



Telex: SSHRC CAN OTT 0533500
December 9, 1986
File: 410-87-0460

Mr. Cliff Collier
Apt. 402
100 Maitland Street
Toronto, Ontario
M4Y 1E2

Dear Mr. Collier:

I am writing to you with respect to an application for a Research Grant which the Council has received from Dr. FELIX BENJAMIN CHERNIAVSKY, entitled "Maud Allan and her art: A compendium". It would be of great assistance to us if you could write an evaluation of this proposal according to the criteria listed on the enclosed summary of assessment form, and any other criteria which you consider to be relevant to the Council's decision. The Council has already provided support for this project. In addition to your evaluation according to the usual criteria, we would appreciate your comments on the progress achieved. I am enclosing appropriate extracts from the relevant file.

Applicants are aware of the criteria for assessment and have been advised that they must furnish sufficient information to allow for a thorough and scholarly evaluation of their project, within the recently imposed confines of the 3,000 word limit for the project description. The Council does not provide support solely on the basis of a scholar's reputation or the general interest of the topic.

We transmit to the candidate the full text of the assessors' comments once the decision has been made. The identity of our assessors is withheld from the applicant, however.

In order that the application may be presented to the adjudication committee at its next meeting, we would like to receive your assessment by January 15, 1987. If you are unable to assess the proposal, please let us know as soon as possible by filling out the enclosed yellow reply card and sending it to us by return mail so that another assessor can be consulted without delay. We would greatly appreciate your suggestions for other qualified reviewers for this application.

I wish to thank you for assisting the Council in reaching a decision on this application.

Yours sincerely,

Guy Parent
Research Grants Officer
(613) 992-5140

encl.

Canada

Social Sciences and Humanities Research Council of Canada

File Number 410-87-0460

Officer: Guy Parent.

Dr. Cherniavsky would seem to be the specialist on Maude Allen to-day, since he has written a number of articles for Dance Chronicle & the soon to be published (I understand) A Dishonoring Stain. Therefore it would seem provident to continue to support his work in relation to this dance artist who would seem to be known only to the specialist, but deserves a much broader recognition. As a researcher I know both the amount of work required to produce such a Compendium, and also the value of this type of research tool. Although, on the surface, this would seem to be a "dance" work, it really has broader implications - since it will cover the historical times in which these works were performed and give insight into the mores of the period, the reaction to the performances in the various countries - thus making an interesting sociological comparison.

Previous complaints as to Dr. Cherniavsky's scholarship and lack of dance knowledge have been corrected I would surmise, and therefore, my opinion is to continue to support the work - in the sense that this "new" project is really an extension of the other, a large appendix which could not have been published with the work: A Dishonoring Stain. I trust the other adjudicators and the Council see fit to support the project.



APPLICATION FOR RESEARCH GRANT

Accusé de réception envoyé le 27-10-86
Application management card sent

Part A

Applicants should study the *Guide for Applicants and Instructions* before completing the form. Shaded squares are for office use only.

<p>1 Name used for business purposes</p> <p>Dr. Title Cherniavsky Surname Felix First name, initials</p>	<p>2 Preferred selection committee. (See <i>Guide</i> for list of committees.)</p>	<p>3 Program to which you are applying</p> <p><input checked="" type="checkbox"/> Research Grants Program <input type="checkbox"/> Other (please specify)</p>																		
Application No.																				
<p>4 Department, institute or school</p> <p>Department Social Sciences and Humanities..... Institution Medicine Hat College..... City MEDICINE HAT, AB..... T1A 3Y6... postal code Office Home telephone 529-3887..... telephone area code city and area code</p>	<p>5 Mailing address (if no institution affiliation)</p> <p>8919 146 Street (as from January 1, 1987) EDMONTON, AB T5R 0V7..... postal code Office Home telephone1..... telephone (403) 483-9308.. area code city and area code</p>																			
<p>6 Present occupation or academic rank</p> <p>Sessional (Replacement) Lecturer to January 1st, 1987</p>	<p>7 Names and appointments of principal co-investigators. (Do not list research assistants or consultants here.)</p> <p>--</p>																			
<p>8 Type of grant requested 1 yr <input checked="" type="checkbox"/> 2 yr <input type="checkbox"/> 3 yr <input type="checkbox"/> 4 yr <input type="checkbox"/> 5 yr <input type="checkbox"/></p>	<p>9 Is a research time stipend being requested? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>																			
<p>10 Short title of project</p> <p>Maud Allan and Her Art: A Compendium</p>																				
<p>11 Discipline and subject area codes. See instructions and list of codes.</p> <p>Discipline code 3 0 8 1 0 Temporal code T 7 Secondary discipline, if any Geographic code Z 6 Z37, Z38 IP If code other, please specify Research area code S 7</p>																				
<p>12 Amount(s) requested and planned starting and completion dates of the proposed grant period(s). No grant period may exceed 12 months.</p> <table border="1" style="width:100%; border-collapse: collapse;"> <thead> <tr> <th style="width:15%;">Grant period</th> <th style="width:20%;">I</th> <th style="width:20%;">II</th> <th style="width:20%;">III</th> <th style="width:20%;">IV</th> <th style="width:20%;">V</th> </tr> </thead> <tbody> <tr> <td>Date (month/year)</td> <td>from May 1/86 to April 30/87</td> <td>from May 1/87 to March, 1988</td> <td>from to</td> <td>from to</td> <td>from to</td> </tr> <tr> <td>Amount(s)</td> <td>\$ 14,445.</td> <td>\$ 9750</td> <td>\$</td> <td>\$</td> <td>\$</td> </tr> </tbody> </table> <p>Total funds requested: \$ 24,195 from to \$</p>			Grant period	I	II	III	IV	V	Date (month/year)	from May 1/86 to April 30/87	from May 1/87 to March, 1988	from to	from to	from to	Amount(s)	\$ 14,445.	\$ 9750	\$	\$	\$
Grant period	I	II	III	IV	V															
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Amount(s)	\$ 14,445.	\$ 9750	\$	\$	\$															
<p>13 University support — The head of the institution or an authorized delegate should sign here to indicate support and a willingness to administer funds relating to the project; and to certify that salary rates and other expenses in the proposed budget are in accordance with university regulations.</p> <p>Signature Signature</p> <p>Title Title</p> <p>for department, institute or school for university</p>																				
<p>14 The information in this application is complete and accurate to the best of my knowledge.</p> <p><i>F. Cherniavsky</i> <i>October 10/1986</i></p> <p>Applicant's signature Date</p>																				

Part B
Qualifications and experience

Principal investigator
 Co-investigator

N.B.: For each co-investigator, photocopy, complete and sign pages 2 and 3.

<p>15</p> <p>Surname Cherniavksy</p> <p>Given names Felix</p> <p>Year of birth 1928</p>	<p>16 What languages do you understand?</p> <p>French</p> <p>French</p> <p>French, German</p> <p>French</p>	<p>17</p> <p><input checked="" type="checkbox"/> I am a Canadian citizen</p> <p><input type="checkbox"/> I have been a permanent resident since</p> <p>..... day/month/year</p>
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18 Academic and professional experience					
Year		Institution/organization	Faculty/dept./school	Position/title/rank	
from	to				
1963	1967	College Militaire St. Jean	Literature and Language	Lecturer	
1973	1975	University of Alberta	English	Sessional Lecturer (Limited 2 years)	
1979	1984	University of Alberta	English	Part-time sessional	
1984	1985	Medicine Hat College	Social Sciences and Humanities	Full-time sessional to Dec. 31/1986	

19 Degrees and graduate studies					
Period of study		Institution/organization		Graduated	
from	to	Name of institution	Discipline	Degree	Year
1949	1952	Universite de Grenoble	French, Language and Literature	Diplome	1952
1959	1963	McGill	English Literature	BA (Honors)	1963
1964	1965	McGill	English Literature	MA	1965
1967	1973	University of Alberta	English Literature	Ph.D.	1973

<p>20 Academic awards and distinctions</p>
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Qualifications and experience (continued)

Name

CHERNIAVSKY, Dr. FELIX

21 Research areas of special interest in recent years

Maud Allan: Her Career and Her Times

22 Relevant or significant publications (list not to exceed the space provided on this page)

"Maud Allan, Part I: The Early Years, 1873-1903," Dance Chronicle, Spring 1983, pp. 1-36.

"Maud Allan, Part II: First Steps to a Dancing Career, 1904-1907," Dance Chronicle, Winter, 1983, pp. 189-227.

"Maud Allan, Part III: Two Years of Triumph, 1908-10," Dance Chronicle, Winter 1983. Volume Seven, Number Two, 1984 pp. 119-58.

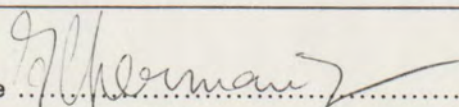
"Maud Allan, Part IV: Years of Touring, 1911 - 1915," Dance Chronicle, Volume Eight, Number One and Two, 1985, pp. 1 - 51.

"Maud Allan, Part V: "Years of Decline 1916 - 1956," Dance Chronicle, Volume Nine, Number 2, 1986, pp. 177 - 236.

To be published

Maud Allan in Australia - manuscript submitted and accepted by Dance Australia for publication in special bicentennial issue, 1988. (See attached letter)

Applicant's signature



Date of submission

October 19, 1986

Part C
Summary of project

23

Are the objectives of your research project, suitable for publicity purposes and/or presentation at Council meetings, is required. Please provide a concise statement of the general objectives of the proposed research, indicating clearly the work to be undertaken during the period for which support is requested.

When the SSHRCC Selection Committee III approved my proposal for the writing of A Dishonoring Stain, it 'strongly suggested that the question of repertoire be more thoroughly treated.' That suggestion prompts this proposal. Maud Allan and her Art: A Compendium supplements A Dishonoring Stain which, directed to a wider readership than that of dance scholars, does not examine in detail Maud Allan's repertoire, the more technical aspects of her art, her critical reception or her place in the evolution of modern dance. Her biography, as the Dance Chronicle articles make clear, is fascinating enough.

This proposed Compendium is therefore designed to provide Dance History scholars with primary source material and references with which to research further the course of Maud Allan's career and appraise her contribution to and place in early 20th century dance.

The Compendium will present primary (and, as appropriate, carefully edited) material on such topics as (i) her repertoire (2) her critical reception which was so varied, colorful and at times controversial (iii) published (press) excerpts referring to the more technical aspects of her performance, such as lighting, costumes, staging, movement; (iv) the sources and nature of her art (drawing on her private papers and interviews and (v) the public's perception (as opposed to that of professional reviewers) of her both as a dancer and as a "personality". This will help clarify the relationship of her art and appeal to the ethos of the day.

As a Compendium, analytical or critical commentary will, with one possible exception, be minimal. That possible exception would be an article discussing "Maud Allan 'The Salome Dancer'" in which I would trace the phenomenon (for so it was) of the Salome figure in Western culture from c.1862 (publication of Salommb6) to 1916, when Eva Tanguay gave a burlesque dance performance of Salome in San Francisco- and was roundly condemned for doing so. Naturally I would focus my attention on the various dance interpretations, of which the first recorded was Loie Fuller's, in 1895, and by far the most influential was Maud Allan's, in 1906. Although she resented- at least in later years- the 'Salome dancer' epithet, it was to this work that she owed her sensational conquest of London in 1908- and her subsequent international fame. That this performance was a melodramatic and artistic tour de force, is unquestionable; I suggest, therefore, that a concise discussion of the sources of The Vision of Salome, together with possible reasons for its success and the more apparent evidence of its influence both as a dance and as a 'social' phenomenon, would provide a balance to the primary material outlined above.

I would stress that the length of this Compendium will be governed of course by parameters of any interested publisher/editor. As with so many proposed publications, the problem will be more to decide what to omit rather than what to include.

NOTE: The dimensions I envisage are similar to those of a monograph, a point that in my Description of Project I have inadvertently omitted.

Part D
Description of project

24 Please provide enough information under the following headings, as applicable, to permit informed judgment by qualified assessors.
The project: scope, objectives, scholarly significance, theoretical approach or conceptual framework, research plans and methods; social relevance or practical importance; work already completed, in progress, and to be undertaken.
The research team: roles of all members of the research team.
The budget: justification for all expenditures.
Selected documents: see *Guide for Applicants*.
Research time stipend: see *Guide for Applicants* and Part F of this form.

Project description: not to exceed 3,000 words. Please add a bibliography of all references.

See attached statement

DESCRIPTION OF PROJECT.

The Project Scope: Except for a number of specific items (for examples, see Travel Grant request) the parameters of this project lie in the more than two dozen looseleaf binders containing the relevant research I have gathered from all five continents over the last four years.

Objective: To provide dance scholars with a Compendium, comprising primary source material with which to appraise Maud Allan 's art and her place in the evolution of 20th century dance history.

For this reason analytical commentary on the material will, except for one suggested article, be minimal.

Scholarly significance: Maud Allan's art and place in 20th century dance is widely misunderstood principally because the material on which a better appreciation may be developed is unknown. This project, therefore, will have immediate scholarly significance and, I would hope, appeal.

Conceptual framework: I propose to provide original (and, where appropriate, edited) material on such topics as

1. Repertoire: A chronological catalogue of her repertoire with record of first (or first known) performances of individual works.

2. Critical Reaction: This was varied, colorful and, over the years, controversial. My intent is to select excerpts from carefully dated reviews commenting explicitly on such aspects as

(i) Maud Allan's art (ii) her performance of specific works and (iii) other aspects that may emerge as the project develops.

To provide a concise, balanced selection of these critical reactions will be time consuming. It will require careful organising, sensitive editing, and introductory comments explaining the context and, in some cases, the bias of the reviewer.

I suggest that, in the interest of scholarly documentation and facilitating future research, the texts of reviews should be cited both in translation and in the source language.

3. Descriptive excerpts - from press material referring to the stage setting, lighting effects, costumes, and movements of Maud Allan's performances. Much of this material lies in casual comments which, once assembled will allow a less scattered, more comprehensive picture to emerge.

4. The sources and nature of Maud Allan's art: drawn from her private papers, newspaper interviews, published articles etc.

5. Public reaction: Excer^{pts} from interviews, statements and other reactions from the "lay" (as opposed to the critical or dance) audience in order to class^{ify} (i) Maud Allan's effects on her public- both on and off the stage. (ii) the effects and significance of her success, in particular with reference to Edwardian England.

Note: I also envisage one analytical article establishing and defining the significance of Maud Allan "the Salome dancer," in relation to the dance interpretation of the Salome story between

Loie Fuller's version of 1895 and what would seem to have been the last version by ^{Ed}Eves Tanguay, a burlesque reviewed (very negatively indeed) in the San Francisco Chronicle in 1916.

(Subsequently, Hollywood made four movie versions of the Salome story, the last by Rita Hayworth in the mid 1950's.)

I suggest that such an article would throw interesting light upon changing attitudes toward the dancer in early 20th century society- a change in which Maud Allan, as "the Salome dancer" undoubtedly played an important role. While it is true that this view of her significance in dance history is of an interdisciplinary nature, I would suggest it would foster a better appreciation of both Maud Allan "the artist" and "the Salome dancer.'

If in the view of an editor/publisher such an article would be inappropriate to a Compendium, I would suggest that it would be, expanded if necessary, of interest to some scholarly journal either of Dance or social history.

Research Plans: I have completed my research by correspondance, but there are a number of sources I wish to visit in order to sharpen my focus on specific items or clarify my grasp of the periods (dance and social history) with which I will be dealing.

While I have some specific items in mind (see below) from previous experience I know that I will also unearth hitherto unknown material of value.

Once this "on site" research is completed, I will be equipped realize my conceptual framework.

I am sure that a portion of my proposed research would be relevant to my biography of Maud Allan in that, with occasional inserted paragraphs based on my proposed research for the summer of 1987, the manuscript could only be enhanced.

Although I am not at present actively working on this project, I have had occasion to collate a portion of it and thereby maintain real familiarity with it. As I work on my manuscript of A Dishonoring Stain, I will retain that basic familiarity.

Social Relevance: falls into two parts:

(i) This project will establish the reputation of Maud as the first Canadian born dancer to achieve international fame. Although her relationship with Canadian dance may be tenuous, she can and certainly should be recognized as a pioneer of 20th century dance, and thus a part of the strong, creative and pioneering tradition of Canadian dance. One of the best appreciations of her art is an article by S. Morgan Powell published in his collected essays/ Memoirs.

(ii) In addition to bringing her out of obscurity and to defining her art (as outlined in the Conceptual Framework above) this project will also clarify Maud Allan's "sociological impact" as (a) the internationally acclaimed "Salome dancer" and (b) the "Marilyn Monroe" of Edwardian London. I suspect that this aspect of her career will reveal hitherto unrecognized aspects of her significance in the "sociology of dancing," by which I mean the record of changing attitudes of societies toward the dancer and

dancing, as reflected particularly in Maud Allan's career in London and in her reputation as a dancer in the United States of 1908-16.

Possibly, her significance in this context will prove more 'discernible' than her contribution to the art of 20th century dance simply because her art was nothing if not inimitable.

I intend to explore/suggest rather than prove such a thesis or viewpoint. In so doing I will confine myself to primary sources, with minimal critical commentary.

Transportation: see request for Travel/Research Grant

Proposed Schedule and Principal Activities

Toronto: (4 nights)

1. Consultation with dance experts/editor regarding proportions and contents of Compendium.
2. Delivery of and setting up arrangements for possible restoration of an original Salome costume in my possession, to be put on permanent loan with Encore! Encore! archival collection.

When I have finished my work on Maud Allan, I intend to deposit with the same archival collection critical and other material I have acquired in the course of my research.

3. Research on particular items regarding the Durrant family's years in Ontario.
4. It is quite possible that at this stage my past and present

work on Maud Allan will be of interest to interviewers- and producers- of CBC programs. I would be available for such interviews and/or discussions.

5. I would also make myself available during this brief stay for any lecture/talk on Maud Allan that interested persons might be able or anxious to arrange. The academic year, however, will be finished.

NEW YORK and Vicinity.

(10days)

1. Dance Collection, New York Public Library.

I should like to examine, specifically, relevant issues of the Musical Courier, Maud Allan's outspoken admirer, and of Variety, her equally outspoken critic, during her conquest of London and her tours of the United States. I understand these two publications have much more to say about her performances and activities than the files of the Dance Collection (New York Public Library) hold.

2. Examine the diary of Martha Drew. In his autobiography Artur Rubinstein writes of his adolescent infatuation in Berlin, c. 1897-1901, for Martha Drew, a student at the Hochschule contemporaneous with Maud Allan. Mr. Rubinstein thanks her son for giving him access to this diary to jog his memory of those years.

In her diaries Maud Allan refers several times to this same lady. (All indications are that Maud Allan first met Artur Rubinstein in Berlin during these years, even though she was a generation older, as was Martha Drew.) It is, therefore, most

likely that Martha Drew's diary contains revealing comments about Maud Allan [Durrant] who was of striking appearance and individuality and, of course, known as the sister of Theo Durrant. Any such passages would provide a unique view of Maud Allan and would be of enormous value to insert in my manuscript of A Dishonoring Stain and may well be relevant to the compendium.

In due course - in the Spring of 1987 - I will approach Mr. Isaac Stern for help in locating, through the Rubinstein family, this diary and for permission to examine it. Mr. Stern knew for many years and in fact was indebted to members of my family, and I am confident he will proffer his help. I would approach him simply because this would be the quickest means of pursuing this research. I will also ask him to give me an introduction to the (still living) widow of Professor Sachs (see "The Years of Decline") and to the daughter of Ernst Bloch. These persons might well have comments relevant to the preparation of the Compendium and A Dishonoring Stain.

3. Examine the complete Maud Allan file held by the Dance Collection, which I have never visited. To judge from the unexpected documents I uncovered when leafing through similar material in San Francisco and elsewhere, I am confident I will uncover material highly relevant to my interests.

4. Examine microfilms of "popular" New York press reports of Maud Allan's conquest of London and the coverage, no doubt fuller, of her visits to New York City and elsewhere. I think

this treatment may well be very different from that of the more sophisticated American press and could be related to the view of her in the London press (see below).

My examination of this material will be directed more towards capturing the 'flavor' of how the popular press treated and portrayed her rather than to researching in detail such treatment. It may help explain why her tours of the US were unsuccessful. I know that there is also some invaluable 'human interest' biographical material, impromptu interviews and articles.

Was this treatment fair -let alone accurate? Did Maud Allan herself encourage or fight it? Or was she indifferent? Was she identified as the "Salome dancer," the "sister of Theo Durrant," as an artist, or as an entertainer of dubious worth? Was she deliberately identified as Isadora Duncan's rival or imitator? Or was she "defined" purely as a performer in her own right? I would suggest that even preliminary or tentative answers to such questions would contribute to a more informed understanding of this mysterious individual of so many talents.

In London I wish

1. likewise to explore the more popular press coverage of Maud Allan at the height of her fame in 1908-9. Familiarising myself with this material will serve two purposes. (i) I will acquire a more complete understanding of her art and performance because, while "popular" press reviews are not, perhaps, as informed as

those of the more sophisticated press, they are quite often more descriptive, plain spoken. (ii) This material will clarify the indisputably "sociological" impact of her success upon Edwardian London (as sketched in the third of my Dance Chronicle articles, "Two Years of Triumph) both as an artist/entertainer and as a 'public' figure. It might also provide a background context to the publication of Maudie (see enclosed draft Introduction to A Dishonoring Stain). Did the popular press more than hint at her numerous liaisons, notably with the Duke of Westminster, Alfred Butt, probably with King Edward VII, or was everything successfully suppressed? How is it that some 20 years ago, when I happened to meet a former brother-in-law of Bertrand Russell (in Aurora, Ontario of all places) he readily demonstrated a puppet like figure of two legs (two fingers wrapped in a handkerchief) which in his youth, he said, he and other lusty young men toyed with, in imitation of Maud Allan's entertainment at the Palace Theatre? Did the popular press acknowledge her as an artist at all, and to what extent did Maud Allan 'co-operate' with projecting her 'popular' image? I would suggest the most direct albeit incomplete answers to such questions lie in the popular press treatment and portrayal of Maud Allan herself. I would also expect to come across unknown interviews with and articles by her. (She wrote articles for the Daily Mail, the Daily Chronicle, and was widely interviewed in weekly publications.)

With the same idea in mind, I should also wish to explore popular press coverage of the Pembereton-Billing Trial

proceedings. I am confident this work will give a persuasively new dimension to the story of Maud Allan's career - and biography.

2. If convenient to her, I will once again interview Mrs. Doris Langley Moore since she would have insightful comments to make upon Maud Allan's art, if asked specific questions. I enclose a copy of her latest letter to me.

3. I wish to visit the Raymond Mander/Joe Mitchison Theatre Collection. I have sent my five articles to them, and have been urged to visit their Collection. They have some specific items to show me.

4. One of the chief figures in the Pemberton-Billing case was Captain Howard Spencer. He was born in Canada. I wish to gain access to his service records held by the Ministry of Defence, in an attempt to clarify his connection with Canada and his picturesque personal and professional background. This is impossible to do from Canada. I may succeed if I am 'on the spot.'

There are several other individuals/institutions (such as the Victoria and Albert Museum's Dance Collection) I wish to personally visit or revisit in England as potentially rich sources of information. If I am able to interview Etienne Amyot, Maud Allan's last male admirer (mentioned in article 5) the potential information he might provide would be stupendous. I was in contact with him a year ago, but am not sure he is still alive, for he was then about to enter hospital. He was the

Living Expenses

BUDGET BREAKDOWN for RESEARCH TRAVEL

Air Fare.	
Edmonton- Toronto -Edmonton	\$536
Toronto- New York-Toronto	246
Toronto-London- Toronto	748
Tax	15

TOTAL \$1545

Living Expenses during Research travel.

4 days in Toronto at \$100 per day	400
10 days in New York at \$125 per day	1250
15 days in London at \$100 per day	1500
TOTAL	\$3150

TOTAL REQUEST FOR TRAVEL AND LIVING EXPENSES
FOR RESEARCH TRIP..... \$4695

I notice that the estimated daily expenses are left to the applicant's judgement/experience. I trust my estimates are responsible - and realistic. My four-day visit to New York last February when I gave a well received talk to a Dance History Scholars' Conference on Maud Allan's tour of India/Australasia proved far more costly than I anticipated, but for the Research visit I request I would hope I might find more reasonable accomodation than the well situated but dingy Empire Hotel, at US\$75.00 per night. The Romany Hotel in London which has been recommended to me, cost L18 a night- in September 1985.

**Part E
Project budget**

25 Summary budget — An itemized budget must be included for each 12-month period.
For more than one year of support, photocopy pages 7 and 8 of the application form as necessary.

	Period I		Period II		Period III		Period IV		Period V	
Grant period covered by this request	from to		from to		from to		from to		from to	
Amounts requested	\$		\$		\$		\$		\$	
Personnel costs										
Transportation		1545								
Subsistence		3150								
Technical services (use of word processor)		500		500						
Non-disposable equipment										
Supplies and materials		250		250						
Research time stipend principal investigator		9000		9000						
co-investigator(s)										
Other										
Total costs		14,445		9750						
Total available from other sources — except personal income										
Grant requested		\$ 14,445		\$ 9750		\$		\$		\$

26 Other granting bodies from whom you have received, requested, or plan to request funds for this research.

Organization and title of project	Amount requested	Status of request

27 Other Council programs to which you have applied, are applying or intend to apply in the near future in connection with this research project.

Program	Amount requested	Status of request

Project budget (continued)

Grant period I II III IV V (No grant period to exceed 12 months)

28 Personnel costs — Justification for a research time stipend and/or for the hiring of all personnel must be presented in the project description. Specify whether personnel are full- or part-time. If part-time, give hours to be worked as well as periods of employment.

	Number, monthly rate and period of employment	Amount claimed
Research assistants		
Student assistants		
graduate		
undergraduate		
Clerks/stenographers/typists		
Technicians		
Others		
Research time stipend (including fringe benefits)		
principal investigator		
co-investigator		
Total		

29 Transportation — Identify person(s) for whom a transportation allowance is requested and list the place(s) to be visited. Economy air fare is allowed, but charter flights should be used where possible. **Travel must be justified in the project description.**

Name(s)	Destination	Mode of transport	Basis of calculation	Amount claimed
Total				

30 Subsistence — Subsistence may not be claimed for more than four months per period of 12 months. Identify person(s) for whom subsistence is claimed and indicate duration of visit in each location. Specify per diem amounts claimed. Subsistence must be justified in the project description.

Name(s)	Location	Number of days	Basis of calculation	Amount claimed
Total				

Project budget (continued)

Grant period I II III IV V

31 Technical services — May include the cost of technical consultation, programming, computer time, surveys or other contracted services. Details should be in the project description.

Type of service	Basis of cost	Amount claimed
Access to and use of word processing facilities	estimate	1000.
Total		

32 Non-disposable equipment — See *Guide*, paragraph 70.

Item	Basis of cost	Amount claimed
Not applicable		
Total		

33 Other supplies and materials

Item	Basis of cost	Amount claimed
Telephone, xeroxing, postage	estimate	500.
Total		

34 Other expenditures (specify)	Basis of cost	Amount claimed
Total		

Part F
Research Time Stipend — Private scholar

36 To be completed by the individual requesting a research time stipend. If more than one investigator is requesting a stipend, this page should be photocopied, completed and signed by and for each investigator or collaborator. Applicants must comply with requirements. (*Guide*, paragraphs 117 to 122).

1. Name Principal investigator Co-investigator

2. Explain why the stipend is necessary for carrying out the project.

I am at present replacing a regular staff member on half sabbatical leave until January 1, 1987. Between January 1 and April, I will be working on completing a fair draft manuscript, suitable for submission to a publisher, of A Dishonoring Stain.

I am confident this will be completed by May 1, 1987; it will be prepared on a word processor.

A colleague at this College has just requested a Sabbatical for 1987-8. If his application is approved, I assume I would be invited to replace him, once again on a Sessional basis. At present this is the only prospect of employment on the horizon.

I therefore request a stipend as a Private Scholar for the summer months of 1987 and 1988, on the premise that I will be employed (at this College or elsewhere) on a Sessional basis for the academic year 1987-88.

3. Amount of research time stipend requested (not to exceed maximum for period in which stipend would begin; consult *Guide* for rates).

A total of 8 months

May 1 - August 31, 1987

May 1 - August 31, 1988

4. Details of other employment (type of employment and amount of time to be devoted to it during grant period).

None foreseen but part time assignments will of course be sought.

5. Do you wish the research time stipend to be paid in two instalments, for tax purposes? Yes No