks Miller. “Who was the prophet of the Range of Light, the keeper of its flame?” Moreover, Muir would break off relations with people he considered to be ‘back-sliders,’ when it came to environmental causes.” And he used the rhetoric of Biblical wrath when challenging opponents. In the debate over the Hetch-Hetchy dam, for example, he called his adversaries “temple destroyers, devotees of ravaging commercialism [who] seem to have perfect contempt for Nature, and, instead of lifting their eyes to the God of the mountains, lift them to the Almighty Dollar.” It would seem that, whether he recognized it or not, there was a little of Daniel Muir in his son.

2. Biocentrism

In Muir's day, there was a pervasive belief among many Christians that God had created the entire world for the support of its most supreme species, the human being. This belief came from a close reading of Genesis 1:28: “and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.” For

most theologians and natural philosophers, this meant that God intended man to rule the natural world, and use its wealth to survive and to enrich his life.

Even those who counseled restraint in the exploitation of natural resources still believed that *homo sapiens* should be dominant over all of nature. One such was George Perkins Marsh, whose Man and Nature was a popular and influential text for those in the science faculty at the University of Wisconsin when Muir studied there. Man must be wise in the use of nature's resources, Marsh wrote, but never subservient. For, "whenever he fails to make himself her master, he can but be her slave."

This dominant view was not, however, the only view. The English cleric Gilbert White, author of one of the first books about ecology [The Natural History of Selborne], believed and wrote that all species were equal in the natural world. And so did John Bruckner, an 18th century American cleric who denied that "everything in Creation has an ultimate reference to man, and that God exerts his plastic power for man alone." Man was not, Bruckner asserted, "the whole plan of providence." Indeed, a close and nuanced reading of General 2:19 – "out of the ground the Lord God formed every beast of the field, and every fowl of the air" – suggested that there was equality among the species of the planet.

Muir accepted this more humble view of man's role in the natural world. "The world, we are told," he wrote, "was made especially for man, a presumption not supported by all the facts." Here is where he brought together his spiritual and his scientific views of existence. He knew from new scholarship in geology that the universe and the planet were a good deal older than the Bible said they were, and much older than the human species. How then could man have been the point of creation?

This star, our own good earth, made many a successful journey around the heavens ere man was made, and whole kingdoms of creatures enjoyed existence and returned to dust ere man appeared to claim them. After human beings have also played their part in Creation's plan, they too may disappear without any general burning or extraordinary commotion whatever.

John Muir

And he knew from study and observation that there was too much interaction between all species for any one to be the keystone to creation. As he wrote: "The universe would be incomplete without man; but it would also be incomplete without the smallest transmicroscopic creature that dwells beyond our conceitful eyes and knowledge."

Muir biographer Donald Worster notes the importance of this insight: "Muir was putting the book of nature alongside the book of scripture and to me that was huge. When you start turning to nature, you've already begun to break out of anything called Protestant or Christian." But this did not mean that Muir abandoned a religious view of nature. Far from it. He found and identified a dividing line between his religious and scientific views in his reading of Darwin's The Origin of Species. He accepted the mechanics of evolution as laid out by Darwin. But he could not abide the competition and the struggle for life inherent in Darwin's theories. Rather, Muir felt that God had begun the process of evolution and watched over it, thereby creating an indivisible whole in which "all is divine harmony." In this view, the natural world exists not for man's domination. Human beings may delight in

it, but not destroy it. That may account for at least a part of Muir's appeal – in his time and ours. His view of nature was both learned and humble, kind and hopeful.

3. The Idea of Wilderness

Can our concern for the environment survive our realization that its authority flows as much from human values as from anything in nature that might ground those values? And if the answer to this last question is yes – as surely it must be – then how can a more self-critical understanding of what we mean by nature enhance our efforts to protect the environment in ways that are both sustainable and humane?

Environmental Historian William Cronon

Reams have been written on the complex subject of wilderness and more reams are yet to be written. In this program, we will be weaving in and out of the folds of that vast subject, touching on some of the most prominent points – before, during and after the life of John Muir. We will specifically look at how Muir's thoughts, writings and activism shaped our modern view of wilderness.

John Muir was one of the most important architects of the modern wilderness idea. But he wasn't the only one and his views were not held by everyone within the conservation movement. As historian Paul Sutter emphasizes, "contextualizing his thinking is important to give us a subtler picture of the man." Therefore, a close analysis of this issue is essential to providing a balanced view of Muir and the environmental movement.

For most of human history, people have tended to define "wilderness" as a place that is frightening and forbidding. Forests, mountains, deserts, jungles, swamps, and grasslands were generally seen as dangerous places where one could become lost, injure oneself, suffer from exposure, starve to death, and encounter wild animals. As Roderick Nash writes in Wilderness and the American Mind, "The idea of a habitat of wild beasts implied the absence of men, and the wilderness was conceived as a region where a person was likely to get into a disordered, confused, or 'wild' condition." This is an environment without order and without the social supports that humankind requires

But these wild places could also have timber, fresh water, arable land, game for eating, and valuable minerals. Therefore, it was commonly felt that people should manage or "tame" the wilderness to make it less threatening and more rewarding. This is not to say that people didn't appreciate the beauty of untamed nature or understand that its resources were supported by a fine equilibrium that it would be imprudent to disrupt. People did appreciate and understand nature – but they mainly wanted to use it. After all, there was plenty of it.

The negative and the purely exploitive views of wilderness, however, changed dramatically in the second half of the 19th century in America. There is much speculation about this transformation and scholars cite a number of potential causes for it. It was probably a combination of these factors that made people start seeing the woods, grasslands, swamps, and deserts as part of a balanced natural system – and one that was possibly

careening out of that balance. First, America was becoming prosperous enough that the nation as a whole could choose whether it wanted to exploit all of its natural resources. Second, the rate of exploitation had accelerated as a result of technological changes, especially in tools and transportation. Therefore, some people could see that the extent of wilderness was diminishing, and that an undisturbed and unexploited landscape might itself be a resource. Third, as more and more people moved into cities and took jobs in industry, their lives were hemmed in by brick, concrete, and metal. Not only was city life unhealthy, it was also seen as drab and soul-destroying. Nature had the medicine to cure the ills of urban man.

But the reasons for appreciating and eventually protecting wilderness went beyond the economic and the physical to include aesthetic and spiritual motives. Environmental historian William Cronon, for example, points to “the romantic sublime: the belief since the late 18th century that certain natural sites and phenomena – the mountain top, the chasm, the waterfall, the storm, the rainbow – are the places on earth where God is most immanent and where we are most likely to experience the deity firsthand.” Another reason for preserving wilderness was national psychology. Teddy Roosevelt, the historian Frederick Jackson Turner, and others firmly believed that a specifically American character had been formed by contact and struggle with the natural world. Confronting the primitive and the dangerous in the wilderness was what made us a strong and democratic people. Industry might make men rich, but nature proved the mettle or the virtue of men.

Moreover, wilderness was no longer seen as merely or mostly a warehouse of resources for man. John Muir and other naturalists and writers – Henry David Thoreau, Ralph Waldo Emerson, George Bird Grinnell, John Burroughs – believed that nature was valuable just for itself. They wrote that wilderness did not have to be useful to mankind in order to exist. “Where we had once treated nature as a mere instrument,” environmental historian Paul Sutter writes, “we came in time to appreciate that the nonhuman world was worthy of moral consideration.” Sutter also argues that as America became an increasingly urban nation, Americans started to pine for the recreational and aesthetic values that only wilderness could provide. This was what John Muir wanted to achieve through his writing and his activism and he (along with others) generally succeeded at persuading Americans to his own point of view in the late 19th century, an outlook that remained popular in the 20th century and now in the 21st century.

A problem arises, however, when we as a nation decide to preserve wilderness, which means first defining what wilderness is. At the beginning of the 20th century, the scientist Frederic Clements proposed a theory of ecosystem development. Ecosystems develop through a series of stages toward a “climax,” he wrote, in the same way that an infant develops through a series of stages into an adult. In the Clementsian view, once the ecosystem reaches its climax it is “finished,” meaning that it has achieved a perfect balance of all its component parts and will remain in this stable state forever unless it is disturbed by outside forces – such as climate, tectonic forces, or the incursions of man. Clements therefore provided a powerful argument for leaving ecosystems untouched. However, scientists have since discovered that ecosystems are never finished. Ecosystems are stable for a time, then change – even when undisturbed. This new knowledge doesn’t necessarily negate the argument that ecosystems should be left untouched, but it does suggest that an

ecosystem is as much a man-made construct as a natural one.

Man's interference is a particularly complex problem in the definition of wilderness. People in the 19th century and some still today speak of "pristine" nature, meaning that it has been untouched by man. But, as historian Paul Sutter writes, "the human imprint is ubiquitous. If by wilderness we mean a 'pristine' landscape absent all human influence, we now know that few such areas exist." As a pertinent example of this problem, consider that John Muir began his story of his boyhood in Scotland where "I was fond of everything that was wild, and all my life I've been growing fonder and fonder of wild places and wild creatures." Muir knew what he meant by the word "wild," as most of us think that we do. But the definition is not so simple. Was Scotland "wild" in 1838 in the same way that Wisconsin was "wild" in 1849 or that Yosemite was "wild" in 1869 or that Alaska was "wild" in 1899? Actually, none of these places were wild in the sense that they were untouched by man. By the 19th century, East Lothian had been thoroughly sculpted by the hand of man. When Muir moved to Wisconsin, he was on the western edge of a wave of settlement that was already destroying forests and meadows that had already been occupied and shaped by Native Americans before Europeans arrived. The Yosemite Valley of California had also been occupied by Native Americans for millennia before Europeans arrived. And by the time that Muir got there, the valley had already been used by Europeans for logging and grazing. The same can be said for Alaska. Taking the point one step further, some scholars ask if this is necessarily a problem – man is part of nature too and therefore no more of an intruder on the Earth than the whale, the iceberg, or the *Calypto borealis*.

To complicate the definition of wilderness even further, European Americans thought (and some still do think) that Native Americans tread so lightly on the landscape as to leave it exactly as they found it. In the first centuries of the American nation, this belief allowed Americans to see Native peoples as "primitive" – which then allowed Americans to take Native lands which the Indians weren't "using properly." But Native American histories, reinforced by recent scholarship, show that the New World had been inhabited and used by Native peoples for quite a long time. Native American peoples shaped the forests of New England. Hopi and Navajo farmers had an impact on the lands of the Southwest. Hunter-gatherers had an impact on plant and animal species of the entire continent.

The notion that there is such a thing as Eden – a powerful idea to both John Muir and his father – is also problematic. As environmental historian William Cronon writes, "The myth of Eden describes a perfect landscape, a place so benign and beautiful and good that the imperative to preserve or restore it could be questioned only by those who ally themselves with evil." But who decides what is perfect or beautiful or good?

Perhaps the most trenchant argument made by interrogators of the wilderness idea is that nature has become a commodity for human consumption. Nature is not just a place to get wood, minerals, and water. It is also a place to hike, camp, water ski, and take beautiful pictures. It has become a place to escape from the ugly, urban world, a place to test one's strength and courage, or a place to soothe the soul (for those who have the time, money and means to get away, critics would add). These are all "uses" of nature or wilderness – and they are all anthropocentric. Taking timber for homes or taking a hike to test our courage,

trying to “use” nature or trying to “save” nature, we are still talking about ourselves. No one claims that nature has an opinion or a vote in what happens to it.

All of these ideas are part of a new debate going on among scholars about the very notion of wilderness, how it should be understood and used. One can agree or disagree with any of their arguments. However, there is one thing that is certain: nature is disputed territory. People are always certain that they know what to do with the natural world – and they have always argued with other people who are equally certain of a different opinion. Weighing in on the debate, Paul Sutter has written: “Rather than assuming that our ideas about how to preserve nature simply become more refined over time, I suggest that each era reworks its ideas to fit and reflect contemporary circumstances.” Rather than a “detached idealism,” Sutter argues that many wilderness advocates of the past and the present didn’t and don’t naively believe that *homo sapiens* had never inhabited the landscape. Moreover, modern ecologists are completely aware that ecosystems tend to swing between stability and change. “Ecological critiques of wilderness, in other words,” according to Sutter, “have tended to overstate the extent to which wilderness was, and is, an ideal of ecological purity.”

Finally, one of the senior American historians of the environment reminds us that the debate is not whether or not nature should be preserved – but what values we consult when making preservation choices. “We understand that there are changes in nature that work against us as well as for us, changes that we have to defend ourselves against, even if we cannot prevent them,” writes Donald Worster. “The challenge is to determine which changes are in our enlightened self-interest and are consistent with our inescapable dependency on other forms of life.”

4. The Industrial Economy

The conservation movement in America began at a time when the industrial revolution was well under way. The pace of invention was growing and, not coincidentally, so was the pace of natural resource extraction. The environmental impact of that exploitation was obvious and so were the effects of industry on urban life. But not all of the effects of industrialization were negative. Indeed, there were surprising contradictions between the expected and the actual result of modern invention on the environment and on the thinking of environmentalists.

It is commonly thought, for example, that Muir was opposed to the depredations of the industrial revolution, that he preferred the natural to the mechanical and that he despised cities. The last is true. The first two are not. To understand his point of view, it is necessary to look at the larger context of industrialization in the 19th century.

Muir was born into an industrial age. In the 19th century alone, the railroad, the steam engine, the photographic camera, the telegraph, the telephone, the light bulb, the radio, and the automobile were all invented. In addition, there were dozens of inventions that made it easier to construct industrial machines. These inventions changed peoples lives for better and for worse. They made tasks less strenuous, while also requiring resource extraction from the environment. The extraction of resources and the use of railroads made the exploitation and settlement of wild lands easier -- and hastened their destruction. But,

modern inventions such as the railroad and the automobile also made it easier for most people to get to wild places and enjoy them.

There was, therefore, a profound contradiction at the center of the 19th century and later the 20th century environmental movement. Without modern industrial inventions we wouldn't have destroyed or polluted American landscapes at the rate that we did – or enjoyed it as much as we have. For example, trains made it easier for people to visit, farm, graze and ultimately degrade wilderness areas. Modern machinery made it faster and easier to cut down trees and extract metals from the ground. At the same time, many Americans would never have visited wilderness landscapes without modern industrial inventions. Some of the early advocates for Yellowstone National Park were the railroad companies who wanted a destination for long-haul passengers. And John Muir argued that the automobile made it easier for tired, urban workers to get a much-needed rest in a national park.

The invention of photography also changed the way we perceive nature. Historian Harvey Green makes the point that early photographers such as William Henry Jackson showed Eastern citizens how beautiful and dramatic the Western landscape was. And historian Paul Sutter points out that the invention of photography had a profound impact on public policy regarding the natural world by making it easier for people to see lands that were in dispute and therefore participate more actively in those disputes. As Sutter writes, “Photography as a form of mechanical reproduction was perhaps particularly critical, as it represented nature powerfully and also later became attached to Muir’s legacy – Muir’s words have so often been attached to photos by the like of Ansel Adams that it’s worth asking what impact industrial culture had on how we valued nature.”

As an additional irony, mass market media – made possible by faster, more efficient printing presses and faster, more efficient transportation – made the modern conservation possible. Magazines such as Century, which played such a large role in publicizing and advocating the conservation movement, relied on modern inventions. It was only through the magazine’s sophisticated use of industrial machinery that its editors could make a dispute over a dam in California or a forest in Arizona into a nationwide debate.

Muir himself was well aware of these ironies. As a young man, he had invented mechanical devices – a self-setting saw, a thermometer that could be read from a distance -- with the intention of making tasks and life easier. He used the modern media to advance the cause of conservation. He traveled by rail and by automobile because it was faster and more comfortable than a horse or a carriage. Which is to say that Muir was aware of and embodied the profound contradiction at the center of the environmental movement: It might not have been necessary without the industrial revolution, but it wouldn't have been possible without it either.

5. Egalitarianism

In John Muir’s nature writing there are any number of instances in which he uses the word “equal” to talk about the species within or aspects of an ecosystem. . . . “Days in whose light everything seems *equally* divine, opening a thousand windows to show us God. this June seems the greatest of all the months. Everything in it seems *equally* divine . . .

We have already discussed how Muir came to believe that the species *homo sapiens* was no better than any other species on the planet. Muir himself certainly felt this keenly. Scholars have suggested that there is more to this than religion.

Muir's democratic outlook coincides with a powerful, egalitarian spirit then sweeping through Europe, Scotland and the United States. Though the humiliating union with England was just a hundred years old at the time of his birth, it still rankled the proud Scots. They never believed themselves inferior to the English. Americans were also thick with pride in their independence, freedom – and the equality of all its citizens (in theory if not always in practice). Nowhere was this sentiment stronger than on the frontier which was in Wisconsin at the time that Muir arrived there.

Egalitarianism was something Muir carried with him through his life. This tendency, Donald Worster has argued, was more than a matter of temperament: “Starting from a visceral rebellion against power and authority, against fixed class and gender relations, against the subordination of the individual to society, he became an egalitarian advocate for nature.” The notion that nature – and the preservation of nature -- is an egalitarian idea requires further explanation. While there exists little theory on this subject, it is an observable truth that the notion of a shared, common landscape is a democratic idea. The notion that none shall enjoy its use more than any other is also a democratic idea. And this is borne out if we look at a map of the world. The countries that have preserved great expanses of public land – Costa Rica, New Zealand, Sweden, Canada, the United States, among others -- as public parks and protected wilderness are democracies.

But if the idea of a common landscape held in the public trust for common men is an essentially democratic idea, the way of reaching that ideal was, ironically, not always democratic. There were times when Muir and other early conservation activists preferred executive fiat to democratic decision-making, if it achieved the “correct” end. “Conservation was never more an elitist conspiracy than at its birth,” writes Muir biographer Steven Fox. “[Charles Sprague] Sargent, Muir, [Robert Underwood] Johnson and the Boone and Crockett men were leaders without portfolio, often pulling strings without taking their case to the public.” This was notably the case when President Benjamin Harrison -- at the urging of Muir, Theodore Roosevelt and George Bird Grinnell – created fifteen forest reserves encompassing thirteen million acres. It could be argued persuasively that these forest reserves served the interests of the nation. And it could also be argued persuasively that the nation should have had that question put to them directly through Congress – which is what eventually happened. The Congress protected fewer acres than the President had requested, but it could also be argued that those acres were more thoroughly protected by the principle of common consent.

Finally, Muir engaged in a kind of unequal environmentalism that was common in his day. When it came to preserving landscapes, the grandest, the most dramatic were chosen – Yellowstone, Yosemite, the Grand Canyon – all breath-taking, postcard material. Swamps, deserts, wetlands, petrified forests were, of course, equally deserving of protection. Muir would probably have agreed with this and done something about it had he lived a great deal longer. In any event, he didn't have to, since American environmentalists in the 20th century have extended the definition of nature to include city parks, tiny fish, owls, migrating

birds, and suburban wetlands. As Donald Worster writes, “Americans, in short, have followed Muir’s youthful trail of passion toward a more comprehensive egalitarianism in our relations with the earth.”

C. STORYLINE

This two-hour documentary will follow the story of John Muir’s life. Because so much of what he experienced contributed to his world view – and because the times in which he lived contributed so much to his experiences – a direct, more or less chronological rendering will allow each phase of his life its proper place in the story of America’s perennial experience of wilderness.

Muir wrote his own life story in the years just prior to his death. Therefore, he shaped his beginnings, his youth, and his choice of a vocation to reflect what he did indeed become. In his writings, we see the shape that he chose to give to his life’s experience. He makes his own arc. As historian Char Miller remarks, this pattern fits with American autobiography: “Benjamin Franklin’s autobiography, like Booker T. Washington’s, are stories of triumphant struggles with fathers (and oppression), stories of ascensions. Out of these baptisms came enlightenment.”

Muir’s arc is from youthful enthusiasm for nature and longing for a greater connection with it to a fully realized relationship with the American landscape as a naturalist, writer, farmer, and activist. At every step, he undergoes a kind of education – each one leading him to a more complex understanding of the life around him, and to decisions about what actions he believes are necessary to fulfill his values.

Muir’s first journey was from the Old World to the New World. In that passage, he experienced the wonder of which many immigrants spoke. He was delighted with the very newness of the New World in which he arrived in 1848. His first education in Wisconsin, however, was a harsh one. At the hands of an unrelenting, Calvinist father, he was driven to work endless hours, shaping and controlling the natural world around him, for a purpose that he thought wasn’t valid. The family, he thought, could easily have survived without this grueling labor, tree-cutting and plowing. His first wilderness experience then was of the agricultural kind in which mankind transforms the landscape for his own use.

Muir’s second education came when he freed himself from his father’s dominion and went to Madison, Wisconsin. He brought along his remarkably clever inventions – a wooden clock, a bed that wakes its occupant by dumping him on the floor – which made him minor fame. Admitted to the University of Wisconsin, he began his formal education in science and the classics.

But the real education of Muir in nature began when he set off on foot, first to Canada and then through the American South. He was trying to decide what his role in life would be – a worker in the industrial revolution, or a botanist-explorer such as Alexander von Humboldt. But how could he become such a botanist? It wasn’t a recognized career; so then he made it one. After he was nearly blinded in an accident at a carriage factory, he

simply set off on foot, walking from Kentucky to the Gulf of Mexico, observing the natural world around him. Along the way, he started to reject the punitive religion of his father and the anthropocentric world view of Christianity. Instead he adopted an egalitarian view of nature in which mankind was not the superior species, but one among many, equally important species.

Although Muir's original destination was the Amazon River in Brazil, he caught a ship for California instead, planning only a short diversion there. But his education in nature continued in the Sierra Nevada of California. At first these mountains overwhelmed Muir. He wasn't prepared for their massive scale. Then the mountains began to reveal their origins and their diverse life forms. In their grandeur, Muir found a completely fulfilling relationship with wilderness. He took odd jobs to support a life of rambling – sometimes for weeks and months at a time, alone, with little food, studying the minute and the grand aspects of the Yosemite Valley and its surrounding landscape. “Why did he do it? What made him endure the hunger and cold and the endless nights without blankets?” asks biographer Steven Fox. Answering his own question, Fox continues, “What he found was a degree of psychic integration previously unknown to him. After years of wandering he felt as though he belonged up there.”

The mountains of California were Muir's spiritual home after that first encounter. But he also needed a job, which he found by combining ecology with writing. Muir's old friend from Madison, Jeanne Carr, had always encouraged him to pursue a career as a botanist. When both moved to California, she further encouraged him to pursue a career as a writer. Carr saw that Muir could become a strong and important voice for conservation. To that end, she encouraged him to write and helped him with criticism of his early efforts. Muir's first articles were for local newspapers and magazines such as the Overland Weekly. Through these articles, which were about his long journeys in the Sierra, he developed a local fame – which was precisely what Jeanne Carr had hoped would happen.

Muir's was also becoming famous as a geologist. He argued that Yosemite was created by glaciers, wrote about it and pursued this belief on trips to Alaska. This was an exciting new field in America at the time. As Paul Sutter has said, the new theory of glaciation “was a major scientific advance, and profoundly changed how we viewed the North American landscape.” At first, Muir became involved in a long dispute with the more senior scientist Josiah D. Whitney – who did not believe that glaciers had created Yosemite Valley -- on this subject. But when Muir's theories turned out to be correct, this enhanced his prestige enormously.

In 1889, Muir met Robert Underwood Johnson, the editor of Century magazine, the prestige publication of the time. Johnson sought Muir out, hoping that he would help the magazine become an advocate for conservation in America. Muir was famous – and Johnson wanted to make him even more famous as a spokesman for the preservation of wilderness. Thus Muir moved from description to persuasion and eventually to activism. With the editor of Century, Robert Underwood Johnson, and other nature enthusiasts, he started the Sierra Club in California to acquaint citizens with nature and to promote its preservation.

As part of his role as advocate, haranguer, and poet of nature, John Muir cultivated an image of himself as a tramp, a wild creature who escaped to the wilderness at every available opportunity. This was not entirely true, however. He did marry, raise a family, and run a family business. The very successful fruit ranch in Martinez, California, northeast of San Francisco, eventually made him rich enough that he no longer had to run it. This was entirely in keeping with his philosophy that “over-industry” was a vice. His father needn’t have cleared as much woodland as he did to make the family farm. He himself didn’t need to work more than was necessary for his family’s comfort. And the nation didn’t need to take more wood, water, grassland and minerals than it needed from its wild places. This ethic drove Muir’s activism first in fighting for the protection of Yosemite as a national park, for forest reserves, and then in fighting to prevent a dam from flooding the Hetch-Hetchy Valley in California.

The fight for Hetch-Hetchy is correctly viewed as a critical battle in American environmental history. This valley was within the confines of a national park. But, because the park system was still very new, the definition and limits of use had not been firmly established. Some conservationists believed in “multiple use” or the best use for the most people which could mean allowing grazing or damming. Other conservationists, such as Muir, believed that there should be no other use than enjoyment of the undisturbed landscape. In this battle, Muir went up against his friend and colleague Gifford Pinchot. The forester Pinchot believed in the greatest use for the greatest number – which Muir did not. They had managed to remain friends for years in spite of this difference. But eventually their egos had to clash and that came with the fight over Hetch-Hetchy. “Both men were immensely skilled at generating the kind of favorable public relations that ignores the competing claims of the opposition,” Pinchot biographer Char Miller has written of the pair, “and casts an opponent’s actions or beliefs in the most unfavorable of lights.” This gave partisans and reporters much grist for the mill – and there was heated public debate for years over the proposed dam. (This tendency has also continued with historians and biographers who view one or the other of the two men as a straw man of goodness or evil.)

Muir lost the battle of Hetch-Hetchy. But during the struggle, he established an environmental ethic and rhetoric that lived on after his death. Through his writing, he presented a view of nature as a harmonious whole in which man was one species among equals. Muir saw and wrote that nature, that wild places were not man’s dominion, nor luxuries, but absolutely essential to man’s very existence. He did this because wild places were absolutely critical in his own life. “Someday science may have more definitive information about that ‘natural inherited wildness in our blood,’” Muir biographer Donald Worster has written, “but I doubt that science will ever take us more than halfway toward understanding what drove Muir into nature. We will always have to acknowledge that the natural self, and the human passion, are shaped and conditioned by forces of culture, learning, and history.”

D. VISUAL APPROACH

We are going to have a rich palette of material on the screen for *John Muir in the New World*: thousands of archival photographs, early motion pictures of Yosemite, newspaper articles, and cartoons, as well as letters, diaries, and manuscripts in John Muir’s handwriting.

But our greatest resource will be the landscapes about which Muir wrote: Dunbar in East Lothian, Scotland; Fountain Lake in Wisconsin; the wetlands of the Gulf of Mexico; the Sierra Nevada mountains of California; the coast and glaciers of Alaska, the Amazon River basin and the forests of East Africa.

In each of these locations, Muir described elements with such detail that we can track what he was seeing when he was writing. Thus the viewer can see the inspiration for his writings.

We will film evocative recreations of scenes in Muir's life. Some of these may be dramatizations, others will be visual suggestions of Muir at his desk, or kayaking in Alaska, or climbing in California.

A strong narration will structure and guide the two-hour documentary which will also have an original music score. Finally, the essence and analysis of John Muir's life will be conveyed by interviews with our advisors/scholars and others we will choose during the scripting phase of this project.

E. TREATMENT

See attached document.

F. OVERLAP WITH OTHER PROGRAMS

A number of films have been made about John Muir that have tended to be celebratory, even hagiographic. Others touch on specific aspects of Muir's life – most commonly his introduction to the Sierra Nevada mountains of California and the fight to prevent the dam at Hetch-Hetchy.

After viewing many of the films below we have concluded that there remains a need for a balanced picture of the whole man, in the context of his times, with critical events analyzed within the continuum of 19th- and 20th-century environmental thinking, and utilizing the new scholarship on wilderness and ecological movements in this country – all of which will be presented together in our two-hour documentary *John Muir in the New World*.

Most notable among previous films are three by Larry Hott: “The Harriman Alaska Expedition Retraced” [produced with Diane Garey, 120 minutes, 2001]; “The Wilderness Idea: John Muir, Gifford Pinchot and the First Great Battle of Wilderness” [58 minutes, 2002, “American Experience”] and “The Boyhood of John Muir” [78-minute , 1997]. The first two touched on a single aspect of Muir's life – the Harriman Alaska Expedition from June to July of 1899 and the controversy over California's Hetch-Hetchy Dam [1901-1913]. The docudrama on Muir's boyhood dramatizes some events in his early life, while conflating or moving events of his life in time and place to fit the needs of the film.

Programs that look only at Yosemite include: “The Spirit of Yosemite,” produced by Greystone Productions in 2001 for the Yosemite National Park Visitor’s Center; “The Story of Yosemite,” 23 minutes, produced by Steve Parry and SunWest Media Group in 2000 [in which the meeting between John Muir and Theodore Roosevelt is reenacted]; and “John Muir’s High Sierras,” 27 minutes, produced by Dewitt Jones Productions in 1973 which combines Yosemite landscape with readings from John Muir’s literary works.

Filmed dramatizations of parts of Muir’s life include “California’s Gold: John Muir” and “California’s Golden Parks: John Muir Home” [both produced by Huell Howser]; “Conversation with a Tramp,” KQED, 1992, a video recording of Lee Stetson’s one-man stage play in which Muir tells stories while waiting the decision from Washington about the Hetch-Hetchy Dam; and “Yosemite: the Story of Beauty,” produced by Jeffrey David Nicholas in 1999, also written and performed by Lee Stetson.

There have been two film strips created for grades 4-8: “The Naturalists: Earth-Planet, Universe – John Muir,” 28 minutes, produced in 1973 by KRMA-TV and “John Muir: Environmentalist,” produced by Great Plains National Instructional Television.

G. RELATED PROJECT COMPONENTS

WEB SITE

Viewers will be able to learn much more about John Muir on an accompanying web site -- created by a designer we will hire during the production period. This is where we will be able to include the material that wouldn’t fit in the program: a complete timeline of John Muir’s life – combined with the historical events that shaped that life [immigration to America, the Mexican-American War, the California Gold Rush, the Civil War, Manifest Destiny, the transcontinental railroads, the National Parks System, etc]. We will offer samples and guides to Muir’s writings and a history of the Yosemite Valley [in geologic time, during Native American habitation, in the early days of California and as a National Park]. Other items might be a virtual tour of Muir’s hometown of Dunbar in Scotland, a history of the westward expansion in 19th century America, a conservation history timeline, a map/reading recreation of the Harriman Alaska Expedition of 1899 with accompanying photographs by Edward S. Curtis, and a segment on the current scholarly debate on wilderness.

The content areas of the site would be planned with the assistance of the historians and scholars we interview in the documentary and from our own original research . Finally, the web site will include complete versions of the companion outreach Viewer’s and Teacher’s Guides.

TEACHER’S AND VIEWER’S GUIDES

We will be producing two on-line companion guides – one for teachers and one for viewers. Both will be prepared by a writer specializing in educational presentation. Both will explore the major themes of the documentary and give the viewer more material to consider -- including readings, a bibliography of print and audio-visual resources, as well as links to

other web sites which explore the history of ecological science, biographies of major scientists and environmentalists in European and American history, a history of the National Parks system, explanations of the geology of Yosemite, the Sierra Nevada, and Alaska, a history of the western movement in the United States, a timeline of John Muir's life and the decades in which he lived.

The Teacher's Guide will contain the same material as the Viewer's Guide – but will also help the teacher to prepare students to watch the film, and then lead a follow-up discussion afterwards.

H. PROGRESS

In February, 2006, Stephen Boyd of NewStory Ventures, and Peter Evans and Dan Kowalski of GreatFull Productions in Seattle contacted Catherine Tatge and Dominique Lasseur regarding a project they wished to initiate on John Muir. They were aware of International Cultural Programming's experience in film-making and, just beginning their own media production company, they were looking for a partnership. After a meeting in Seattle, we all agreed that the subject matter was compelling, worthy of a full-length documentary and that we should work together toward our common goal. Accordingly, we set up a partnership in which International Cultural Programming would have artistic control of the film project and GreatFull Productions would manage the fund-raising and business aspects of the project.

Our first idea was to focus on Muir's travels in Alaska. Therefore, we gathered in June of 2006 for a boat trip up the Inland Waterway of Southeastern Alaska. The voyage allowed us to develop a working relationship and to develop a common style and approach to the material. We decided at this time that rather than picking one aspect of Muir's life – his Alaskan travels -- we would look at the Scottish naturalist's entire life. This would let us include the historical context and historical implications of Muir's life and actions, thus affording a far richer portrayal of his life than any that had been attempted in film documentary so far.

In August, we hired writer Leslie Clark to work with us assembling a board of scholar/advisors, writing a treatment and organizing our preliminary research for the project. Clark has extensive experience as a producer and writer for PBS projects. As a native of California, she was also well-versed in Muir's writings and the terrain about which he wrote.

In September, we assembled a board of advisors for the project reflecting different specialties and points of view. Among our first choices was William Cronon of the University of Wisconsin because of his thoughtful and provocative writings on the meanings and uses of nature in modern life. Although Cronon was too busy to participate, he did give us suggestions for other advisors, including Donald Worster, Paul Sutter and Char Miller.

Donald Worster [University of Kansas] is perhaps the most distinguished environmental historian in America today. He has written extensively on environmental history [Nature's Economy and The Dust Bowl, among others] and on historic figures

[notably John Wesley Powell]. Worster has just completed a biography of John Muir and therefore is ideally suited to lead us through the varying interpretations of the Scottish naturalist. We also asked Patricia Nelson Limerick [University of Colorado] of the Center for the American West to work with us because of her superior knowledge of the westward movement and its significance in American history.

Paul Sutter [University of Georgia] is the author of Driven Wild: How the Fight Against Automobiles Launched the Modern Wilderness Movement. He is extremely knowledgeable about the wilderness movement in the inter-war years and about the notion of wilderness as it has developed in American history. Char Miller [Trinity University] is the biographer of Gifford Pinchot, often viewed as Muir's nemesis. We asked Miller to work with us to get a more nuanced view not only of the relationship between the two men, but of their various ways of approaching forest preservation. And we asked Harvey Green [Northeastern University] to provide us with the context of American history in which Muir operated – the main events, cultural trends, important ideas and comparative histories that would give us a more fully drawn portrait of John Muir as an immigrant and an American, a naturalist and an inventor, an explorer and an activist.

A summary of the work accomplished to date in researching and preparing this proposal and attached treatment:

- Content research on the life of John Muir and the history of conservation and environmentalism in the 19th and 20th centuries.
- Conversations with scholars and advisors.
- Research into archival resources.
- Research into related documentary films, stock footage and stills.
- Development of preliminary treatment.
- Initial conversations with PBS programming personnel.

I. PROJECT FUNDING AND FUND-RAISING

GreatFull Productions and NewStoryVentures have initiated and raised \$40,000 toward the development of the documentary. We are currently developing materials to raise funds from private and public foundations as well as corporate funding. We intend to submit a request for Production Funding to the NEH once we have completed the script.

J. BROADCAST/DISTRIBUTION/OUTREACH PLANS

We are currently discussing this project with programmers at PBS and we will soon be seeking a presenting station agreement with a station experienced in historical documentary programming. We are making broadcast inquiries with the BBC in the United Kingdom where John Muir, once largely unknown, is becoming increasingly popular. We also plan to keep this documentary in circulation as a teaching tool and for home entertainment. The documentary will be available on VHS tape and interactive DVD which will include special features and will be developed as a companion to the television documentary.

K. ORGANIZATION HISTORY

Catherine Tatge and Dominique Lasseur, both award-winning producers for film and television, founded International Cultural Programming [ICP] in 1986. Their extensive international experience, combined with an impressive array of credits, brings a dynamic, thoughtful approach to their film-making. Since ICP's inception, the company has received funding from: Corporation for Public Broadcasting, National Endowment for the Humanities, National Endowment for the Arts, The Arthur Vining Davis Foundation, The Elie Wiesel Foundation for Humanity, The Covenant Foundation, The Rockefeller Foundation, The Fidelity Foundation, The Carnegie Foundation, The Revson Foundation, and The Righteous Persons Foundation.

International Cultural Programming is dedicated to creating quality documentaries and performance programs about people, culture and ideas from internationally diverse sources. Our work is designed to entertain, inspire and educate. We are committed to bringing individuals and cultures together by using the wealth of new technologies to engage as wide an audience as possible.

In the twenty-three years that we have been in business, we have produced documentaries and programs on a wide variety of subjects. A selection includes: **Tennessee Williams: Orpheus of the American Stage** [funded by the National Endowment for the Humanities], **Martha Graham: A Dancer Revealed**, **Walter Cronkite: Witness to History** and **Robert Motherwell: Storming the Citadel** for "American Masters," **The Question of God: C.S. Lewis and Sigmund Freud**, a four-hour series on the world views of these two critical 20th century thinkers; and a three-part series called **Anatomy of Hate**, including **Hate on Trial**, a program about the White Aryan Resistance, **Facing Hate**, a sixty-minute special co-produced with Public Affairs Television. with Nobel Laureate Elie Wiesel about the role of hate in contemporary world affair, and **Beyond Hate**, a ninety-minute special featuring interviews with Nelson Mandela, Vaclav Havel, and Jimmy Carter.

Our work has been honored with numerous awards including an Emmy Award, the DuPont Columbia Award, the ACE Award, the Humanitas Prize, the Chicago International Film Festival Gold Hugo Award, and the San Francisco International Film Festival Golden Gate Award, among many others.

L. PROJECT STAFF:

PRODUCTION PERSONNEL

EXECUTIVE PRODUCER DOMINIQUE LASSEUR is a partner with his wife Catherine Tatge in both International Cultural Programming and Tatge/Lasseur Productions. His most recent production is a series on Ethics in America for the Fred Friendly Seminars,

featuring many notable participants, including Justice Scalia and O'Connor. He is co-producer of *The Question of God: C.S. Lewis & Sigmund Freud* (September 2004).

His work has embraced performance documentaries, biographical profiles, news and public affairs, and informational programming. His productions range from *Holo Mai Pele*, a dance performance special on PBS' Great Performances and a series entitled *Dances of Life*, to *Breaking the Silence: Journeys of Hope*, a PBS special on domestic violence, as well as special programming for the Pew Charitable Trust, Harvard Business School, and Fred Friendly Seminars.

He produced a special on poetry, *Fooling with Words with Bill Moyers* on the Geraldine R. Dodge Poetry Festival. In classical music, Lasseur produced *Playing with Fire*, a 90-minute special on the 10th Van Cliburn Piano Competition, as well as *Encore*, a series of six half-hour programs featuring the Competition finalists, and a series of programs featuring author Jean Houston. Lasseur was co-executive producer of the four-hour series, *What Can We Do About Violence?* with Bill Moyers, and co-produced Liz Swados' *The Hating Pot*.

PRODUCER/DIRECTOR CATHERINE TATGE has worked in television for more than twenty-five years. Her work has encompassed many genres, from public affairs, performance and dance, to biographies and the world of ideas. Recent work includes *Walter Cronkite: Witness to History* for American Masters on PBS; *Breaking the Silence: Children's Stories* which aired on PBS in October 2005 and *The Question of God: Sigmund Freud & C.S. Lewis*, which aired on PBS in September 2004.

For the last four seasons, Ms. Tatge has directed two hours of the four-hour PBS series, *Art in the 21st Century*. Her documentary films about creative genius include biographical portraits of Martha Graham, Nadine Gordimer, Robert Motherwell, Dawn Upshaw, Derek Walcott, Tennessee Williams, and William Wyler. Her dance productions include collaborations with Alvin Ailey, American Indian Dance Theater, Mikhail Baryshnikov, George Balanchine, the Central Ballet of China, Katherine Dunham, Bill T. Jones, Natalia Makarova, Jerome Robbins and Twyla Tharp.

Ms. Tatge produced and directed *Joseph Campbell and The Power of Myth with Bill Moyers* [1988], for which she received an Emmy Award; the ten-hour *Genesis: A Living Conversation*; the two-hour special *Fooling with Words* documenting the Mabel Dodge poetry festival; and three programs on the nature of hate—*Beyond Hate*, *Facing Hate with Elie Wiesel*, and *Hate on Trial*.

PRODUCER DAN KOWALSKI'S most recent project, "*Deep Presence: Meditations on a Wild Coast*" has just been released. The work has been shown at the Center for Contemplative Mind in Society, North Hampton, Massachusetts, Harvard University, and the Nathan Cummings Foundation, New York City in October 2003. He has produced DVDs for the Center for Teacher Formation, Inside Passages, and most recently a five part series on salmon restoration for the Shared Strategy for Puget Sound.

As a media contractor, Kowalski has worked with the Office of the Governor, State of Alaska. His work has been shown at the Alaska State Museum, the Chicago Art Institute, Anthology Film Archives, and the Center for Creative Photography in New York City. His work has been published in several national magazines, and is held in private and museum collections.

His relationship with Southeast Alaska began in 1973 when, at the age of 22, he and five friends from the University of Colorado and M.I.T., kayaked the 500 mile Inside Passage of Alaska— ninety years after John Muir and decades before sea kayaking became popular.

He has continued this relationship spending each and every summer in Alaska as a commercial fisherman, wilderness guide and filmmaker. Dan holds a USCG 100-ton Masters License.

WRITER LESLIE CLARK is an award-winning producer and director, as well as writer with over thirty years of experience in television production. Most recently she produced [with Catherine Tatge] *Walter Cronkite: Witness to History* for American Masters. While working for Bill Moyers, she produced *The Prime Time President*, *Leading Questions* [winner of a Peabody award], *Secret Government: The Constitution in Crisis* [winner of a National Emmy and a Peabody Award] and environmental stories from South Africa, Brazil and Kansas for *Earth on Edge*. She was also one of the producer/writers on *America in the Forties* for PBS, and *Emerging Markets: Mexico* for Wall Street Journal Television, among many others. Her writing credits include *The Question of God*, *Breaking the Silence: Journeys of Hope* and *Islam vs. Islam*, all for PBS. Her writing has also appeared in *The New Yorker* magazine.

PARTNERS

EXECUTIVE PRODUCER PETER EVANS is Co-founder of GreatFull Productions, which makes films that "make meaning and make a difference." Throughout his career in the business, civic and non-profit sectors, he has brought a passion for people, learning, change management and the environment. An inveterate traveler to every continent, Evans spends a great deal of time navigating the waters of the Pacific Northwest Coast. Most recently, Peter was President of Laird Norton Company LLC, a 150-year-old 7th generation family enterprise - www.lairdnorton.com. His responsibilities at Laird Norton included the stewardship of the long-held values and traditions of 400+ family members' intellectual, social and human assets.

A Seattle native, Evans holds an MS Management from Antioch University, and a BA from Western Washington University in Physical Anthropology, with concentrations in Chemistry and Biology. He was Chairman of the Learning Academy, an experiential learning program serving the needs of family members in multi-generational enterprises. He is currently a Trustee of Explorer West School, and a member of Young Presidents Organization. Formerly, Peter has served as Trustee of the American Sail Training Association, Newport, Rhode Island; Trustee of The Seattle Parks Foundation; Founding President of Sound Experience, a marine science environmental learning program aboard the 101' schooner *Adventures*; and Site Council President, Pathfinder School.

EXECUTIVE PRODUCER STEPHEN BOYD is a Partner of MacDonald Boyd and Associates in Seattle, WA since 1976 and an Associate of Cambridge Leadership Associates (Cambridge, Massachusetts). His work focuses on leadership strategy, executive team development, board governance and decision-making. Boyd was a Fellow at Harvard University's Center for International Affairs from 1982-1984 where his study and research examined public participation in American foreign policy, leadership development theory and social change.

From 1985-1994, he was the founder and President of the Washington Leadership Institute and the Washington Governors' School for Citizen Leadership, a nationally recognized civic leadership program for youth and adults. Over the past thirty years, he has

served in consulting capacities and voluntary leadership roles to numerous organizations focused on environmental issues including: governmental agencies and businesses (EPA, Department of Ecology, Seattle Mayor's Office, King County Executive, Washington Governor's Office, King County Department of Natural Resources, Seattle Public Utilities, Greatergood.com, REI, etc.) and community based organizations (Philanthropy Northwest, Campaign for Common Ground, YMCA, Northern California Grantmaker's Forum) He is Board vice-chair of the Whidbey Institute—a regional environmental education and teaching center.

PROJECT ADVISORS

HARVEY GREEN investigates the cultural history of the United States. He teaches courses on that general subject as well as courses in the history of sport, the material culture of the U.S., public history, and the history of western North America. He has recently published a book investigating the ethnocultural history of wood (Viking, 2006). He is currently working on a book on the development of popular historical consciousness in the U.S. between 1820 and 1920, emphasizing the intersection of popular historical fiction and domestic material culture. He has also published articles and essays on the history of photography, the history of health and fitness, the craft revival movements in the US in the 1930s, and everyday life in the U.S. between 1915 and 1945.

PATRICIA NELSON LIMERICK is considered to be one of the leading historians of the American West. Limerick was born and raised in Banning, California. She is currently Chair of the Board of the Center of the American West at the University of Colorado in Boulder. Limerick is best known for her 1987 book The Legacy of Conquest.

CHAR MILLER is chair of the history department and interim director of the urban studies program at Trinity University. His Gifford Pinchot and the Making of Modern Environmentalism (Island Press, 2001) won the 2002 National Outdoor Book Award for History/Biography and the 2002 Connecticut Center for the Book Biography Prize. Professor Miller specializes in American environmental, social, and cultural history. He served as chair of the History Department from 1998 to 2004. He was named a Piper Professor for teaching excellence in 2002, a state-wide prize. A senior fellow of the Pinchot Institute for Conservation, Miller is a Contributing Writer of the *Texas Observer*, serves on the Editorial Boards of *Environmental History*, *Pacific Historical Review*, and the Trinity University Press, and is on the Board of Directors of the Forest History Society.

PAUL S. SUTTER is an associate professor of history at the University of Georgia and the author of Driven Wild: How the Fight Against Automobiles Launched the Modern Wilderness Movement. Sutter has published numerous scholarly and popular articles on the American wilderness movement, environmental history and other topics. He is currently at work on another historiography, environmental history, and book-length project, tentatively titled Pulling the Teeth of the Tropics: Environment, Disease, Race, and the U.S. Sanitary Program in Panama, 1904-1914. He is also the editor of the book series, "Environmental History and the American South," which is published by the University of Georgia Press.

DONALD WORSTER is Joyce and Elizabeth Hall Professor of History at the University of Kansas. Dr. Worster's research, lecturing, and teaching fields include: the

environmental history of North America and the world, the American West, and nineteenth- and twentieth-century U.S. history. He has held teaching appointments at Brandeis University, the University of Hawaii, and the University of Maine. His publications include *An Unsettled Country: Changing Landscapes of the American West* (1994); *The Wealth of Nature: Environmental History and the Ecological Imagination* (1993); *Nature's Economy: A History of Ecological Ideas* (1977); and *A River Running West: The Life of John Wesley Powell* (2001). He is currently working on a biography of John Muir, to be published by Oxford University Press in 2008.

M. PLAN OF WORK

The attached treatment indicates the direction of our work to date. Although the choices in that treatment are well-considered, we will continue to hone our focus and explore other possibilities during the scripting phase of this project.

Our goals during the four-month scripting grant period are:

- Complete all research required for the script.
- Continue consultations with project advisors and other scholars.
- Outline the subject matter and potential interviews for documentary.
- Travel to major sources of archival material on John Muir.
- Identify and contact key characters for pre-interviews.
- Write script to be used as basis for shooting.

We will begin the scripting phase of *John Muir in the New World* by bringing all our advisors to a meeting in Seattle, to go over our treatment, advise us on further research, interviews, and sources. This meeting will be recorded and transcribed to be used in the first shooting script. We will then travel to visit the major collections of Muir papers and photographs [the University of the Pacific, the University of California at Berkeley, the Huntington Library and the Wisconsin State Historical Society, the John Muir Historical Site in Martinez and Yosemite National Park].

First month

We will organize and conduct a meeting in Seattle with all of our advisors to review our treatment and to organize further research. All production personnel will be present.

Second month

The producer/director and writer will travel to archives this month. During these trips, we will gain a practical and detailed knowledge of the resources available for story-telling and visual representation of Muir's life.

Third month

We continue content and visual research and telephone pre-interviews – while beginning to write the first draft of a shooting script..

Fourth Month

Writer will complete a first draft of the shooting script which will be reviewed by producers and then submitted to advisors for comment. Based on advisors' comments, we will complete the

first draft script. This script will become the basis of another application to NEH for production funding for this project.

N. BIBLIOGRAPHY OF HUMANITIES SCHOLARSHIP

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O. LIST OF THE COLLECTIONS OF MATERIALS TO BE USED IN PROGRAM

**University of the Pacific
John Muir Center for Regional Studies and Holt-Atherton Special Collections
Stock, California**

The John Muir Papers include correspondence, journals, notebooks, unpublished and published manuscripts, miscellaneous notes, sketches, and photographs.

**University of California at Berkeley
The Bancroft Library, The California Heritage Collection
Berkeley, California**

The California Heritage Collection is an on-line archive of more than 30,000 images illustrating California's history and culture. Selected from nearly two hundred individual collections, this unique resource uses the latest on-line archiving techniques to highlight the rich themes of California's history.

**The University of California at Berkeley
The Bancroft Library, The Bancroft Collection of Western Americana
Berkeley, California**

The Bancroft Collection provides original and secondary materials in a variety of formats to support research in the history of the American West. The collection documents the history of human activity in North America west of the Rocky Mountains from its earliest days to the present, with greatest emphasis on California and Mexico from the period of European exploration and settlement onward. In addition to the many rare and unique items, holdings include privately issued and current trade publications.

**The William E. Colby Memorial Library
San Francisco, California**

With some 11,000 books and 300 periodicals, the Colby Library's collection currently reflects over one hundred years of Sierra Club history. It is especially strong in the areas of conservation, environmental policy and politics, and natural history.

**National Parks Service
John Muir National Historic Site
Martinez, California**

This exhibit features Muir's family and home in Martinez, California, including personal belongings, photographs, and specimens that he collected.

**Yosemite National Park Research Library
Yosemite, California**

The Yosemite Museum collection documents the cultural and natural history of the Yosemite region including archeology, history, photography, fine arts, ethnography, archival records, botany, zoology and geology. The Research Library contains published volumes and a wealth of unpublished material relating to the park's history. The museum, research library, and visuals center collections include photographs, ranging from some of the earliest taken of Yosemite to contemporary works.

The Historical Society of Wisconsin Madison, Wisconsin

Various images, biographical texts, and letters, totaling more than one hundred pages written by Muir to five correspondents. Twenty are to his old friend Emily Pelton or to her aunt Frances. Four other letters are to childhood friends from Wisconsin, James Whitehead and Milton Griswold.

The Huntington Library, Art Collections and Botanical Gardens San Marino, California

The library has 174 letters in its John Muir collection. In addition, it houses a 192-piece collection consisting of letters and manuscripts related to Jeanne C.S. Carr and Ezra S. Carr and their interests, including botany, agriculture, and education. There are materials related to the history and description of California (especially early Pasadena).

Library of Congress The Evolution of the Conservation Movement Washington, D.C.

The Evolution of the Conservation Movement, 1850-1920 documents the historical formation and cultural foundations of the movement to conserve and protect America's natural heritage with books, pamphlets, government documents, manuscripts, prints, photographs, and motion picture footage drawn from the collections of the Library of Congress. The collection consists of sixty-two books and pamphlets, 140 Federal statutes and Congressional resolutions, thirty-four additional legislative documents, excerpts from the *Congressional Globe* and the *Congressional Record*, 360 Presidential proclamations, 170 prints and photographs, two historic manuscripts, and two motion pictures.

The University of Texas Humanities Research Center

This center owns a copy of the Harriman Alaska Expedition *Souvenir Album*, a rare item containing original photographs by Edward S. Curtis.