



- SON HONORS FATHER WITH GENEROUS GIFT
- WILLIAM MANCHESTER'S GIFT HAS A HISTORY
- CRITIC PRAISES ALUMNI ART SHOW
- FREEMAN SCHOLARS START A SCHOLARSHIP
- HOW *ROBIN HOOD* (1938) CHANGED FILM

ETHICS IN THE NEW WORLD ORDER

Participants in this year's Shasha Seminar for Human Concerns discussed an issue cited by Kofi Annan as posing a fundamental challenge to the principles underlying world security.

An ethical issue that underpins debate about foreign policy in the United States is the question of when forceful intervention in the affairs of another sovereign state is morally justified. United States policy varies from a stance exemplified by Liberia, where we were unwilling to commit any troops, to the other extreme of preemptive war in Iraq.

Forceful interventions raise numerous ethical and practical considerations. Is unilateral action ever justified? What is the right authority to determine if the threshold for action has been crossed? How do we balance the possibility of doing good versus that of failure or the nightmare of making a bad situation worse.

These and other questions swirled around Wesleyan's second annual Shasha Seminar for Human Concerns. Alumni, faculty, parents, and students gathered in November for two days of

discussion about "Ethical Choices in an Interconnected World." The annual event provides participants with the chance to hear from experts and trade views; it is funded through an endowment established by James Shasha '50.

The ethics of forceful intervention was by no means the only topic raised during the seminar, but that and world trade were the hottest. Peter Singer, the controversial philosopher from Princeton University, delivered a keynote address that touched on ethical issues ranging from global warming to trade to "battery" eggs.

Singer is decidedly internationalist, and the expert panelists leaned in that direction. Several of them, however, were careful to point out that other points of view have ethical grounding. Professor of Government Donald Moon, for example, distinguished between the "strong cosmopolitanism"

of Singer, with his orientation toward world government, and "moderate cosmopolitanism" that acknowledges a duty to those less fortunate, but also asserts the importance of national groupings and sovereignty. Proponents of this view argue that democracy can flourish only within bounded communities.

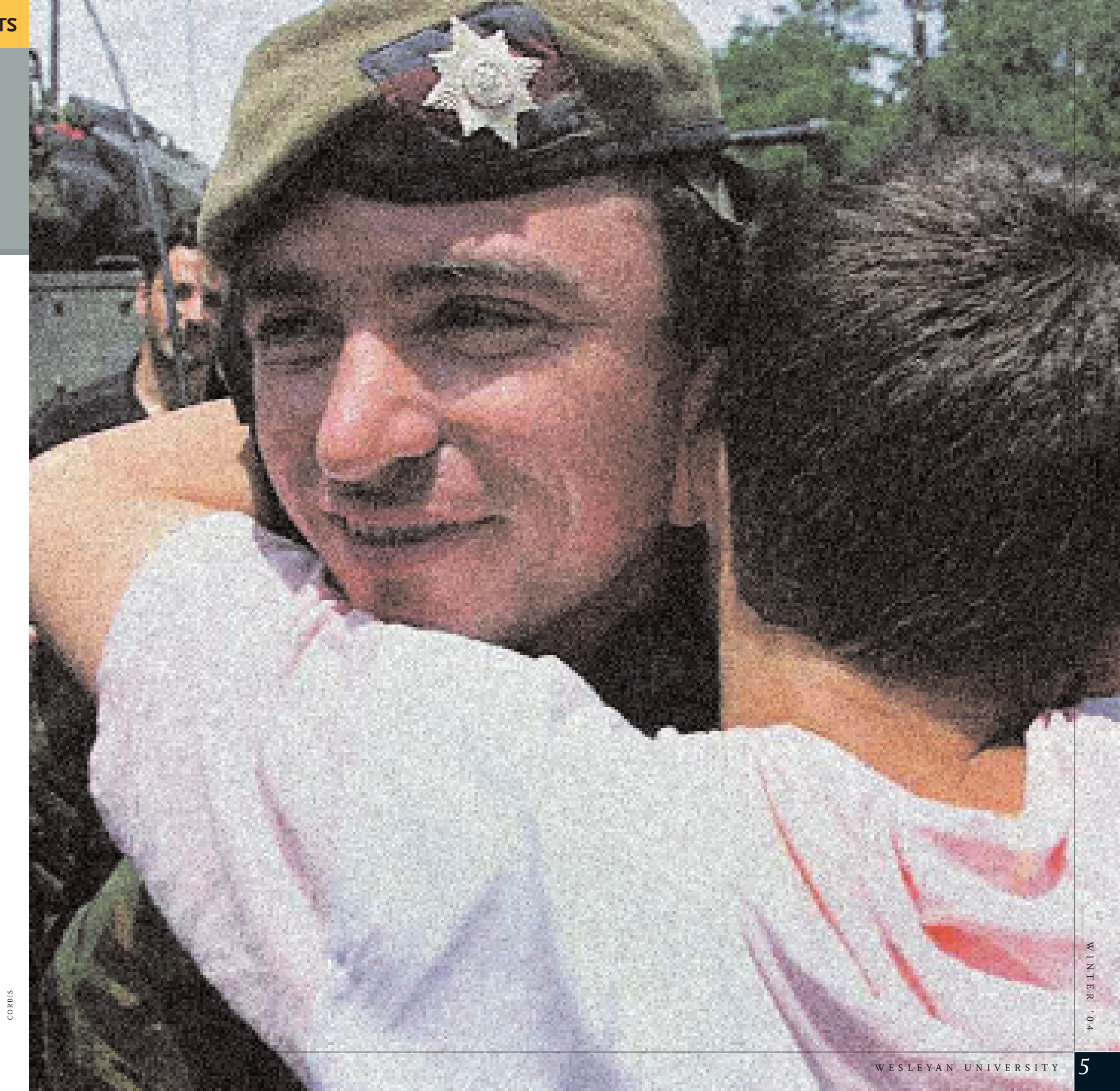
Singer believes that global free trade is bedeviled by murky ethical issues and rigid positions on the part of both advocates and proponents of World Trade Organization policies. Has global trade, he asked, widened the gap between rich and poor? Among the poorest 10 percent of the world's population, the answer is yes. But many people in the poorest 33 percent, particularly in China and India, have benefited from open markets.

As the poster child of unfair trade practices, cotton subsidies were the target of considerable criticism. John

Riggan P'94, vice chair for global programs on the board of Oxfam America, noted that millions of cotton farmers in West Africa cannot achieve a livelihood because subsidized U.S. cotton floods world markets. Oxfam has concluded that because the inequity is so great, elimination of cotton subsidies is a winnable issue.

Sara Hoagland '78, a lecturer and administrator at Stanford University, criticized the disparity between the rhetoric of free trade and the reality in a world where the average U.S. chief executive officer earns \$1,000 an hour and 2.8 billion people subsist on the equivalent of \$2 per day. Trade barriers, she added, drain \$200 billion yearly from developing countries, an amount that dwarfs what they receive in direct foreign aid.

Hoagland pointed out that trade is an issue on which individuals can back their ethical views with action. People can



CORBIS



choose what to purchase: whether from agribusiness, a local organic farmer, or growers in Kenya. She urged better labeling of products to trace their provenance.

Our ethical obligations to help others also become murky when the issue is responding to gross violations of human rights.

Arman Grigorian, visiting instructor in government, cautioned that too little attention is paid to the risk of failure.

“It is not always better to do something than nothing unless you are prepared to bear the cost,” he said.

Interventions have often worsened a bad situation, he argued. In Somalia, Kosovo, and in the Kurdish area of Iraq during the ’90s, foreign intervention led to a dramatic escalation of violence

“IT IS NOT ALWAYS BETTER TO DO SOMETHING THAN NOTHING, UNLESS YOU ARE PREPARED TO BEAR THE COST.”

against minorities. Sometimes, he suggested, non-intervention is the lesser of two bad options. For instance, 40,000 Kurds died in Turkey during eight years of conflict, but the government prevailed and violence then tapered off. Grigorian believes that foreign intervention could easily have resulted in more, not fewer, casualties.

When intervention is called for, there may be no agreement about who should intervene. The United Nations currently has 13 peace-keeping operations, yet many countries are reluctant to endow the organization with too much security capability, according to Victoria Holt ’84, co-director of the Future of Peace Operations project at the Henry L. Stimson Center in Washington, D.C. An authority on the United Nations and peace-keeping issues, she says the organization is finally developing more ability to


respond quickly when a consensus exists in the veto-bound Security Council. But all the capacity in the world will not help if the political will to intervene is absent, as was the case in Rwanda, where 800,000 people perished in ethnic conflict.

Salih Booker ’80, executive director of the advocacy organization Africa Action, questions whether humanitarian intervention is nothing more than a new form of colonialism in an interconnected world of highly unequal states. “Global governance looks like minority rule of the G7,” he says. “Access to human rights is based on race, place, and gender,” which he called a form of “global apartheid.”

“We need to think of human security, not national security,” he suggested.

As during last year’s Shasha Seminar, questions far outnumbered answers. Participants got a taste of the complicated issues facing those who, in their professional lives, wrestle with issues pertaining to globalization and humanitarian intervention. Still, one panelist had some words of advice for citizens of the United States.

Responding to Singer’s argument that Americans need to act more ethically, or selflessly, towards the rest of the world, David Fagelson ’80, associate professor of law and society at American University’s School of Public Affairs, noted that many of the flawed policies that most harmed the rest of the world could be corrected only if Americans change domestic policy. He argues, for example, that government subsidies to the oil, gas, and agricultural industries, which stimulate over-consumption, have harmed Americans both as consumers and as victims of environmental degradation. The answer to how we can help others,” he says, “is to think more clearly about where our own self-interest lies.”

Moreover, changing these policies in the United States will, in his view, have more impact on the well-being of the rest of the world than many of the technical assistance programs that we might take abroad. 

PHYLLIS LEE ’76 A VIEW FROM THE U.N.

The issue of preemptive military action is posing a significant challenge to the United Nations. From her perch in the U.N.’s Office for the Coordination of Humanitarian Affairs, Phyllis Lee ’76 has seen first-hand the “profound impact” that the 9/11 attacks and their aftermath have had on the world order.

The United States has argued that the threat of an attack with weapons of mass destruction provides a basis for the right, even the obligation, to use force preemptively.

Secretary-General Kofi Annan observes that this logic poses “a fundamental challenge to the principles on which, however imperfectly, world peace and stability have rested for the last 58 years.” Yet he acknowledges, according to Lee, that it’s not enough to denounce unilateralism, that the U.N. must show that the legitimate security concerns of vulnerable states can be addressed through collective action. Believing that the U.N. has reached “a fork in the road,” he has established a high-level panel to examine challenges to peace and security.

This examination takes place at a time when staff members of the U.N. have been deeply shaken by the bombing of the U.N. headquarters in Iraq in August, which killed 22 of their colleagues. “That was our 9/11,” she adds. “This particular attack demonstrated the extent to which the U.N. organization itself was the target.”

That bombing claimed the lives of several individuals Lee worked with, including Sergio Vieira de Mello, the special representative of the Secretary General. As a result of these and other tragedies involving U.N. staff close to her, she has “learned to take nothing for granted, to live life as fully as possible and with an open heart.”

The issue of humanitarian interventions remains a difficult one for the U.N. Lee wishes “that the international community would become more sensitive to the needs of all people who are suffering—whether from wars, famine, natural disasters—in equal measure. Unfortunately, one or two emergencies each year garner the bulk of available resources,” she says, “and there remain areas of the world that are sadly neglected, particularly in Africa.”

STEPHEN DANIEL ’82 GIFT HONORS FORMER BOARD CHAIR

Stephen S. Daniel ’82 has made a \$1-million gift to the Wesleyan Campaign in honor of his father, D. Ronald Daniel ’52, former chair of Wesleyan’s Board of Trustees.

In recognition of this gift, Wesleyan will name the dining room on the top floor of the new University Center for Ron Daniel and his family. The room will have a sunny southern exposure with sweeping views of Olin Memorial Library, Andrus Field, and Foss Hill. Completion of the University Center is slated for the spring of 2007.

“I wanted to honor my father in a significant way for all he has done for me,” Daniel said recently. “He is an excellent role model and has touched the lives of many people.”

Ron Daniel is the recipient of both an honorary doctorate of humane letters from Wesleyan (1988) and the Baldwin Medal, the highest honor awarded by the alumni body. He was a member of the board from 1969–87 and served as chairman from 1980–87. He is a director of the international management consulting firm McKinsey and Company and served as the firm’s managing partner from 1976–88.

In addition to honoring his father, Stephen Daniel intends his gift to recognize the influence Wesleyan has had on his own life. A sociology major at Wesleyan, he earned an M.B.A. degree from Yale University and is now a managing director of Allco Finance Corporation, a New York City investment-banking firm. He is also a member of the Wesleyan Campaign Council.

Wesleyan not only provided a forum for open discussion, it also introduced him to students who remain among his closest friends, he says. “I think Wesleyan is a profoundly important place, especially in today’s world. It is a place where all voices can be heard and where students can engage in dispassionate discourse and not be stifled because of differing opinions or politics.”

Inspired by Professor Emeritus of English George Creeger, who taught a course about historical architecture in Connecticut, Daniel and his wife, Mary Beth, have restored two old New England houses and are currently restoring a 1768 farmhouse in the Hudson Valley, where they spend weekends and holidays with their children. The two are actively involved in local historical and preservationist efforts.

He and his brothers, David ’77 and Peter, have also honored their father through their support of the D. Ronald Daniel ’52 Endowed Wesleyan Scholarship.

His gift supports the Campus Renewal Fund, a component of the Wesleyan Campaign dedicated to Wesleyan’s campus master plan.

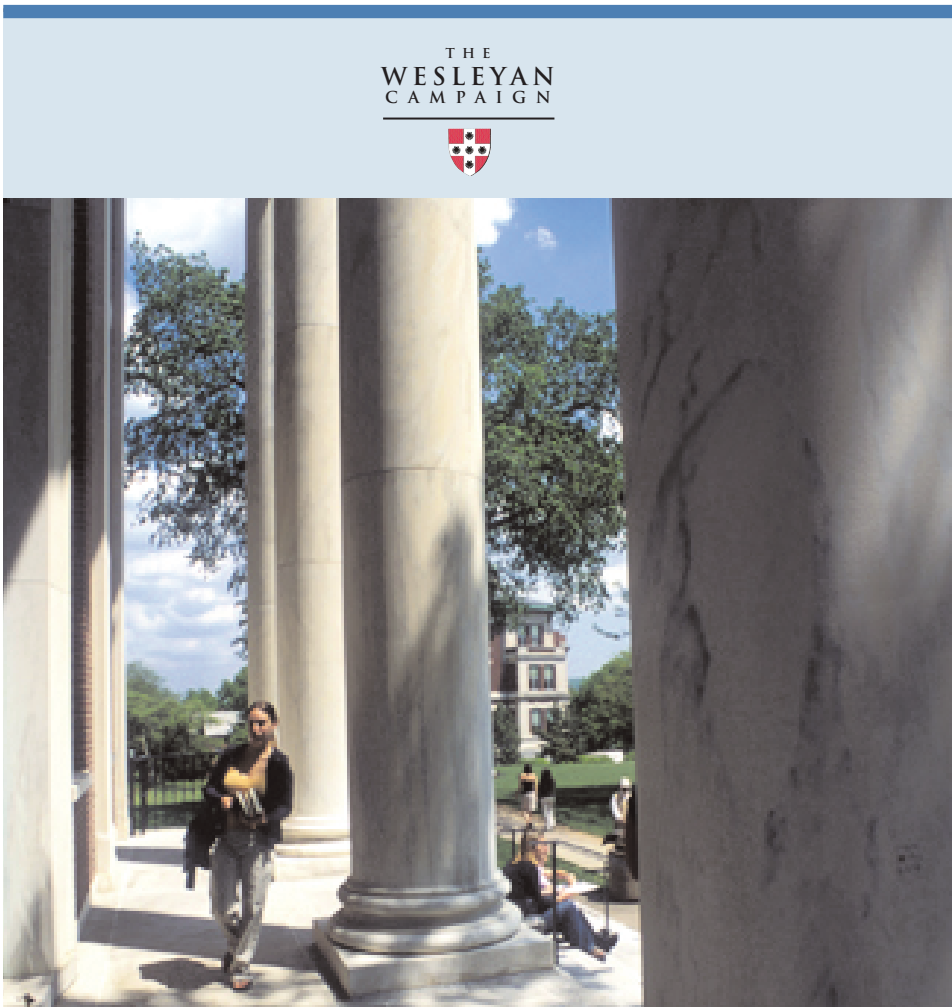
GIFT FROM WILLIAM MANCHESTER A HOUSE WITH HISTORY

William Manchester’s name burst into the national consciousness with his riveting account of the assassination of President Kennedy (*Death of a*

President, 1967). A year later, he and his family built a house on Pine Street in Middletown, designed by the late Wesleyan faculty member and architect John Martin. It has been the family’s home ever since, and now Manchester has arranged for its donation to Wesleyan.

Manchester reflected on his long association with Wesleyan during a recent conversation in his living room, which looks out over a deck and plantings arranged to provide a sense of privacy. A glass-enclosed bookcase holds the 16 books he wrote while at Wesleyan, including the monumental two-volume biography of Winston Churchill. A final third volume remains unfinished, and Manchester’s declining health has put its completion in doubt.

Positioned at the end of a long driveway, the house is barely visible from the street. Even up close, the façade deceptively suggests a small structure that reveals its spaciousness as the interior expands down the backyard slope. Its reticent front



SCHOLARSHIP NAMED IN MEMORY OF SETH KREISBERG ’78

To honor the memory of Seth Kreisberg, his mother, Luisa Kreisberg, has generously established the Seth I. Kreisberg ’78 and Irma V. Gonzalez ’78 Endowed Wesleyan Scholarship. Luisa knows that financial aid is crucial for many Wesleyan students and is pleased to be able to memorialize her son and honor her daughter-in-law by naming a scholarship.

DON LONG SQUASH COURT

Larry Schulman ’78 and Stu Hendel ’80 have collected gift commitments of close to \$150,000 from 25 alumni to name a squash court in honor of coach Don Long. Coach Long retired recently after 38 years at Wesleyan and will be remembered for his commitment to student athletes. It is a fitting tribute that some of his former players have made gifts to name one of the eight courts that will be housed in the addition to the Freeman Athletic Center now under construction.

WALLACE R. MEISSNER ’72 MAKES GIFT OF FIRST EDITION HEMINGWAY

In tribute to Paul Horgan, his faculty mentor and friend, Wallace Meissner ’72 has made an in-kind contribution of a first edition Ernest Hemingway titled *Three Stories and Ten Poems*, published in Paris in 1923. This rare book was given to Wallace by his parents upon his graduation from Wesleyan, so it is especially fitting that it is now housed at Olin Library in the special collections archive.

BILL BURKHART



Manchester’s Underwood: the writer’s life from another era.

BILL MERCER

WINTER ’04

suggests Manchester's approach to literary fame: avoid the trappings and keep working.

"I used to work fantastic hours," he says. After a long day at his office in Olin Library—where he organized his research into elaborate categories with the aid of highlighters and felt-tipped pens in 17 colors—Manchester would return home for an evening of work that would sometimes stretch all night. No army of research assistants fueled his fast-paced narratives, which are distinguished by meticulously accurate detail.

In the spring of 1985, Manchester described his writing habits for the *Wesleyan* magazine:

"I got a \$1,000 advance for my first book (*Disturber of the Peace*, 1951); \$100 went for my agent and I put the rest away until I earned it. I didn't think it would be mine until I finished the book and met the deadline. To meet the deadline I had to write every evening and through every weekend. And all that time, I thought how marvelous it would be to get back to having evenings to myself. Well, I finished the book and I got back to my own reading—and I felt guilty and uneasy. The reason is that I'd formed a good habit. So I started another book.

"When I'm doing research, I love the topic. By the time it's published and people want to talk about it, I've moved on to something else, and I never look back."

Of course, he does look back, as a wall of photographs above his bed attests. He has been the focus of national attention—ABC, NBC, and CBS once sent camera crews to Middletown after Jacqueline Kennedy filed suit to prevent publication of *Death of a President*. (The book contained details of Kennedy family life that she did not want to be revealed, and Manchester subsequently removed some passages.) Asked about memories of the house, he fondly recalls the jam-packed parties he and his wife held just after moving in.

In 35 years of living on Pine Street,

Manchester was rarely away. He and his family lived in Washington, D.C., during 1964 and 1965 when he was working on *Death of a President*, and he had an office at the National Archives. He lived briefly in Germany while working on *The Arms of Krupp* (1968) and also resided in England to research the Churchill books. Souvenirs from the latter trip include some British lane signs that decorate the entrance to his house.

Disturber of the Peace is a biography of H.L. Mencken, and much of Manchester's work is devoted to major figures of the 20th century. In addition to his books about Kennedy and Churchill, he wrote *American Caesar*, a biography of Douglas MacArthur (which was nominated for a National

**"I USED TO WORK
FANTASTIC HOURS."
AFTER A LONG DAY,
AN EVENING OF
WORK WOULD
SOMETIMES
STRETCH ALL NIGHT.**

Book Award). *Goodbye, Darkness: A Memoir of the Pacific War*, was nominated for a Pulitzer Prize.

Manchester grew up in Springfield, Mass., so when he arrived at Wesleyan in 1955 as managing editor for high school papers with American Education Publications, then owned by Wesleyan, he was returning to the familiar landscape of the Connecticut River Valley. In 1959, President Victor Butterfield named him the first fellow of Wesleyan's Center for Advanced Studies. A fellowship in the now-defunct East College, which combined academics and residential life, provided him a weekly dinner with faculty and students. Later, he became writer-in-residence and adjunct professor of

history. He offered tutorials and taught expository writing for one year, but his writing career was always the center of his life. His devotion to it, he confesses, had some costs.

"When you spend as much time writing as I did, there is an awful lot you miss. Until recently, I didn't know who Michael Jackson was. I hadn't heard of Martha Stewart."

Manchester still has an office in Olin Library. An ancient Underwood typewriter and marked-up galleys evoke the writer's life in a pre-computer era. He took his Bronze Star home, but hanging on a wall is the certificate awarding him a Purple Heart for "wounds received in action" on June 5, 1945, as he fought with his Marine unit on Okinawa. In 1994, cardiovascular surgeons studying an X-ray of his heart discovered a two-centimeter-long bullet lodged in his right ventricle. He had carried this souvenir of battle, unknowingly, for 50 years. His Marine service is a family tradition: his father served in WWI and his brother in Korea.

Amid old filing cabinets and packed bookcases are mementos of the writer's life: a 1948 photo of the city room of the *Baltimore Sun*, where Manchester worked as a reporter; his White House press pass; issues of *Time* magazine from 1940; a copy of the front page of the *New York Times* announcing the British evacuation at Dunkirk; a certificate of commendation from the Marine Corps Combat Correspondents Association; and a 1941 portrait of Winston Churchill signed by Churchill's photographer.

A map of the world dotted with red push pins shows his world travels. Befitting his deep interest in World War II, there are concentrations in Europe, the Far East, and the South Pacific, but he has traveled in the Mid-East and in India as well. Elsewhere, a locked file cabinet is labeled "First Draft—*Lion III*."

Now 81, he has received numerous honors for a lifetime of distinguished work. President Bush presented him

with the National Humanities Award in April 2002.

At his house, the hand-split cedar shingles from California that John Martin used for siding have weathered to a soft gray. Manchester's three children (including John '72), who grew up next to campus, have moved away. His wife, Julia, a founding member of Wesleyan Potters, died five years ago. He rarely gets out anymore. But he is a chronicler of his own history as well as the lives of great leaders and institutions. He hands a visitor a photo album that traces every step of construction of the house, starting with the empty plot of land that the Manchesters purchased from Wesleyan's former treasurer, Howard Matthews. With Wesleyan's acquisition of Long Lane property, the campus is now just across the street.

Manchester has had faculty members for neighbors and has lived within easy walking distance of Andrus Field, where he faithfully attended football games. Though his reputation spans the globe, Wesleyan has been the center of his life, as the donation of his house attests.

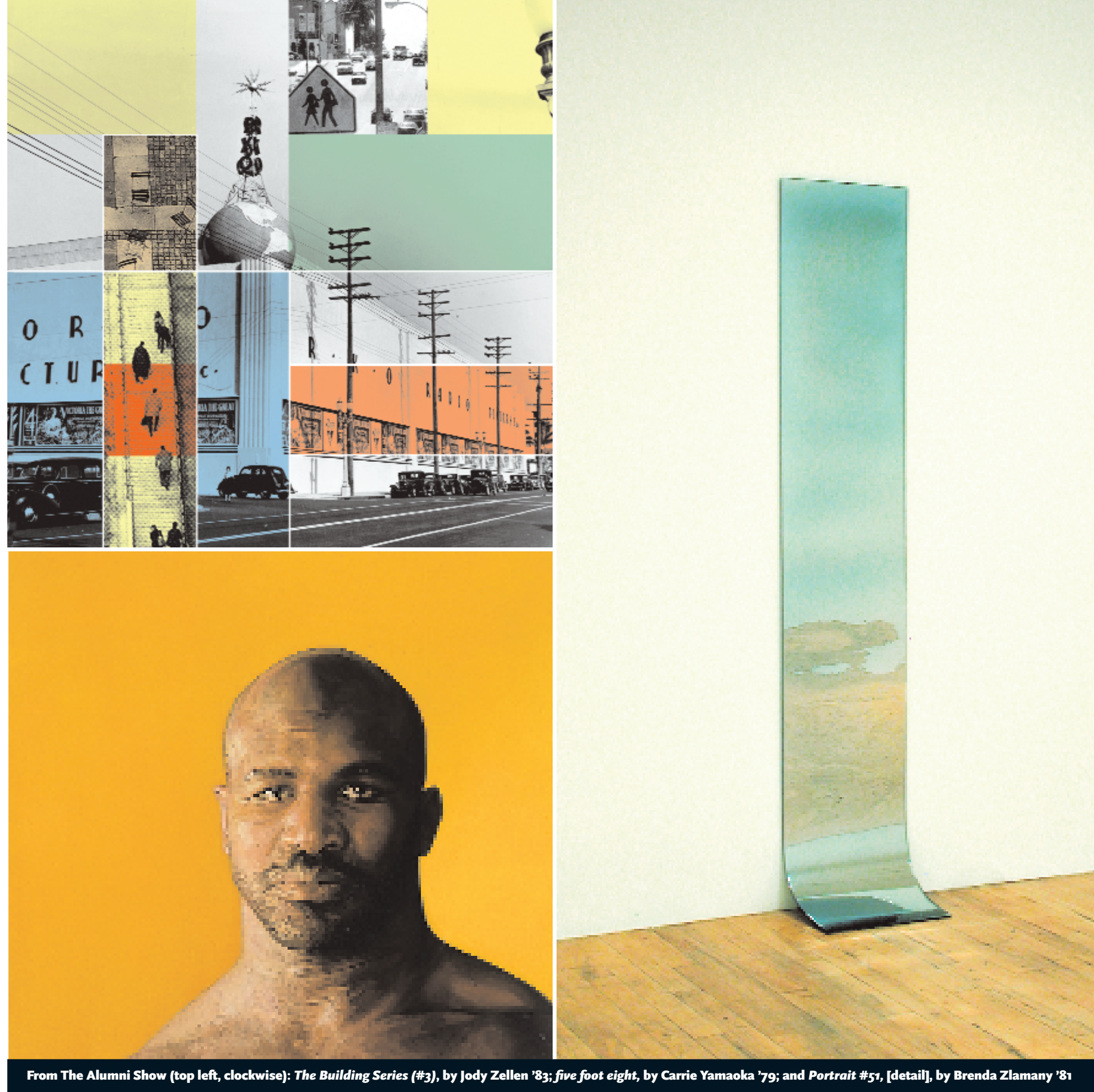
1,000 ATTENDED OPENING ART SHOW FEATURES WORKS BY 27 ALUMNI

Since Curator Nina Felshin arrived at the Ezra and Cecile Zilkha Gallery seven years ago, she's been keeping a list: alumni whose art might be featured in a Wesleyan exhibition.

She began by asking her faculty colleagues who among the alumni had particular promise and demonstrated continued success.

"John Paoletti would leave notes on my desk, I asked Puffin D'Oench for a list, Jacqueline Gourevitch's name came up and she gave me a list. Some lists were overlapping, but we had the names of 40 artists," she recalls,

This fall, her plan reached fruition, as The Alumni Show opened Homecoming/Family weekend. The exhibition hosted work by 27 contemporary artists in graduating classes



From The Alumni Show (top left, clockwise): *The Building Series (#3)*, by Jody Zellen '83; *five foot eight*, by Carrie Yamaoka '79; and *Portrait #51, [detail]*, by Brenda Zlamany '81

from 1956 (photographer Philip Trager, who majored in history) to 1994 (documentary filmmaker and photographer James Longley, who majored in film studies and Russian language). The artists worked in a diversity of media—paintings, sculpture, photography, DVD projections, film, video installation, and also illustrations for children's books.

More than 1,000 people attended this opening. “We had only had 400, at most, attend other openings,” Felshin marveled.

The exhibition received attention from *New York Times* art critic Benjamin Genocchio, who praised the show, contrasting it favorably with other alumni art exhibitions (“dreary, wooly affairs”): “This one is an exception, with a poetic, searchingly intelligent quality to many of the pieces.”

In addition, those present at the opening were treated to a panel discussion by six of the artists. With Felshin as moderator, they traced the circuitous route they had taken to become artists. Several had not studied studio art at Wesleyan.

“It’s interesting,” Felshin says. “The thread that ties these artists together is that they went to Wesleyan, a place where content comes from other disciplines. Some knew they were artists but wanted to get a very solid liberal arts background at Wesleyan, so they majored in another field or did a double major in another area.”

In addition to the celebratory feel of a reunion, the show was a further celebration on two counts—it marked the 30th anniversary of The Center for the Arts, as well as the renovations in the Ezra and Cecile Zilkha Gallery, specifically to make it more adaptable to contemporary art.

“It’s still a bit of a work in progress,” Felshin admits, but she lists a number of improvements. “The new cork floors are great. Carpet just is not hospitable to modern art—contemporary art is usually shown in concrete—but cork provides a more

giving and flexible floor: we can hammer things into it. We also have radiant heat now, with coils underneath the floor. The fact that the Zilkha can now be properly heated in the winter, that’s very important.” She further mentions more flexible lighting and a number of wall repairs and redesign, and notes, “A lot of the improvements just completed wouldn’t have been in an architect’s vocabulary when Kevin Roche designed the CFA.”

Belmont Freeman Architects worked with Wesleyan on this project. “Belmont Freeman got in touch with Kevin Roche at the beginning of this project to see what Kevin thought about what Belmont was planning to do. Kevin was very excited,” Felshin

says, noting that he was at the opening.

While pleased with the new space, the attendance, and the wide variety and quality of the work, Felshin cannot help but view it with a curator’s eye: She regrets what could not be included.

“Time and space limited our selection. I’m sure a lot of really good artists were left out,” she says, but ends her acknowledgements in the catalogue with this promise: “Rest assured there will be future shows of this kind.”

FOR AN INTERNATIONAL STUDENT STUDENTS START THE SCHOLARS’ SCHOLARSHIP

Arijit Sen ’07, who is from Calcutta, India, is the first student to receive the

Wesleyan Freeman Asian Scholars’ Scholarship—a scholarship created by scholarship students.

The story of this new program began last spring, when several Freeman Asian Scholars approached John Driscoll ’62, a director of University Relations, and Vice President for University Relations Barbara-Jan Wilson, saying they wanted to raise money for a good cause. After discussion, they opted to begin a Wesleyan scholarship for another international student from a country not covered by the Freeman Program. Their motivation was to help as they have been helped.

The Freeman Foundation’s Wesleyan Freeman Asian Scholarship program annually hosts 22 new Wesleyan students from 11 Pacific Rim countries and was established by Houghton “Buck” ’43 and Doreen (Hon. ’03) Freeman. With 88 undergraduates and fewer than 100 young alumni, the Freeman students and alumni knew their early annual gifts would be modest. Wilson agreed to link their beginning efforts with funds from others interested in financial aid.

For the new scholarship, the students solicited donations from fellow Freeman scholars and Freeman alumni, and they held fundraising projects, such as selling small Asian items under the Homecoming/ Family Weekend tent. With more than \$3,000, they launched the first FASA Scholarship, which was awarded to Sen in the regular admission process. The first-year student, who lives in Clark Hall, says he is considering a major in the College of Letters. “Or maybe history or film,” he adds. “I haven’t decided yet.”

The Freeman Scholars will continue their efforts to augment the scholarship fund this year and hope that Sen is only the first of many FASA scholars. For further information, those interested may contact Driscoll at 860/685-2554 or jdriscoll@Wesleyan.edu.



Arijit Sen ’07 benefits from a scholarship created by scholarship students.

BILL BURKHART

PICK OF THE SYLLABUS



SCOTT HIGGINS

Assistant Professor of Film Studies, Selects *The Adventures of Robin Hood* (Warner Bros.), directed by Michael Curtiz and William Keighley

I regularly return to *The Adventures of Robin Hood* (1938) in my film courses, and so it is a delight to see the film finally available on DVD in a restoration that does some justice to its grandeur. *Robin Hood* provides a glimpse of classical Hollywood’s formal perfection and insight into the popular imagination of late 1930s America. Much of film’s appeal derives from the fact that it was produced by Warner Bros., the studio of hard-hitting, topical Cagney gangster pictures and Busby Berkley musicals. *Robin Hood*, one of Warner’s few cos-

ROBIN, MARIAN, AND TECHNICOLOR

tume prestige-pictures, and only its third Technicolor production, was a departure. It cost the studio an unprecedented \$2 million, but it moves with the speed of an inexpensive B film. Prince John (Claude Rains) announces his villainous coup with the simple declaration, “I’ve kicked Longchamps out! From now on I am Regent of England.” Moments later, Robin (Errol Flynn) storms into the hall, lays a deer’s carcass at John’s table, and announces “From this night on I use every means in my power to fight you.” Prince John attacks, Robin escapes and, amid a hail of arrows, Maid Marian (Olivia de Havilland) flashes a concerned glance. In trademark Warner’s fashion, the game is on with a minimum of fuss.

The narrative compression helps bring the genre’s politics sharply forward. The adventure genre has always envisioned a world where people are judged by their abilities rather than class, and where determined individuals can change government for the better. In *Robin Hood* these ideals forcefully resonate with 1930s concerns. According to the film’s rhetoric, a just government, in Robin’s Sherwood or in the late-1930s America, should not squander resources on the rich, nor on international affairs. When the good King Richard returns to Sherwood, Robin chides the leader “whose job was here at home protecting his people instead of deserting them to fight in foreign lands.” Though topical, the film never slackens the pace to deepen characters or advocate an agenda. Instead, again in the Warner Bros. style, *Robin Hood* does everything at once. Distinctions between romance and politics collapse when Robin tenderly declares to Marian, “Normans or

Saxons, what’s that matter? It’s injustice I hate.” Our hero seduces Marian to his side of the fight, against a vibrant forest background and over Erich Wolfgang Korngold’s lush love theme. Produced in the late Depression and, eerily, at the brink of the war against Fascism, *Robin Hood* is oddly relevant without betraying the genre’s escapist roots.

Robin Hood is also an aesthetic milestone in Technicolor design. Introduced in 1934, “three-strip,” Technicolor was a complicated and expensive system that used three negatives to create a full-color image. Technicolor films were painstakingly designed works of art. The Technicolor Corporation, in concert with the major studios, developed “color scores,” planning a film’s palette around the drama, much like a composer might create a musical score. Where earlier films had subdued Technicolor to make it an unobtrusive adjunct to the story, *Robin Hood* gleefully puts a broad gamut of red, yellow, green, violet, and blue on brilliant display. Like a musical, it weaves in big “production numbers,” like the dizzying archery contest, that dazzle with an

intensity that must have overwhelmed viewers raised on black-and-white.

At its best, Technicolor filmmaking was the art of a million details, and it is in the dense texture of its costumes and *mise-en-scène* that *Robin Hood* distinguishes itself. When Sir Guy of Gisbourne (Basil Rathbone) is introduced in the cold hall of Prince John’s palace, his back is to the camera so that his rich blue cape contrasts with deep velvety red accents stretched across the composition; he is set like a blue sapphire in a band of rubies. Suddenly, Sir Guy turns, the gold lining of his cape flares, and he reveals the brilliant yellow emblem on his chest. The flourish is only momentary, but it completes a visually arresting primary triad of blue, yellow, and red. Technicolor boldly punctuates our first glimpse of Robin’s arch rival. Color’s orchestration can also be rather subtle. Maid Marian’s costumes shift with the drama: dark and brilliant at the start of the film, and progressively softer and lighter as she falls in love. Indeed, her gowns are a barometer for Robin’s fortunes. When he is sentenced to death, matching compositions of Marian and Robin coordinate their deep, red-and-brown costumes and together they form a stark contrast to Sir Guy’s blazing robes. Color unites the characters at a point when they must keep their allegiance a secret.

After countless viewings, *Robin Hood* still astonishes with its deft mosaic of color. If the care lavished on the film seems inordinate for a simple adventure yarn, it also reminds us of the strength of the Hollywood industry and its importance to American culture in the studio era. With each return to Sherwood we relive the basic pleasures of innocent adventure, but the journey also affords fresh discoveries.

