English 111
Language

Jo Freedman

January 11,1964

Book Report 1

TITLE: The Ugly American

AUTHORS: William Lederer and Eugene Burdick

The Ambassador to Sarkhan, an imaginary country squeezed in between Burma and Thailand, is only one type of American found in Asia. We can be very thankful for that. The ambassador has many characteristics well-known to the Sarkhanese. They are already familiar with his many parties, where there is always plenty to drink and plenty to talk about afterwards. He avoids the natives and has as little to do with them and their affairs as is possible for an ambassador. None of his staff speak Sarkhanese, he least of all. And because Asian etiquette advises against worrying employers, Ambassador Sear's interpreter always softens the frightening news of demonstrations against the American Embassy, more conversions to Communism, and Russia's latest trickery. But this suits Louis Sears perfectly, because he is only in Sarkhan for the length of time it takes his party to find a well-paying judgeship for him.

You learn as you continue to read that other men like Louis Sears fill our foreign service positions. It would not be so frightening if the ambassador were a mere figurehead, surrounded by a competent staff. But the ambassador is no figurehead, and the word for his staff is not cometent.

Take, for instance, Mr. George Swift, the ambassador's aide. After Sears gets his judgeship and his newly appointed replacement is touring other Asian countries, Swift proceeds to do an excellent job of continuing the high standards that preceded him; the drunk, noisy parties continue, as do the struggles for comprehension among the natives. But George Swift takes our wonderful embassy program one step further. He mocks the beliefs of the king, and indeed all Sarkhanese, by publicly ridiculing astrology, which the Sarkhanese fervently believe in. Although Swift may not personally believe that his fate lies in the stars, it seems rather indelicate to treat the customs of

another land with such derision. However, Swift never heard of Sarkhanese customs, so his blunder doesn't worry him.

That is the ambassador's aide. The rest of his assistants are of similarly low-grade material. They are lured to Sarkhan by the signs all over the Pentagon which glamorize the exciting life in Asia. When they discover it is not quite all fun, and just a little work, they become disgusted and uncooperative.

The staff of the ambassador is lazy and inefficient. The ambassador is bored and careless. It is not surprising that the American embassy is laughed at and avoided by all Sarkhanese. There is only one other important embassy left.

The Russian Ambassador's name is Louis Krupitzyn. He and his wife speak Sarkhanese fluently. He discovered that Asians like slender men, so he dieted away twenty pounds. He is well versed in Sarkhanese customs. He has studied Buddhism, the main religion of Sarkhan, and knows how to greet a Buddist priest. His entire staff is Russian, and everyone of them down to the doorman and the telephone operator, speak Sarkhanese. Many American military and political secrets are lost because none of our foreign service employees speak the language of the country in which they are serving. Consequently we must employ foreign telephone operators and doormen and maids. Many are Communists. Many more simply hate America and are quite willing to sell her plans to anyone who will pay for them. And who knows better than the valet what the general's plans consist of? The Russian ambassador is a quiet man, who can talk intelligently about Sarkhan and its problems. He can politely point out the advantages of a Communist regime in Sarkhan.

Louis Krupitzyn is also rather sly. When a Sarkhanese province is starving, the United States promptly sends over shiploads of rice. But Krupitzyn tells the peasants that the rice is coming from Russia. And behold! when the rice does arrive in the little mountain village, on each sackful is stenciled in Sarkhanese: "A gift from Russia." None of the Americans who are driving the trucks can read this. Naturally they don't speak Sarkhanese, much less read it. They also never noticed when someone wrote on the sacks, because after all, this wasn't really part of their job. A few natives wonder why

the rice comes in American trucks driven by American soldiers. Krupitzyn replies: "We hired them."

Months later, the American embassy finds out about this swindle. They print up pretty pamphlets saying: "The rice which you received came from the United States." The natives accept these gladly, because paper is scarce, but they go right on believing that Russia is the most generous, wonderful country in the world.

This is not to say that all the Russians are competent and clever, while all the Americans are bunglers. Lederer and Burdick show us dedicated people like Father Finian, who is devoted to God and the elimination of Communism. He lives among the people, speaking their tongue and eating their food. He helps to cancel the effect of Ambassador Sears.

There is John Colvin, who goes about helping the Sarkhanese in small ways which are much more useful than the splashy projects dreamed up in Washington. He starts by distributing powdered milk to the calcium deprived villagers. Sarkhanese respect him so much that the Communists, who have not even bothered to combat the almost zero pro-American effects of our million dollar projects, must have him deported to America on false charges.

There is the Rag-time Kid, who charms people with his harmonica. There is the Ugly American himself who enters business with a Sarkhanese partner. He converts bicycles into water pumps.

There are all over sincere, sympathetic men who try to improve the natives' living conditions. They speak the language more or less so they can communicate with the people who have never had the opportunity to attend English schools, or any schools at all. These are people who change others' thinking, and change it for the better.

<u>The Ugly American</u> is a book about Americans with official powers stationed in Asia. It does not deal with our representatives in other countries, but the factual epilogue assures us that they are no better. Why choose Asia to worry about? Lederer and Burdick are experts on Asia and on America's policy toward Asia, for one thing. Another point is that Asia is the largest

continent in the world. Every citizen of each tiny country is a potential democrat - or a potential Communist. It is just possible that they would like to be nothing but Burmese or Vietnamese or Sarkhanese, but we have dedicated them to freedom as much as the Russians have committed them to Communism.

This book is classified as fiction, but it is only that for very unpreceptive people. In plain language, the book is a warning. Do something quickly while you still have time! it tells us. We must stop convincing ourselves that everyone loves America. This isn't true. Many people are offended by Americans' lack of courtesy. Many are appalled by our ignorance of the world. More and more, the peoples of the world are turning to Communism, not necessarily because they believe in it, but because they see democracy as a road for the priviledged few.

The Asians have a right to be shocked and baffled. With all our splendid weapons, our millions of dollars' worth of equipment, millions of soldiers, we still cannot conquer a guerilla band fighting with antique armaments. Pulling out of a defeated Viet Nam city, a reporter observed with astonishment that the conquering Communists had fought with guns made out of piping; many had no guns at all. A few hand-grenades, an entirely new method of fighting, and an indomitable spirit, were all that kept the victories scoring for the Communists.

We are doing and have done little to repel the Communists, especially in Viet Nam. We often earn the hate of the natives. When we burn his village because the Communists are arriving, no native can love us. The French, who have now left Viet Nam entirely on our hands, had such a reputation for atrocities done to the natives and their possessions that most people hated them worse than the Communists. It did us no good to be connected in everyone's mind with French mistakes. Because we were allies of the French, it seemed reasonable to assume that what they did we would do.

The thing I appreciated most in this book was its honesty. Politics is inclined to be a rather shadowy business, perhaps necessarily. Governments cannot always afford to tell their citizens everything they do. But The Ugly American is not a

a shadowy book by any means, although it concerns America's politics. It freely points out our errors (and they are many); it emphasizes that many political disasters are due to our own mismanagement. It tells us of truly disgusting, ignorant people who are our representatives in other lands. But just as freely, The Ugly American shows the reader Americans who contribute greatly to Asia, and who do much toward saving our reputation as a land of benevolence and wisdom.

This book, admittedly, is shocking. It would be incorrect to say that I enjoyed reading it for the knowledge it gave me. No one enjoys learning that his own country can be careless and patronizing to other less prosperous nations. But this story of Asia is one of the best things that has been created in American literature. It is a badly needed eye-opener, it only we will accept it. It tells, very frankly, everything we are doing wrong in Asia, and how we can remedy our mistakes.

Everyone, without exception, should read The Ugly American. Many people will disagree, possibly violently, with what it has to say. Others might seize on it as anti-American propaganda. Still others will object to its outspokeness. Some might call it Communist inspired.

The Ugly American is none of these things. It shows an aspect of our foreign representation which usually is kept out of the limelight. It is very convincing. I myself believe it to be true. But no matter how incensed someone may become over the material this book covers, after sufficient contemplation any reasonable person should realize that the book drives home one important point: No matter how many people point to the Communists and uncooperative natives as the agitators and trouble-makers in our foreign problems, it is obvious that this is not where the real difficulty lies. The conclusion the reader must draw is that we ourselves are undoubtedly our worst enemies.

a fine, perceptive report. I think the book, like Fail-Safe, is a little overdone at times; but like all propaganda (which is what it is) it must accent the black and the white to make the picture clear.

UNIVERSITY EXTENSION—UNIVERSITY OF CALIFORNIA
High School Correspondence Study

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LESSON MAILING COVER

(To be clipped on top of each set of papers sent to University Extension)

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Course (Title and No.) English IIIx - 59

Please fill in the following:

Unit No. VII

Worksheets (or Problems) 1-4

Test No. (VII) Test I Form A

Miscellaneous Poetry Anthology & Book Report & Spelling List

Mailing No. 7

Each set of papers (worksheets, test, etc) submitted for correction is a mailing

Signature of Supervisor Benedict Freedman

(Please check lesson to make certain it is complete)

A

WORK SHEETS

Work Sheet 1

Directions: Answer the following questions in the space provided.

1. a. What kind of a mood is set for the story in the opening pages of the book (sad, happy, pitiful, scornful, etc.)?

The opening pages of the book sets a mood that is full of superstition and weirdness. The author paints a peculiar picture with words. A lonely countryside filled with quaint old houses and in the houses there are suspicious, ignorant people. The entire era is at once different and yet disturbingly familiar. As you read you realize that people change very little.

Further on in the story, when George Eliot is telling about Silas Marner's predicament in Lantern Yard, the mood becomes bitter. Here the author is showing you that sometimes a man will be judged injustly and the consequences will ruin his life. But the chronicle of his troubles is also telling us that man is often tried during his life to see how he will react.

b. What devices does the author use to set this mood?

The opening feeling of ignorance and superstition is brought about by clever detail and description. The author tells of the village of Raveloe and of its inhabitants. She shows it to us as a prosperous village where one does not need to work especially hard to stay alive. Perhaps George Eliot is critisizing this complacency. She feels that progress had been sacrificed for success in her make-believe town.

Silas Marner's character is sketched by his problems at Lantern Yard. With this sequence George Eliot demonstrates that justice does not always prevail and right does not always win over wrong.

2. Write a paragraph comparing the conversation in Chapter 6 with any gathering similar to it which might be held today. (What subjects might be talked about, who might be there, etc.) Refer to "Guides for Writing a Paragraph," page 115, BBE (text).

The group at the Rainbow Inn is very different from social gatherings of today. They discuss topics such as the acquiring of livestock, distant marriages, landowners, and other characters barely familiar to us. All this talk seems almost unrelated to the story, yet it makes you know the type of people better. When you think it over, you realize that most people today would discuss similar things. They would gossip about the market prices, mention recent marriages, and talk about their friends. Even a subject so unusual as ghosts might appear at a modern day table, although it would be treated with more humor than otherwise. Of course there are many differences as well. Nowadays, most people are very nervous or at least bothered by the world situation, whereas then a world outside their own small town hardly existed. Also, in this day and age we are becoming rather too interested in the stock market and its like. From the conversation at the inn, I formed a more easygoing picture, as opposed to the tense hustle and bustle we know today. In conclusion, I think that this scene shows that while people improve themselves and their civilization and conquer superstition and ignorance and develop different standards, basically they remain the same as they always have been.

That could be either a good or bad, I guess.

3. Draw a sketch of Silas Marner's cottage as you think it might have looked. You will find many bits of description in the reading. (Don't forget the stone pit!)

Turn to page 2 of this unit and begin work on Assignment 3.

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Work Sheet 2

Directions: Write a short but complete paragraph to answer each of the following questions.

1. Compare the methods of crime solving used in Silas Marner with the method of searching for a thief that might be employed today.

The methods used to solve the theft are very different from those used today. The townsfolk eagerly seize the innocuous tinderbox as a vital clue, when actually there is nothing about it to indicate that it was of any importance. Once having got hold of this notion, the villagers refuse to face facts or to look for any. They remember that the owner of the tinderbox was a wandering peddler. As was mentioned in the beginning of the book, all characters who were unsettled and unusually strange were bound to be looked upon with disfavor. Therefore, the peddler, who had a foreign look, seemed a likely suspect. However, it's obvious that no facts are involved, only prejudices. Nowadays, I believe that the entire affair would have been looked at more scientifically. Suspects, including Dunstan, would have been tracked down and questioned. Police would discover who had been out the night the stone cottage was robbed. Investigations would be made and the police would have much better luck in securing the guilty party.

2. The Villagers' celebration of New Year's Eve greatly differs from Silas Marner's celebration. How does this make you feel toward the old man? Does this feeling change or remain the same when the baby appears? Why? Discuss in complete sentences.

The villagers made merry on New Year's Eve. There were celebrations in the town. At the Red House, Squire Cass gave an enormous party, with a festive dinner and music and dancing afterwards. Everyone took part in the activities with wild gaiety. Everyone took part, that is, except Silas Marner. He sat alone in his cottage, almost expectantly, as though he hoped his money would return. I felt at that time that he was hardly human because even in the midst of the joyful celebrations, he sat moping and miserable, dejected because of something he could not remedy. However, when he finds Eppie on the hearth, the man becomes more human. At first, because of his near-sightedness, he thinks it is his long-lost gold. When he realizes it is not gold, but an innocent child, he marvels at it, worshipping it as he did his gold. From then on he replaces his love for gold with his love for Eppie.

3. What feelings do you have toward Godfrey Cass? Explain.

Godfrey Cass struck me as a very indecisive character. He was not evil or malicious, like his brother. But his weak character produced almost as bad effects. His marriage to Molly could doubtless have been avoided by determination. And after, with courage he might have avoided many frustrating scenes with Dunstan had he confessed to his father. If he had been brave enough to face the scandal, he might have avoided much mental torture. For he suffered a scandal in his mind as surely as if it had happened. With a stronger personality, he could have made Nancy respect and love him more than she did. But Godfrey was not altogether hopeless. I think his irresponsibleness was in part made up for by his good intentions and honest nature. It hurt him to deceive and lie while it didn't bother Dunstan at all. This distinguished him from evil, and showed him to be only weak-willed.

Turn to page 3 of this unit and begin work on Assignment 4.

Godfrey has always annoyed me. I much prefer his rascally brother.

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Work Sheet 3

Directions: Answer the following questions in the space provided.

1. Why do you think this section of the book is called Part II?

This part of the book is called Part II because an entire change of sixteen years takes place. Instead of following the subtle changes of characters that take place during those years in what might have been a tedious telling, the author simply passesx over that time. Then, as the familiar faces begin coming out of church, the author chronicles the events and emotions that have altered them.

2. What indications do you find in Chapter XVI to show:

(a) Eppie is a "spoiled child"? Silas apparently was quite ready to fill any whim of Eppie's, as when she asked him for a garden. Also, Silas made several changes in the house for Eppie's sake, as well as changes in him such as regaining his faith in God and mankind.

(b) Eppie loves Silas very much? Eppie is very concerned about her father and makes him promise to do no heavy work in the garden they are planning. She confides in him which shows that she trusts him completely. Lifting the heavy stone in the stone pit symbolizes her desire to please Silas and show him how strong she is.

3. Why do you suppose Silas tells his story to Dolly Winthrop and no one else?

Dolly Winthrop is a very good, kindly person. She doesn't have a deep character, in fact she is quite simple. She has certain standards of right and wrong and she lives up to them in every way she can. I think all these qualities appeal to Silas after his long self-imprisonment away from mankind. He realizes he will receive almost no censure from Dolly, and maybe, in her own ignorant way, her explanation.*

4. Did it disturb you that the "Lantern Yard" episode was never finished? Tell why you feel as you do.

The episode of Lantern Yard did not need to be finished. The most important thing was Silas' redemption among mankind, not his innocence proven in Lantern Yard. His conviction was only the vehicle for him to become disillusioned with this world, not the disillusionment. The reason is not half so important as the 'what' or what it caused. In this case, Silas' fruitless return to his old home merely summed up the picture: Silas no longer needed to be cleared of the charge. His conviction had damaged him emotionally, but he was cured then.

* Dolly also had been the one who helped and aided Silas all the time after Eppie had come.

Turn to page 3 of this unit and begin work on Assignment 5.

English III
English

Jo Freedman
November 26, 1963

Work Sheet #4
pg. 10a

Book Report - Silas Marner

Silas Marner, as the title indicates, is the most important character in the story. George Eliot chooses him, a middle-aged, near-sighted weaver, to be the man who demonstrates the theme of her story: what happens when a man loses faith in God and his fellow men. At the beginning of the story, Silas is presented to you as a miser. He is not a miser because gold really means anything to him. But he has forsaken mankind and to keep his sanity he must catch hold of something else. Because he refuses to associate with any of the Raveloe townsfolk, he gazes on his pile of gold and caresses it as he would a long-lost friend. Actually, he doesn't know quite what to do with his money, but it gives him something to live for. He reasons that gold, an inanimate object, can never betray him, whereas people, who have hates and grudges and chips on their shoulders, are sure to do him wrong. But, in a sense, his gold does betray him. When he finds it stolen, he loses his purpose in life. He is suddenly without an identity.

At the beginning of the story, Silas is regarded as something of a misfit in the quiet, prosperous, dull town of Raveloe. Anyone whose ancestry doesn't go back for at least a century in Raveloe and who hasn't kept a steady means of livelihood all that time, is bound to be looked upon with a wary eye. Silas, a wandering weaver, is the perfect target for eerie rumours. When he settles in Raveloe the rumours remain. After he cures Sally Oates of her heart trouble, people begin to insinuate that he traffics with the devil, and warn others to stay off his road. Little boys come to his window and stare at him, as if he were some rare oddity. This attitude helps Silas justify his withdrawal from mankind.

However, Silas is more than he seems. At first, he is shown as a miser, and an ungodly sort of creature altogether. But you soon realize that he is a lonely person, near-sighted and subject to cataleptic fits. He is not parsimonious, but merely confused. He has had to switch his standards quickly. He no longer really knows what is happening to him, although to the reader it is painfully apparent: he is becoming an entity without an object, the most frightful thing that can happen to a human being.

Then Eppie, the little foundling child, enters the plot. From that point on, Silas becomes much more acceptable to Raveloe society. The loss of his gold is a misfortune that a person with supernatural powers surely could have avoided. And his love for Eppie, his tenderness toward her, is such that only a Christian man could give. Dolly Winthrop, a kindly, pious lady, comforts and sym-

pathizes with him. A part of Silas that has been slumbering fitfully all this time, awakens. This acceptance by Raveloe folk startles him. Although for a long time he cannot believe that he is being treated with kindness, he takes advantage of it for Eppie's sake. He feels that his little daughter must meet the world without any prejudices against her. So for her he tries once again to find humanity.

Silas changes. At the conclusion of the story, he is an old, peaceful man, ready to believe again that the world was made for him. Conceited as this idea sounds, it is one which keeps much of the world going. In moderation, it bolsters our self-confidence and boosts our morale, while not harming anyone else. Silas becomes a respected member of Raveloe society. He smokes a pipe and alters his house. He regains his belief in God and man.

With this happy ending, culminated by Eppie's marriage, George Eliot shows that man will always be rewarded for his sufferings. I don't think Silas' reward is an especially good one. By the end of the story, the superstitiously ignorant, dull, ponderous, pompous citizens of Raveloe are on the whole quite odious to me. After years of unfriendliness, to be accepted by them doesn't seem a reward. But Silas is happy. The recovery of his money and the marriage of his daughter make him a contented man.

As I have mentioned, the setting of the story is the village of Raveloe. The location influences the people and their actions somewhat. The town is a prosperous one. Therefore the inhabitants are prosperous and slightly sluggish. The period in time is the changing fomr a rural to an industrial era. This hint of progress is not apparent in Raveloe, where you feel that anything modern or different would be very much opposed.

The flashbacks to Lantern Yard are more pertinent. Here you get a firsthand account of the tragedy that so nearly ruins Silas Marner's life. You become familiar with the people there, their meeting-place, and their customs. When Silas returns after living in Raveloe, you receive almost as great a shock as he does. The Lantern Yard desribed hardly fits your preconceived picture of it. But, nevertheless, it somehow seems fitting that so much has changed. The setting in that scene many years later helps creat the feeling that the mystery of Silas Marner and Lantern Yard need never be solved.

The main theme of this story is what happens to someone when he loses faith in God and man. George Eliot tells us that he is rewarded and again joins human society. This is a pleasant little dream, but I think too often it is not true. I do not think that nowadays many people would have the strength of soul and the forgiveness of mind to forget the wrongs that had been done them. Especially if in order to prove they had forgotten them, they had to spend the rest of their days in a small, rather stupid, slow-moving town like Raveloe. However, I agree with the author that a small child or a very innocent being can often restore a man's faith. The child Eppie is George Eliot's proof that there is good in man. And her existence vindicates mankind

in Silas' eyes. After he adopts Eppie, it suddenly gives him something to live for. He has someone to take care of and cherish. This, I think may well be the underlying theme of Silas Marner: that a man must have something else, some vital, important thing to live for, otherwise his life is meaningless. This idea is more original and more tangible than the loss and restoration of faith, which has been the plot of a great many books.

In her book, the author illustrates many other 'axioms' of life. The death of Dunstan Cass shows that crime never pays. For renouncing his own child, Eppie, Godfrey Cass never knows the joy of a child. George Eliot also tells us that you love the person who has suffered and sacrificed for you, not your flesh and blood parent, by making Eppie refuse to live with Godfrey. These facts are fairly obvious I would say, to realistic, modern-day people. Perhaps they were not so obvious at the time when Silas Marner was written Perhpas George Eliot felt they needed to be pointed out once again. I don't know. However the case may be, I have run across them to often to be properly impressed.

I did not enjoy Silas Marner very much. I felt that the style of writing is heavy and long-winded. The author's foreshadowing is laid on a little too thickly. For instance, the stone pit is always surrounded by such an aura of mystery that you know someone is sure to wind up in it. Dunstan, when he robs Silas, is certain that the old weaver has fallen into it. Later, Silas himself worries about Eppie tumbling in. The climax of the subplot, when Dunstan's body is found, is then no climax at all, but merely a long expected event. The characters, except for Silas and Godfrey Cass, seem very unreal. Nancy's prim sweetness and self-rebuke for Godfrey's unhappiness when they are married, is much to good to be true. The hatred and evil Dunstan shows is too strong because everyone has a little good in him. I think that most of the characters are too much generalized, typifying a kind of person rather than an individual. The line drawn between the characters is much too heavy. In actuality, people are made different by the small, obscure details of their personality.

The neatness with which everyone got exactly what they deserved bothered me also. Of course I realize that the author was illustrating a point, but it doesn't happen that way in real life. It is an unrealistic idea that everyone will get his just desserts. Too often this is not the case and overemphasizing it only serves to make the other points less forceful.

I think George Eliot is very fluent with description. The first three or four pages are mood-invoking and give you a clear picture of Raveloe's citizens. I also think that her fundamental ideas are accurate if not profound. All the things she shows us are very true. But I have a dread of repitition and her themes have been used before. I believe that one of the main duties of a writer is to embody origimal thoughts that are nonetheless just as important as often-quoted, time-worn ones. If the author cannot think up a different idea, the least that can be done is to present the old, used idea in a new, unused, exciting way. I do not feel that George Eliot

creates this effect.

I think that this book is best placed in the student's reading agenda. In the introduction to this story, Silas Marner is compared to Harriet Beecher Stowe's Uncle Tom's Cabin. It said that while Silas Marner is still widely read, Uncle Tom's Cabin is a book for historical researchers only. I have read it and I enjoyed it much more than Silas Marner. I feel that while it is not a classic, it is written in a way which expresses great feeling. I found that Silas Marner had been written for the sake of writing alone. I don't know whether of not it is still a widely read novel. Possibly the amount of cutting has made it seem choppy and abrupt. But in any case I think that Silas Marner belongs among the school-child's books, for what good it will give them, rather than shelved with the classics of the world.

An excellent critique, esp. the middle ¶ on p. 3. But if the characters seem too black & white, try & recall that the novel was written for a more ingenuous audience than Shakespeare knowledge was quite ours.

If this fault, if it is a fault.

PB

English III
English IIIx

Jo Freedman
September 29, 1963

Work Sheet 5

Escape!

The time you feel most abandoned, imprisoned, and deserted by the world, is when you are stranded in an immense department store. Your instructions are to be home by noon, and the clock already reads ten A.M. This indeed is a predicament. Your escape will involve concentration, determination, and courage, to say nothing of pure genius. So you tuck yourself away in the lingerie section and begin plotting your exit.

At last inspiration strikes. You have told the saleslady, "No, thank you," ten times, and she looks rather annoyed. But it doesn't really matter, because in one illuminating flash you realize your problems are solved - almost. You remember there is a bus stop only half a block away from the department store. If you can reach it you are free. Nevertheless, the fact remains that as of now you are still trapped. To escape, or not to escape - that is the question.

By this time, you feel as if you have developed agoraphobia buried between the petticoats. However, with the awful knowledge that the time is 10:45, you nerve yourself to leave this retreat. To the left, to the right, above and below, people swarm like ants. They have crawled between the smallest cracks, and stuffed themselves into every conceivable crevice. This is how it seems at first. But you race on, go down an up-escalator, knock over several people whose only crime is that they belong to the human race, and finally reach the electric eye door. Here you pause. The door, ferocious in its vicious swing, appalls you. Hoards of frantic housewives, rock-'n-roll teenagers, miserable looking husbands, and wobbling old ladies are swept in with every revolution of the door. Crowds of complacent women, bubblegum chewing teenagers, bewildered males, and still wobbling old ladies are swept out with every swing of the door. Can you make it?

* * *

That night, after dinner, your mother smiles sweetly at you and says, "Since you spent all day having such a good time shopping and walking around, how about doing the dishes for me and babysitting for your little brother afterwards, while your father and I go out and have some fun?"

Good build-up — and a very effective "snapper".

Work Sheet 4

Directions: After studying the assigned pages in the textbook carefully, write a short incident from your life. Use vivid, exciting words. Let us see your personality. If you can draw, illustrate your "sketch." Give it a good, interesting title.

Fantasies on Other Worlds

I am lucky enough to have been many places in the world. My parents are writers, and in their quest for material, we have managed to traipse through most of Europe. Our travels first began when I was just seven years old. By the time I was nine, we had been gone from the States for two years, and had covered Spain, Italy, Switzerland, and Austria. To celebrate my ninth birthday we reached the West Indies, and a little island, Barbados, in the Caribbean Sea.

A child who spends two years away from the influence of children in her own age group, is bound to lead a strange life. I did. My parents were avid readers, and had carted boxes of books all the way from home. So, because traveling is a somewhat lonely life, I began struggling with Dostoievsky, Dickens, Shakespeare, Dumas, Longfellow, and naturally books my parents had written. From these works I found a fascinating world. It was a world in which my imagination sprouted wings and flew. It was a world of impossibilities. It was my world.

Although I realized deep down inside that this world did not exist, it did not become any less real to me. I made it real by drawing maps, characters, and scenery. I invented personalities. It was a land of its own.

I named it Nakaba. It was a planet circled by a green star. It had provinces and counties. It was covered by the Hundred Forests and the Sands Beach, with multi-colored waves. The ruler was the Man of Gems, who glowed with precious stones. The co-ruler was the Queen of Nakaba, who had no name because she was queen. The Hazel Girl, with a body covered with fine hazel hair, was the Man of Gems's sister. They all lived in the palace of Nakabalia, the capital of the planet.

Different countries provide fertile soil for fantasies. Especially in Barbados, which is steeped in its own superstitions and ancient beliefs, other worlds become real. So it was with me. I spent hours in the company of the royalty of Nakaba. There were wars with other planet worlds, peace pacts, and treaties. There were special festival days. There were problems of state, and skirmishes with outlying provinces. I treated my planet to as many difficulties as I knew of.

It is five years since I last played in Nakaba. I seldom think of it. But when I do, I still picture a land of deep valleys, fabulous colors, marvelous, enticingly strange characters, and adventures. And if I continue thinking about it, I must confess, throwing modesty to the winds, that I did a pretty good job.

Turn to page 4 of this unit and begin work on Assignment 5.

* * * * *

I agree!

Work Sheet 5

Directions: Insert the commas in the proper place in the following sentences.

1. Father said, "I am not sure that you should drive the car five hundred miles in one day."
2. Having heard the story, the judge was lenient.
3. The fans were jubilant; and the coach, a pessimist most of the time, began to dream of a pennant.
4. While Father paddled, Mary sat very still in the back of the boat.
5. In the races at the field meet, I won two blue ribbons, and my brother Stan won two blue ribbons in the jumping events.
6. Hal sank 23 free throws out of 25; Brad, only eighteen.
7. It was Henry, not Henry's twin brother, who won.
8. Before long, John came in.
9. I turned on the television, but there was no picture.
10. After playing badminton, I was ready to relax in the shade.
11. To hold that picture, I would use a nail, not a screw.
12. Miss Bates enjoys counseling, or she would do some other kind of work.
13. "Cake, not pie, is my favorite dessert," said Ernie, "but I eat both."

1. Write out completely "Learning Activity" Part 3, C, page 92, in BBE (text) inserting the necessary commas.

256 River Drive
Harbor Springs, Michigan
August 26, 19--

Dear Aunt Em,

This morning Mother said to me, "Have you written that letter to Aunt Em?" You see, Aunt Em, I am a slow person, and my mother thinks that I always have to be put to work. I believe, to tell the truth, that I agree with her. Although I really do like to get letters, I seem to be lazy about writing them.

Since I am writing, I'll try to tell something interesting that you would like to hear. The most important thing is that Mother has a new permanent wave. Every one of us thinks that she looks like a kid. Dad said, "Now everybody will think that you are my daughter." We like to tease her; but as you well know, Aunt Em, we are proud as can be of our girlish mother.

Pity your poor instructor, with only one car — five years old at that — in his garage!

English III
English IIIx

Jo Freedman
October 20, 1963

Work Sheet 2
pg. 8-C

Recently, a great wave of controversy has swept our country. This involves the monumental question whether or not it should be up to the individual to decide how many cars his family should own. As of now, the nation is divided into two determined groups, every member of which is willing to die for his convictions. I have been appointed by the group whcih I represent to present the argument for our side, which has often been slighted.

The party to which I have pledged my support is composed of free-thinking Americans. They all believe in the Constitution. They are ready to give up their lives in order to defend their democratic beliefs. At this moment we are considering having some of our members commit suicide by fire as a protest to the inconsistent, muddled concepts which have taken hold of much of America. Every individual in our group is a clear-headed, logical human being. Because they are logical and clear-headed, they realize the necessity for some kind of law clarifying the rules governing the possession of automobiles. It is unfair and unAmerican that some families should own four cars, while others must struggle along with only two. Therefore we feel it is vital that every family be forced to buy three cars and no more. Some of our opponents raggedly argue that certain families do not need three cars and that others cannot afford to buy them. Of course, anyone can immediately see that these views border on idiocy. We all want three cars, and every school-child knows that America is a prosperous country. Surely all of us can afford the money which will insure us a democratic country. Or are some of us too miserly? The answer, I'm afraid, is that some of us are.

Several members of the opposition complain that they seldom see the parallel our party draws between democracy and having every family own three cars. Of course it is obvious to any but those whose minds are clouded by undemocratic ideals. Naturally, if every family buys three cars, this will boost our economy. It will also enable each family to feel equal to any other family. It is a breeding place for feelings of inferiority when one family that only owns two cars is confronted with a family that owns three. Such feelings can be detrimental to democracy.

Having shown you our sound arguments, I feel sure that I have convinced you of the rightness of our party. As a "clincher," I will give you a quote from the President, which with a few words eliminated to save space, reads: "Automobiles ...should be...restricted to...three per...family." With this heartening assurance from the President himself, I will be content with reminding you once more to vote Yes when our bill for the preservation of democracy comes up this November.

Language
English III

Jo Freedman
November 4, 1963

Book Report 2

TITLE: The Idiot
AUTHOR: Fyodor Dostoyevsky

This famous classic has impressed me as one of the greatest novels ever written. The author conceived a brilliant idea and executed it with accuracy and passion. This book embodies a profound insight on human life. It is a masterpiece worthy of acclaim.

Dostoyevksy has attacked a problem of monumental importance. He asks, "What is the perfect man?" Prince Leo Myshkin, the idiot, is an epileptic, so naive and innocent that his condition borders on simple-mindedness. Yet through the story there runs a disturbing thought. Is the prince more than he seems? Is he possibly the perfect man?

The answer to this Dostoyevsky leaves to you. He draws no conclusions, but only sets the facts before you. However, with the material he has given you, you cannot help forming some very deep conclusions. How can this Prince Myshkin be the perfect man? The author himself has shown you that the prince is clumsy, bungling, and ridiculous. He tells you that the prince is a fierce hater of the Catholic Church, and that he is madly in love with the daughter of his friend, General Yepanchin. Are these the earmarks of a perfect man? At first glance you certainly wouldn't think so. The prince's unbelievable kindness and forgiveness seem to stem from his simple-mindedness. Yet as the story develops, the character of the prince becomes a complex construction which no one can hope to solve. He is no longer just an 'idiot,' but someone who quite possibly could be a perfect man. About these questions you can only speculate.

It is impossible not to speculate. You begin to wonder whether the world's ideas of the perfect man are very clear. Ask any love-sick teenager and she will invariably reply, "Someone who is rich, handsome, and popular." But obviously this does not constitute a perfect man. A wiser person might answer, "One who is kind, forgiving, sacrificing, and noble." This, most certainly, would define 'perfect.' But we must remember that we are discussing a man who has lusts and desires. This broadens the scope. Would his wants be perfect too? What would a perfect desire consist of? No one can answer these questions, I least of all. But they are all questions Dostoyevsky asks of you.

Prince Myshkin is so good and so unaware of the insults often paid to him that it aggravates his friends. They themselves become frustrated with him for his lack of qualities that make us human. He seems unconscious of sarcasm. He is always truthful, which bothers his aquaintances most of all.

But all these qualities which annoy both the characters and at times the reader for all the trouble they cause, are possibly the things which could make Prince Myshkin a perfect man; that is, if he is a perfect man. Although these 'faults' are blamed on his epilepsy, they may not be faults at all. For instance, he gives

up the woman he loves to marry Nastasya Filippovna, a 'fallen' woman, entirely out of pity. He is condemned very strongly and harshly for this. How can he spoil the life of Aglaya, his previous fiance? How can he stoop to marry a woman who has openly been someone else's mistress? How can he marry this Nastasya when he admits that he doesn't love her? Everyone says it serves him right when on the day of their wedding Nastasya Filippovna runs away with another man. But this pity that is not love which he offers Nastasya is worthy of Christ.

The previous paragraphs have, I hope, shown that no one knows what kind of man Prince Leo Myshkin is. His friends always say that either he is a man of great wisdom or a lunatic, they don't know which. It would be impossible for the reader to decide. By this indecision Dostoyevsky shows us that no one can recognize a pervect man.

The prince is influenced by the setting of the story, which is Russia, mid-nineteenth century. He is surrounded by the aristocracy of Mother Russia. He is faced with people who greatly value money and respectability. But their standards are often shallow. As long as a man is outwardly presentable, he can think as many lecherous thoughts as he wants and be thoroughly evil inside. Of course, in a story of this length (it is 660 pages) there are bound to be all sorts of people. There is Lebedev, a slick, obsequious gossip-monger. There is his daughter Vera, a sweet girl devoted to the prince. There is the Yepanchin family. General Yepanchin all his life has been known as a man who knows his place. His greatest ambition is to assert himself, so he can stop asking himself is he a mouse or a man. His wife's desire is to overcome her rather lowly origin and jump into the limelight. Their daughters, with the youngest of whom, Aglaya, the prince is madly in love, are all highly intelligent, determined girls. Mrs. Yepanchin, in spite of all her bigotry, declares staunchly that he has a good head on his shoulders. Yet often as not she will not admit him into her house. Aglaya truly loved him, but she calls him an idiot and ridicules him in front of others. These and many other characters mold Prince Myshkin into a strange being. And the country's influence on the story is demonstrated in the glittering scenes of fabulously rich parties, typically nineteenth century romances, and passionately obeyed, almost ritualistic customs and traditions.

The Idiot is built around the idea that a perfect man is not necessarily perfect by our standards. Dostoyevsky tells us what we all know, but often forget, that a man is to be judged by what is inside him, not by outward appearances. Most important of all, The Idiot is saying to all those who care to listen to its outspoken voice, that too often man is taken for granted. As Anna said in The King and I, every man should be a king in his own right.

In and around this theme are woven various intrigues and love affairs. The beautiful, demented Nastasya Filippovna is loved by many men. She desperately loves the prince, but knows that she is ruining his life by her devotion. Aglaya, the daughter of General Yepanchin, also loves the prince. When the prince deserts her out of pity for Nastasya, she never recovers from the shock.

Dostoyevsky also expresses some of his own ideas through the speeches of his characters. He worries about the feudal, archaic land system that was then in use in Russia. He complains that the

world was becoming too modern too fast, leaving behind some of its best culture. He slyly tackles high society, those people who never speak beyond trivial, polite, empty phrases which almost seem memorized out of a common book. He defends Russia, looks down on socialism, and creates a havoc of imagination.

Dostoyevsky complained to a friend in a letter that he sometimes doubted whether The Idiot was realistic enough to please such a material society. For me, although quite possibly some scenes are unreal, and some characters exaggerations of more down-to-earth people, everything is written in such a forceful manner that this doesn't matter. In answer to Dostoyevsky's question about the reality of his book, a hundred years later I answer that I think the mark of a truly realistic book is to be able at times to like and respect a character, and at others detest and feel infuriated with the same one. I was able to do this with most of the characters of The Idiot. They are always true to themselves. They never deviate from their personalities to suit the twists of the story. This makes them seem as real as any person.

The setting also makes the story more pleasurable. It gives the tale an exotic flavor of foreigness and different times. It creates a world which accepts the unrealities of Dostoyevsky's work, whereas in another country more familiar they would have been reduced to absurdities. Russia, as a background, is mysterious and effective. Dostoyevsky mentions it only enough to keep it that way.

To whom would I recommend this book? I would recommend it certainly only to people who are prepared to do some deep thinking. The Idiot cannot be read as you would read a mystery novel. You must devote much of your time and energy to thinking about the questions it poses. Sitting down to read it, you must not feel it is a thick chore to get out of the way, but rather a pleasure that you should try to prolong. Therefore I think that only a deep-thinking person, fully aware of the wonderful qualities in the quantity of pages, could appreciate to the utmost Dostoyevsky's most pertinent work, his most sensitive book, his most vivid novel, The Idiot.

English IV
Language

Jo Freedman
January 3, 1964

Work Sheet 3

I have always relished adventure. Ever since I can remember, the unexpected and the unexplored have excited and enticed me. Two years ago, when we were living in the Palisades, at the brink of the sea, I found an uncharted canyon; that is to say, it was "uncharted" because I had never been down it. Obviously, I was going to conquer Temescal Canyon.

I laid my plans carefully. Cunningly I chose a day when no one was at home, and no one was expected. I dug out my oldest blue-jeans and a ragged pair of tennis shoes. With a sweater flung over my shoulders, I left the house. I felt as fully equipped as Hillary when he began the climb to the summit of Everest.

Alas, how true.

There is something definitely conspiratorial about doing something in secret. It is much more thrilling than something done with complete acknowledgement and consent. This, to some extent, explained the emotions I experienced as I trudged down the road.

Temescal Canyon lies at the base of the Coast Highway. The only approach to it is down a slippery path with unsure footholds, winding down the side of a cliff. When I placed my foot on this path, I knew my adventure had begun.

How do you feel when you have rolled, scrambled, and scratched your way down a sandy hill-side? Well, you feel dirty. But you also feel strangely agitated, as though you are waiting for some imminent happening. I imagined that you feel no less agitated than Thor Heyerdahl felt as he started out on his perilous journey to Polynesia.

Of course, I'm not arguing that the adventures I have in any way equal the courage and spirit that it takes to climb the highest mountain in the world, or sail across an ocean on a raft. But I do contend that my adventures are certainly just as much fun and excitement.

After I had emptied out my shoes and mopped my face, I felt equal to the challenge that awaited me. Walking

across a sewer pipe, I found myself at the base of the canyon. Its mouth loomed, eerie and not especially inviting. Great trees swelled from either side, and the murky stream snarled at my appearance.

This cold reception did not daunt me. But after looking at it for a while, I judged that the hardest way is not always the best, although no one can deny that it is the most courageous. So leaving the sluggish stream, I headed for a road going parallel to the canyon.

I marched along this road until I was thoroughly disgusted with myself. After all, was I a valient explorer, or wasn't I? At this juncture, the answer seemed to be no. My object was not to reach the other side of Temescal Canyon by walking around it. I had come to climb into it and - I hoped - climb out of it.

All I could see from my place on the road were the tops of the trees, looking something like a spring matress. I knew that somewhere amid all that strangeness rambled my little, familiar, if not friendly, stream. Singing "The British Grenadiers" for courage, I charged down the hillside, imagining myself to be something of a cross between the Light Brigade and Teddy Roosevelt's Rough Riders.

This should have been!

It is really remarkable how deeply a person can become involved in his immediate surroundings. I am sure that at that moment I was no longer a junior high school child, worried about homework and tests, wrapped up in hair-dos and clothes. Suddenly the back-drop of civilization fell away. I could have been on a strange world, on another planet. I was transformed into a gallant creature, facing insurmountable odds, and always conquering. I became at once all my prevelantly worshipped heroes. I was the undefeated champion.

Soon I found that although I was undefeated, I was having a rather hard time holding my title. The sides of the canyon sloped steeply, and they were covered with bramble which scratched and tore. This was a most undignified situation for a valiant hero, and I was glad when I reached the stand of trees. I was not so glad when I

found that there seemed to be no bottom to this canyon; miles and miles of trees stretched downward. A new challenge confronted me.

As I broke branches and crashed into the underbrush, I felt as Bruce must have when he cried, "Just wait, old thing, we'll get you yet!" even though I was only twelve and he was descending from Mt. Everest.

There is something funny about adventure novels. Each one contains something to the effect that the brave explorer missed the easy turn-off by only a few paces: e.g., "The way to safety lay just feet away, but he blindly stumbled on." Now it is very ironical that this sentence appears in almost every story because it happens to be so impossible that it's true. I kept thinking of this because I had recently passed what looked like an opening in the maze of trees. By-passing it, I thought ruefully that even a mouse could get through this with a higher score than I. As I "blindly stumbled on," I remembered the entrance, and with a melodramatic gesture, retraced my steps. Melodrama or no melodrama, it worked. My struggles lessened, and soon I had made contact with the stream.

Half my goal had been won: I had reached the bottom. Now I had to reach the top. But not yet. I lay panting by the edge of the stream, afraid to drink because of the open sewer which made a not-too-scenic background. Civilization was gone. Although only yards separated me from the busy, pushing, every-day people, I felt as isolated as if I were the last person on earth. It was incredible to believe that above me people were talking, children screeching, dogs barking. Life could not be going on in the same fashion as it had half an hour ago, yet it was. And suddenly I felt I had to, for all my noble, disdainful airs, join my fellow-man.

At this point, I began to feel frightened. I knew someone was going to jump out of the bushes and grab me. Or possibly night would fall and catch me unawares, leaving me stranded at the bottom of Temescal. The glory of the moment was gone. I had been successful. My initial relief had passed, and

only an intense desire to regain home remained.

The return trek was by far the hardest part of my expedition. The canyon's back wall was almost completely vertical. The ground was unstable, and sloppy giant succulents overhung the stream, their roots burxied in the side of the canyon. But I didn't notice this. I bit, fought, and clawed my way up that last side. Everything was so dream-like that I could hardly credit its existence. My battle with the succulents continued. My mouth was full of grit, and I felt considerably less heroic than at the outset of my journey. But then I saw something which renewed my faith. It was an old, discarded baby carriage, the seams ripped opeh, and a wheel missing. It looked very forlorn, resting at a slant on the hillside. At that moment, feeling rather abandoned myself, I certainly could have commiserated with it. And I could also pity it! Poor baby carriage! It would never again carry babies or roll along suburban streets. How sad that, after a lifetime of service, it should it should be so neglected!

Eureka!

I took farewell of the buggy. My sympathy faded in the attemptx to reach civilization and reality again. I climbed and struggled. It seemed I would never reach the top. But then I thought I saw something. Steady! I cautioned myself. It might be an optical illusion. By this time I felt fully ready to be subject to one. However, closer inspection proved me right. It was a house! It was blue and white, with a warped screen door. A tricycle lay forgotten on the browned grass, baked carefully to a toasty crisp in the oven of the sun. A dog growled fiercely at my unexpected arrival. A sprinkler was turned on.

I imagine I received some odd looks from the inhabitants of that blue and white house, on whose garden I was so gratefully sprawled. My facex was flushed and streaked with sweat. My clothes were dirty and my knees had come through my jeans. My hair was covered with burrs and twigs. My lips were cracked, my eyes glazed. My tongue was swollen to the roof of my mouth. But none of this mattered. I was riding a gallant white steed. I was clothed in shining

armour. About me glowed the aura of a miracle. It was a moment worthy of exultation. Imaginary crowds cheered, and I humbly accepted their praise. My head whirled with glory. For I, now lying in a stranger's garden, had climbed Temescal Canyon.

Well done. As you so acutely observed at the start, one need not cross an ocean or even a continent to find adventure. It can be at one's feet.

FS

Jo Freedman
English, Period 2
February 11, 1966

Paul's Case

Paul is unable to accept reality because for him it is disillusioning and meaningless. His familiarity with the reality of Cordelia Street has filled him with contempt for the middle-class way of life. Paul sees only the ugliness in his life, the yellowing wallpaper, the evil-smelling soap, the eternal Sunday gatherings. No way of life is entirely devoid of joy or beauty, yet Paul can find neither in Cordelia Street. His grave deficiency is that he regards what is natural and commonplace as ugly. Beauty exists only in the artificial, only in illusion. His life seems shabby and dirty and he attempts to fill the great void within him through rich and enticing visions.

Paul is desperately afraid that the ugly world of reality will swallow and engulf him. In order to protect himself, he ridicules all those who represent actuality and goes so far as to mock his own existence. To others, this continual mocking is insolent and indeed intolerable. They do not realize that it is only a veneer covering his insecurity, his misery, his fears. The scene with the drawing master illustrates something very frail and very desperate about Paul. He is forever running away from reality, forever seeking safety in a dream.

To Paul, the artificial world is the antithesis of his humdrum existence. Where Cordelia Street is dull, this world is gay and delightful; where Cordelia Street is commonplace, the world of his imagination is exotic and colorful. Yet even here, Paul has no desire to encounter the reality of a wealthy world. He is consistently afraid of reality in any shape or form, perhaps because he knows he would find as much ugliness and shoddiness in a world of opulence as in Cordelia Street. He is perfectly content to fabricate a world for himself. He invents stories

Which world?

Support? Evidence?

L. Freedman
A10 English, Period 1
May 27, 1964

The Sacred Forest Pierre-Dominique Gaisseau
Weidenfeld and Nicolson, London, 1954

Pierre-Dominique Gaisseau, together with three other Frenchmen, eleven years ago braved the perils of probable torture and possible death in the isolated forests of the Toma, a tribe of French Guinea. What prompted these four men to risk their lives and health? On the surface, Gaisseau, the leader and organizer, wished to unravel the mysteries of the Sacred Forest. Certain stories that had drifted back to civilization spoke of initiation ceremonies into a pagan, ritualistic cult and sometimes including human sacrifices. Besides a curiosity to find the source of these rumours, Gaisseau wished to perpetrate a closer unity between the Toma natives and the French colonials. He felt strongly about racial prejudice and knew that actually living among Negroid peoples was the best way to combat it. Pierre Gaisseau also wished to experience and gain knowledge of a completely strange, primitive culture. The emerging African nations are peopled with tribes who have no notion of what we term civilization. Therefore, in order to understand their social patterns, we must understand how they think, what values they have, and what delights or offends them. Education of the Western mind in the ways of the Africans will bring a closer unity of the two. Gaisseau and his companions felt that they could grasp the essence of an African culture only by personal experience.

Almost immediately Gaisseau found that the Toma natives nourished a deep, hidden fear for the white man. This is easily explainable. When the French entered Guinea they astounded the black man with their great erudition, their mechanical devices, and especially their writing, which impressed Tomas more than anything else. And then these god-like creatures who were the French proceeded systematically

to punish the Toma to such an extent that ~~they~~ made ~~their belief~~ felt as if they were an inferior race. The Toma's only crime, — they were black. Long periods of ill-treatment had installed in them a subterranean well of terror, which took Gaisseau many months to overcome.

While trying to gain the friendship of the Toma, Gaisseau proved that although there are many obvious differences in ~~these two~~ Western and African cultures, there are also many similarities. Toma natives, for instance, are a very materialistic people. They value tangibles to such an extent that ~~they~~ magicians will sell their perversions / spells for a pre-determined number of cocks and cows. There is also a great emphasis on religion, which tends to be the focal point ~~in~~ of both Western and African cultures. Tomas have a well-developed sense of humor. Each tribe boasts of its own superiority, a trait most humans share. A Toma will weep for the death of a person, but not for that of an animal. This seeming indifference results only because animals of the West are pets, while in Africa they are ~~only~~ used for work or ~~they are~~ considered a nuisance. All in all, Gaisseau discovered that human nature is much the same everywhere.

However, the beauty and mystical quality he had hoped to find in the religion of the Sacred Forest was missing. Their religion was a game, with the men pretending devils existed and wandered about the forest, and the women pretending they believed this. In fact, the Toma even admitted their ~~beliefs~~ were vast amounts of pretention and invention ~~were based~~ as they were for their beliefs. Yet the illogicalness of this didn't bother the Toma. The symbols of their religion preceded logic. The fantastic, enticing legends of the Sacred Forest, when investigated, turned out to be mostly sham and self-deception. Gaisseau realized

Jo Freedman
A/O English, Period 1
May 27, 1964

that the ~~revived~~, glamorous, animal-like ceremonies thrilled the people. And it was this outward frippery that united the people and kept them together as a culture.

The visit of the white men also had disillusioning effects on the Tomas. They resented the Frenchmen because they forced them to question the rituals and illogical beliefs which had united them as a tribe for centuries. They realized in a dim way that the civilization of Europe did not really suit their needs. It was, indeed, unfair to force another way of life down their throats. After all, Western civilization is only different, not necessarily better than theirs. It was not necessary for the Tomas to accept our culture as their own, but simply to understand and appreciate ours for ~~what ours is~~ what it was worth.

The ignorance of Gaisseau and his party required the natives to consider their religion and culture. Perhaps most important of all, the Tomas had to admit to themselves that their inward belief in Afuvi, or the Supreme Being, had never kept them together as a people. It was the outward symbols of masks and chants, wild dances and savage ceremonies, that held their social structure together.

Jo Freedman
A10 English, Period 1
May 27, 1964

4.

The Sacred Forest impressed me very deeply from it.* I learned that, contrary to popular belief, primitive people are not naïve or innocent. The emotions they experience are the same as those of any people in the world. It is mainly the different customs that tend to defy mutual understanding. For example, the Toma way of life is very inviting to Communism. The people renounce individuality to labor for the greater good of the tribe. They build their homes in barrack-like rows, with little thought for beauty. The small plots of land are always communally owned. Therefore the culture makes them more susceptible to Communism, since this would represent less of a change.

One other thing was made apparent in this book. Very few civilized Europeans are willing to actually participate in the lives of the Africans. Gaisseau and the three other men gladly underwent the torturous initiation ceremonies and other ordeals so they could be admitted to the innermost secrets of the Sacred Forest. However, they had no intention of plowing land in the forest, or learning about ~~learning~~ the different herbs and magic charms that constituted the long-term projects designed to make each initiate a co-operative member of the tribe. Gaisseau made no pretense of even attempting ~~the~~

to believe in Yoma religion, so irrational to Western minds. The European never wishes to accept the ways of another land because he is sure his own civilization is superior. He merely wishes to study and observe the "interesting" or "unusual" aspects of foreign culture. This attitude makes a meeting of Europe and Africa almost impossible in terms of comprehension and sympathy.

Lastly, Gaisseau's discoveries pertaining to Yoma religious ideas have some vital observations that could very well pertain to Western religion, also. In Yoma land, all life centers around the rites and ceremonies of Afwi, the Supreme Being. All the sparkle and outward show is admittedly unreal. The various spirits and demons are pure make-believe. Yet this invented religion is what unifies the Yoma. Western religion is very similar in this respect, with emphasis placed on community worship. Our self-deception involved makes it resemble even more closely Yoma religion. The necessity of Yoma communal life revolving around spiritual beliefs is very thought-provoking. starts me wondering. Perhaps pomp and ceremony and outward, empty motions are the parts of religion that really unite our civilization.

Jo Freedman
A10 English, Period 1
May 11, 1964

Mead, Margaret Growing Up in New Guinea Mentor 1960

Cultures tend to perpetuate their values by education of the young. This education is either a knowledgeable one by specialized instruction or the almost automatic education by example and imitation. Yet both of these forms are trying to realize the inborn feeling of a society that it must outlast its members. In the primitive village of the Manus of Peri and the bustling city of expanding America you find ~~an adept comparison~~ deep-reaching similarity of ~~the two~~ ideologies.

Society must shape its children into individuals prepared to accept the responsibilities their elders have created. Even the laissez faire approach used by the Manus in bringing up children is a disguised form of indoctrination. Children by nature tend to imitate and adopt the standards of the adults. Without instruction, this ability can become dangerous. ~~knowledge~~.

The emphasis placed on certain aspects of both the Manus and American way of life, such as concern for material comfort, results in the deprivation of other equally important values, such as artistic expression and romantic love. This unbalanced appreciation of the aspects of life results in warping the personality. Because cultures attempt long endurance, the warping of the

personality of necessity is self-perpetuating. Consequently, the traumas suffered by the children because of lack of instruction in the more important values are passed on to future generations.

Miss Mead develops her thesis and subtheses in two directions. Case histories of various tribal members exemplify concretely the generalizations of the book. With careful documentation, she cultivates a clear image of Manus society. Working on the hypothesis that original human nature can be studied only under basic circumstances, Miss Mead brings out ~~the~~ customs, rites, and spiritual life so unlike ours, yet resulting in the same sort of passionate desire for material wealth.

The thesis is propounded, too, by a correlation to of similar attitudes, emotions, social forces, and their results in our own much more complex society. The harsh taboos and grueling restrictions on sex remind you of the days of the Puritans. The fact that there is no word for "friend" and no word for "love" (both of which terms are expressed by the [redacted] word "exchange") makes you wonder whether these terms in our own language have become obsolete.

In fact, subtle comparison of our two societies makes you feel that, after all, the savage, backward culture of the Manus has values not unlike our own.

Toward the end of the book, Miss Mead discusses the similarities of the American child, the Manus child, and their respective environments. She feels very strongly that the surrounding emotions and attitudes that fill a young child's life influence his future existence to an incredible degree. Miss Mead shows that a child is not, as many people believe, an innately cultured being, gifted with artistic talents, discerning towards the foibles of others, and in possession of a thrillingly imaginative mind. Without stimuli, a child may vegetate, neither developing himself to his greatest potential or becoming a responsible member of his society. For this reason, it is vastly important to educate a child not only through schools, which tend to standardize, but also by an introduction to his cultural inheritance. Only through the molding of an individual spirit can a society form new and richer patterns with which to govern itself.

Growing Up In New Guinea is an excellently written, informative book. The language used is often almost poetic in its simplicity. Miss Mead is

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a passionate writer, deeply involved with the social struggles of her era. Her book is important not only because it propounds invaluable theses, but also because it is a documented experiment in the realm of human personality. Like a culture in a test tube, this strain of human being, the Manus native, ~~was~~ is carefully observed. From ~~it~~ this simplified form of existence, ~~her~~ Miss Mead ~~study~~ notes the same problems and tendencies we must recognize in our own society. Only ~~by~~ through the ~~appreciating~~ appreciation of this ~~fact~~ discovery comes the realization that in the Manus civilization lies the key to our own.

(16)

Jo Freedman
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BOOK REPORT

Stephens, James The Crock of Gold New York Macmillan Co. 1952

The Crock of Gold appears, at first glance, to be a subtly humorous fantasy. James Stephens recreates a mystical world of leprechauns and gods that delights the mind and amuses the intellect. And he chuckles a little to himself - but ever so quietly! - over this classical Irish fable he has written.

Yet the comedies of this fanciful world are not the theme of the book. Stephens delves deeply into wells of quiet contemplation. Each page suggests some new idea or concept. He writes with meaningful symbols; every laugh hides a tear and each tragedy houses a smile. These constant implications are plain: he is hinting at the unanswerable questions of life's meaning and our purpose on earth.

Stephans offers many solutions to the questions he poses. Each philosophical answer is embodied in a character who presents it much as in Greek drama. For instance, the Philosopher represents the unending, unswerving search for pure, unadulterated wisdom. In this search he loses something vital to human existence. "... there were only two kinds of sounds anywhere - these were conversation and noise: he liked the first very much indeed, but he spoke of the second with stern disapproval, and even when it was made by a bird, a breeze, or a shower of rain, he grew angry and demanded that it should be abolished." The rustle of a breeze or the delicate pounding of rain is beautiful. But to the Philosopher these sounds are a bother because they can not teach him anything. Perhaps this is because he does not look deep enough into their messages.

The Philosopher makes free with his great knowledge. As he himself says, "A sword, a spade, and a thought should never be allowed to rust." Because he believes that "Order is the first law," his life is a pattern of reflection and meditation. However, this search for wisdom becomes ponderous in its continuity. His thoughts have decayed and withered him. The wise Philosopher has ceased to be human and exists only as a dull and heavy collection of knowledge. But he feels that life is no more than "... a petticoat about death," and he hardly notices his own stagnancy.

More important than the Philosopher is Pan, the god of the pipes, a mysterious enchanter, half man and half goat. To those who listen to his sad and frenzied notes, he offers impassioned orgies in place of love and unrest instead of fulfillment. For him, "Right is a word and Wrong is a word, but the sun shines in the morning and the dew falls in the dusk without thinking of these words which have no meaning." He is gaiety incarnate - a wild, senseless, despairing gaiety, for he sees no hope for truth and purity. "Man is a god and a beast. He aspires to the stars with his head but his feet are contented in the grasses of the field, and when he forsakes the brute upon which he stands then there will be no more men, and no more women and the immortal gods will blow this world away like smoke." To compensate for this feeling, he strives to become a mad and merry creature, revelling in the emotions of physical love. He counsels the Philosopher, "Wisdom is righteous and clean, but love is unclean and holy." "Virtue," says Pan, "is the

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performance of pleasant actions." Under this definition, he leads a life of physical satisfaction. Yet it does not bring him happiness. He is searching as the Philosopher is searching - but in denying the assignment of meaning to life, he negates his search.

Interspersed among these two opposing ideologies, James Stephens inserts his own feelings - symbolized by the forgotten god, Angus Og. Once this god was loved and revered, but he has been placed on a shelf with other "oldfashioned" beliefs. He is condemned to a wandering, lonely life, frequenting craggy mountain tops and desolate caves. He has learned many things about human beings - beings, who whether they will admit it or not, are his people. "Curiosity will conquer fear even more than bravery will," he asserts ... for hunger and love and curiosity are the great impelling forces of life. Great thoughts and ideas are acceptable in their place but unmotivated by these forces they will never be successful. Stephens also feels that people are becoming a bit too self-important, as when he slyly remarks of a hummingbird: "He never flew where he wanted to go himself, but only where God directed him, and so he did not fare at all badly." This obviously becomes a mild scolding of the human race. James Stephens is almost inordinately concerned with "the greatest thing in the world." This thing, he feels, is the deciding fact of life. It is the thing which above all influences and leads humanity. To this end he suggests various solutions: Pan says it is Hunger; the great and good god Angus Og knows that it is the Divine Imagination. But Caitilin, the beautiful, pure village daughter, makes the wisest choice of all. For she thinks that "Happiness is the greatest thing in the world." In this thought there is enough hope to last the world for centuries to come.

The various conflicts of <u>The Crock of Gold</u> are simply resolved at the finish. The Philosopher concedes that "... wisdom may not be the end of everything. Goodness and kindliness are, perhaps, beyond wisdom. Is it not possible that the ultimate end is gaiety and music and a dance of joy?" Pan smilingly departs and forgets his conquests of love and passion. Angus Og finds hope again and prepares to enter the world of people and teach them the duty of life which "... is sacrifice of self: it is to renounce the little ego that the mighty ego may be freed." He goes to educate the world because "...until the last fool has grown wise wisdom will totter and freedom will still be invisible." This last point Stephens holds very dear. The Irishman worked long and hard for a free, independent Eire. Possibly he took upon himself the role of Angus Og, in order to rid the world of its fools.

Besides a talented flair for the humorous, the author can create ideas that are truly beautiful in their innocence and simplicity. When he describes the tender awakenings of the thoughts of a young peasant girl, he becomes poetic: "A thought is a real thing and words are only its raiment, but a thought is as shy as a virgin; unless it is fittingly apparelled we may not look on its shadowy nakedness: we may not comprehend until, with aching minds, listening and divining, we at last fashion for it

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those symbols which are its protection and its banner." But Stephens can also be surprisingly bitter for a writer of fantasy. He knows a bloody history of rebellions against suppression that rocked Ireland for centuries; he knows of the people's strength, won only by struggle for adequate food and shelter when the absentee landlords ruled most of the Emerald Isle. In The Crock of Gold a woman remarks to the Philosopher with a bitter smile, "Isn't it wisdom to go through the world without fear and not to be hungry in a hungry hour?" and it is hard to remember that this is light fantasy known for its humor.

The value and worth of this book to the world are tremendous. Fantasy can be one of the most enduring art forms because it offers readers a different, idealistic life - a life that could be. Most people have a longing, although it may often be hidden, for a better, happier world. It is difficult to find this in a realistic novel which only depicts the wretched, deplorable side of life. Fantasy appeals to the hope that one day we shall overcome all our misfortunes. It nourishes the idea that the world will someday be a paradise.

A humorous fantasy, such as this one, is even more effective, because through humor people can laugh without anger or embarrassment at their own foibles and failings. The ability to laugh at yourself and not take yourself too seriously is an important part of being able to live in harmony with the rest of humanity. Fantasy helps keep the joke, which is the human race, alive and kicking.

Because fantasy is necessarily philosophical, it tends to provoke and stimulate original thought. The theories and ideas it propounds may not be acceptable to the reader, but they provide him food for thought. Fantasy has immense practical purpose. The psychologist, Kurt Lewin, once said, "Nothing is so practical as a good theory." The philosophies outlined in The Crock of Gold may some day be determining forces in shaping the world. For all their humor and gentleness, they may hold the secret of civilized living. Without this secret, mankind cannot progress. From this it follows that nothing is so real as a good fantasy.

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Longfellow: "... A Minor Poet, But Not a Poetaster..."[1]

His Life

Henry Wadsworth Longfellow for a generation after his death was America's most beloved poet. Children were brought up on "The Song of Hiawatha." Adults enjoyed the pathos of "Evangeline" and the humor of "Tales of a Wayside Inn." Yet Longfellow was never a great poet. He was never able to evoke unbearable joy, as Edna St. Vincent Millay later did in "Renascence." He was never able to speak out against the curse of slavery with the passion of Bryant or the wit of Washington Irving. He was never able to express adequately the sense of irreparable loss he felt at the death of his second wife or his friend Charles Sumner. Later, it became fashionable to speak of Longfellow as "the children's poet,"[2] to condemn his sentimentality, his experiments in verse form, his lack of originality. Yet Longfellow was not a "poetaster." He was capable at times of evoking sentiments of sorrow, contentment, and mild humor. His emotions were never deep, but they were always sincere.

Henry Wadsworth Longfellow was born on February 27, 1807. His home was the bustling seaport of Portland, Maine. He grew up surrounded by the beauty and the violence of the sea, the creativity of the shipyards, the adventures of the sailors. He became as much a poet of the sea as Melville, but the sea never stirred in him the dreadful symbolism it stirred in Melville.

Longfellow was the poet of acceptance.[3] His works do not criticize his world, a world of comfort and mild affection. This attitude was due in part to his upbringing. His family was a very old and respectable one. Although not wealthy, the Longfellows were quite well off. Longfellow never discovered life on the other side of the tracks, as Carl Sandburg did half a century later. In college, too, Longfellow

was a conscientious, but uninspired student. He refrained from becoming passionately involved in any aspect of college life.

Although Longfellow belonged to the Transcendentalist era, he was not a true representative of the movement. He was mildly enraptured with the common man, but he never elaborated on this theme. He was more concerned with the romantic characters of the American Indians, as Cooper was, or the Vikings of old Norseland. Neither was Longfellow an ardent Unitarian, although this was one of the marks of the Transcendentalists. Transcendentalists glorified what was past sensory experience, but Longfellow rarely went beyond the senses. In fact, he relied on his senses to interpret his travel or reading experiences. One reason for his popularity was that he did not tax his readers' minds, nor burden them with profound philosophical concepts.

However, Longfellow embodied some Transcendental views in his own outlook on life. He turned to nature for his inspiration and consolation. He opposed the enslavement of man by man. He believed in the essential worth of man, an attitude which colored his poems in optimistic shades.

At the age of eighteen, Longfellow received an offer from his alma mater, Bowdoin University, to chair the newly formed department of modern foreign languages. Longfellow, delighted to escape from the dreary preparation of a lawyer-to-be, eagerly accepted. He was given a period of three years' travel in Europe in order to become better acquainted with different tongues. He learned French, Spanish, Portuguese, Italian, and German with facility. He also became well-versed in the spirit and flavor of these languages.

This period of travel brought about a momentous change in Longfellow's life. Although in 1825 he had, with his usual eagerness, written, "I most eagerly aspire after future eminence in literature; my whole soul burns ardently for it, and every earthly thought centres (sic) in it,"[4] less than three years later he had given up the idea of a literary

career. Upon his return to Bowdoin, he threw himself into translating and teaching foreign literature to his students.

Soon the young teacher was no longer content with the narrow confinement of Bowdoin University. He accepted with avidity an offer to chair the foreign language department at Harvard University, Cambridge. That same year, in 1834, he went abroad once more, this time to Germany and the Scandinavian countries. He experienced deep tragedy when his wife died in childbirth, but the loss failed to produce any literary outburst.

Longfellow remained at Cambridge for almost twenty years. He remarried and blossomed under the love and affection of Frances Appleton. During this period he began to write again. His first piece, Outre-Mer: A Pilgrimage Beyond the Sea, was a disastrous prose narrative which reads like a mediocre travel guide. It was highly imitative of Washington Irving's style, in which Irving produced Tales of the Alhambra. Later, Voices of the Night, Longfellow's first book of poems, won praise even from his worst critic, Edgar Allan Poe.[5] The critic, George Saintsbury, praised it for its delight in nature and fancy, its humanitarian leanings, and its sense of the passing of time.[6] One poem especially, "A Psalm of Life," captured the imagination of the wrold and thrust the author into fame. It was translated into Chinese, Sanskrit, and Marathi.

Longfellow's best friend was Charles Sumner, the fiery radical politician who championed the cause of the Negro slave. Under his influence, Longfellow tried his hand at anti-slavery poems. This collection was called "perfect dishwater"[7] by the abolitionists and by Margaret Fuller, "the thinnest of all Mr. Longfellow's thin books."[8] In truth, the works had little value, although one description of the lifeless body of a murdered slave as "a worn-out fetter, that the soul/ Had broken and thrown away!"[9] is eloquent.

Still later came "Evangeline," an idyll of Nova Scotia; "The Spanish Student," a dramatic poem in an experimental

verse form; and The Seaside and the Fireside, a collection of short, lyrical poems. By this time, Longfellow had reached such eminence that he resigned his post at the university to devote himself to literature. He wrote "Hiawatha," the rhythmic tale of the American Indian. What is generally considered his best work, "Tales of a Wayside Inn," was published soon afterward. His two most ambitious works were a translation of Dante's Divine Comedy, inspired by the tragic death of his second wife, and "Christus," a trilogy dealing with the three virtues of Faith, Hope, and Charity. This last work was singularly unsuccessful. It dealt with religion, something Longfellow had no strong convictions about, and with deep emotion, which Longfellow was incapable of expressing in his writing.

With the approach of old age and the imminence of death, Longfellow wrote "Michael Angelo: A Fragment," a dramatic poem with a spirit and vitality unusual for Longfellow. A few days before his death he wrote "The Bells of San Blas," inspired by a travel folder on Mexico. The poem strikes a note of pristine hopefulness, almost as if Longfellow did not wish to leave the world on a note of gloom. At his burial, Emerson, whose faculties had almost entirely deserted him, said gently, "The gentleman we have just been burying was a sweet and beautiful soul; but I forget his name."[10] The name no longer mattered. The man would be remembered forever in his writings.

Longfellow's immense popularity was due to some extent to the era in which he lived. From the beginning of the nineteenth century to the 1880's was a time of turmoil. The people saw Jefferson carving a stable nation out of a fledgling country. They suspected the corruption of John Quincy Adams' ascent to the presidency. They were exposed to a whiff of Jackson's democracy, Van Buren's bureaucracy, and Tyler's demagoguery. It was the time of the Tariff of Abominations, of John C. Calhoun's plea for states' rights, and Jackson's toast to the Union. It was a time when the

slavery issue burst its seams, and the Missouri Compromise, the Kansas-Nebraska Act, the Dred Scott decision, and John Brown's attack on Harper's Ferry convinced the people that there was no chance of appeasing either side. It was the time of the Civil War and the difficult Reconstruction days. People eagerly devoured Longfellow's simple, enjoyable poetry. They appreciated his ability to accept so calmly and unquestioningly th evils and the advantages of his society.

His Minor Works

Longfellow was one of America's greatest narrative poets.[1] His best works are retellings of ancient tales. He wrote with intricate rhyme schemes which read simply. He appreciated the beauty of foreign names. Indeed, something foreign was to be found in much of his writing.

Longfellow was an expert translator. He produced some of the most inspired translations ever made and also some of the worst trash. This discrepancy was due to Longfellow's inability to distinguish good poetry from bad. Although he translated the great Spanish poet Gongora and Dante, more often he turned to mediocre poets in one of the eleven languages he spoke. Tegner, the only Swedish poet Longfellow attempted, was considered Sweden's best poet, but Longfellow insisted on doing his most gushingly sentimental and overly pious writings, over which Longfellow wept, as he himself said, "more than once."[2]

About his own theory of translation, Longfellow, characteristically, left no doubts. In 1833 he wrote, "The great art of translating well lies in the power of rendering literally the words of the foreign author while at the same time we preserve the spirit of the original."[3] His success was caused by his intimate acquaintance with what he called the "embellishments,"[4] of a foreign tongue, his feel for the spirit and melody of the language. In his introduction to a book of translations of the Spanish author Manrique, Longfellow, with one of his elaborate but rather lovely similes, compared the translator to a sculptor who "... when he transfers to the inanimate marble the form and feature of a living being, may be said not only to copy, but to translate."[5]

Although Longfellow loved the literature of Europe, he was essentially an American poet. He believed fervently in an American literature and felt obliged to take some part in creating it. Longfellow's greatest fault was his attempt to create literature on a lofty, sublime plane. His sonnets are almost uniformly poor. He was not intense enough to

create an overpowering mood. On the other hand, his technique was not impeccable enough to produce the perfection needed in a sonnet. He felt uncomfortable when writing about religion or love and the results were stilted and unnatural. His frequent moral tags detract from the simple beauty of the poems and insult the intelligence of the reader. Through an overview of some of Longfellow's better-known and most meaningful pieces, I hope to point out where he was an excellent poet and where he fell to the level of the mediocre.

Voices of the Night was Longfellow's first collection of poems and one of his best. However, the book is most famous for a poem which expresses a Transcendentalist notion in a flowery, obtuse manner. "We can make our lives sublime," Longfellow says. His suggestions for doing so are vague and impractical. He martyrs the human race in the cause of self-sublimation, when the human race has no intention or desire for so martyring itself. The success of the poem must be attributed to the wayward whims of an undiscerning public.

In one of his best collections, Ballads and Other Poems, Longfellow wrote the type of poetry for which his talents were most suited. His simplicity, his sincerity, his power of improvisation all joined in making him a "genuine, folk poet."[6] The ballad form and the ballad subject matter matched his writing abilities perfectly. "The Wreck of the Hesperus" is told by Longfellow with zest and pleasure, and seemingly effortless writing. Of this poem he said, "It did not come into my mind by lines, but by stanzas."[7] It reads like a sailor's chanty:

> Her (the ship's) rattling shrouds, all
> sheathed in ice,
> With the masts went by the board;
> Like a vessel of glass, she stove and
> sank,
> Ho! ho! the breakers roared![8]

In the collection entitled The Seaside and the Fireside,

"The Building of the Ship" is most unusual. The poem, with its political tag, is apparently the only one produced in a political vein. The form and even the idea were in imitation of the German poet Schiller's "Song of the Bell." But Schiller's poem is laden with political stuffiness and cliches,[9] while the image of the building of the ship of state was at that time new and fresh.

"The Building of the Ship" is full of earnest love for the Union, but it is also filled with charming simplicity and vividness. The details in the building of the ship may seem somewhat monotonous, but, like Melville's detailed and accurate account of whaling, they add flavor to the poem.

One reason for the excellence of the poem is that Longfellow is at his best when writing in analogies. The Union, our ship of state, seems capable of weathering any storm, mastering any obstacle. In writing this poem, Longfellow is at his usual disadvantaged. He was never deeply concerned with politics and, although he was devoted to the Union, it was impossible for him to communicate his concern at the inevitable approach of the Civil War. In spite of these drawbacks, it remains a cheerful poem, sure that the Union will endure.

His Longer Works

Although Thomas Wentworth Higginson asserted that the best way to judge a poet is through his short poems,[1] I feel that the kindest way to judge Longfellow is through his epics, his narrative, romantic pieces. I feel it is in these works that he is able to develop ideas which contain loveliness and sometimes pathos.

"Evangeline" is important for many reasons. It is Longfellow's first important poem to deal exclusively with America. Although Hawthorne rejected the plot as uninteresting and sentimental, Longfellow eagerly grasped at the idea. In brief, two young lovers of Acadie are separated by the cruelties of the British. The young girl, Evangeline, spends her life searching for her lover all over the United States. When she finds him, he is on his death-bed, an old man. The shock of the discovery and his subsequent death is so great that she dies also.

At the very outset, Longfellow explains the theme:

> Ye who believe in affection that hopes, and endures, and is patient,
> Ye who believe in the beauty and strength of woman's devotion...[2]

Evangeline symbolizes the patient, passive faithfulness of woman. She decidedly dominates the story, while Gabriel, her lover, is only pictured as the recipient of her affections.

Longfellow is also enchanted by the idea of a life-long search, as well as life-long devotion. Although in actuality, Evangeline wandered only through New England, Longfellow's sweeping imagination carries her down the Ohio and the Mississippi rivers to New Orleans. Saintsbury accuses the poem of historical inaccuracies. The descriptions of the Mississippi countryside are incorrect, he says, the cruelty of the British not documented.[3] However, these objections have little bearing on the story. Longfellow is concerned with the awesome beauty of nature and idealized it and

changed it to suit his purposes. He creates a poem in which the "... prevailing mood is one of tranquillity, mildness, and peace."[4]

Other aspects of the poem led to controversy. Saintsbury concluded his attack on the poem by calling the English hexameter "... a disaster, flaccid, without spring."[5] On the other hand, Dr. Oliver Wendell Holmes, Longfellow's contemporary, felt that the meter created a slow-moving, tranquil sound essential for the mood of "Evangeline."[6]

> The calm and the magical moonlight
> Seemed to inundate her soul with indefinable longings,
> As, through the garden gate, beneath the brown shade of the oak-trees,
> Passed she along the path to the edge of the measureless prairie.
> Silent it lay, with a silvery haze upon it, and fire-flies
> Gleaming and floating away in mingled and infinite numbers.

The weak characterization of which Saintsbury complained merely intensifies, I feel, the dream-like, far-removed quality which permeates the poem.

"The Song of Hiawatha" is to me the loveliest of all Longfellow's writing. True, it has no deep symbolism, the characters are mere etchings, the meter is chant-like. But, in agreement with Saintsbury, Arvin, Higginson, and Holmes, I maintain that these "defects" are not defects at all, but intentional devices used to perpetrate a desired effect.

"Hiawatha" was one of the few successful Indian poems. This success was due to the fascinatingly original idea that Longfellow developed - to incorporate the mystical and primitive tales of the Indians within the plot of the poem. Characteristically, Longfellow avoids any mention of the barbarism of savage Indians and even makes the harshness of nature seem unreal. One of his most lyrical passages is the

starvation of Minnehaha, Hiawatha's Dacotah bride. The euphonious names (Nawadaha, Nakomis, Minnehaha, Shawondassee[8]), the chant-like rhythm, and the engrossing legends all contribute to produce the image of something which Saintsbury called "half-civilization."[9] Certainly these shadowy characters who appear out of our American past had something of civilization which Longfellow rightly thought worth preserving.

Longfellow said his plan was "... to weave the Indians' beautiful traditions into a whole."[10] He continued that he wanted to show the Indian as he actually existed, "... a warrior in war, a savage in revenge, a stoic in endurance, a wolverine in suppleness and cunning, a humanitarian in his kindness, as simple as a child..."[11] Longfellow was inspired by the Finnish legend, the "Kalevala," which had similar meter and a similar idea. Poe went so far as to accuse Longfellow of outright plagiarism,[12] which Longfellow heatedly denied. In reality, the similarity of the legends was a coincidence. All the Hiawatha stories were taken from the research of American historians - Catlin, Heckewelder, and especially Schoolcraft, a historian who had married a Dacotah Indian.

Longfellow's central figure, Hiawatha, is a combination of Manabozho, a god-like figure of the Ojibway Indians, and the Iroquois national hero, likewise named Hiawatha.[13] Longfellow attempts to idealize Hiawatha and portrays only his good points - his teaching his people to plant corn, to write, to live in peace. Hiawatha is created as a Deliverer of the Indians from their internal wars and dissension. Indeed, Longfellow is preoccupied with peace. Hiawatha's principal goal is peace for his people. Gitche Manito, the great god, counsels his people to "... smoke the calumet together/ And as brothers live henceforward."[14]

Although the poem is filled with lyrical sounds and beauteous images, perhaps the best imagery is found at the very end. Hiawatha in his birch canoe is sailing to eternity,

to the home of Gitche Manito, the "Master of Life."[15]

Thus departed Hiawatha,
Hiawatha the Beloved
In the glory of the sunset,
In the purple mists of evening,
To the regions of the home-wind,
Of the Northwest-Wind, Keewaydin,
To the Islands of the Blessed,
To the Kingdom of Ponemah
To the Land of the Hereafter![16]

Many critics consider "Tales of a Wayside Inn" to be the best of Longfellow's works. Certainly it is the one best adapted to his style. The long narratives, most of them taken from musty history books and expanded into lovely legends, give flavor to the miscellaneous gathering at Sudsbury Inn. The seven people, a Poet, a Theologian, a young Student, a Norwegian Musician, a political exile from Sicily, and a patriarchal Spanish Jew, to say nothing of that comfortable American personage, the landlord, are all patterned after people in real life. Yet they reflect characteristics of Longfellow himself as much as any other person. The Student is described as one "To whom all tongues and lands were known/ And yet a lover of his own,"[17] sentiments quite applicable to Longfellow. The Theologian expresses Longfellow's somewhat hazy, very idealistic views on a Universal Religion. The Poet was one, who very much like Longfellow, "Did not find his sleep less sweet,/ For music in some neighboring street."[18]

Longfellow is not concerned with creating characters for the group as much as in preserving forgotten legends. Surprisingly, there is no German among the group, although Longfellow passionately loved German literature. At this point in his life, in his late fifties, he was more concerned with the tales of Italy, of Scandinavia, and of his homeland. Three of the tales are in particular impressive, although all have fine qualities.

The Student's tale, "The Falcon of Ser Federigo," is a story of touching sacrifice. When Longfellow writes of the death of Monna Giovanni's little boy, he is gently compassionate, thinking perhaps of the daughter he once lost. The falcon, who sacrifices his life so that his master may win the love of Monna Giovanni, is portrayed with a "... half-human, half-heraldic character."[19]

Newton Arvin considers "The Saga of King Olaf" the best piece of literature Longfellow ever produced.[20] It is told with more spirit and more vigorous characterization than is usually associated with Longfellow. It almost seems as if something of the spirit of the Viking king who answers Thor's challenge to Christianize Norseland has, for a moment, possessed the milder, kinder Longfellow. The legend brings out a hidden, morbid streak in the poet, for he relates with zest the scene in which King Olaf forces an adder into the mouth of the heretic Raud.

> Sharp his tooth was as an arrow,
> As he gnawed through bone and marrow.
> But without a groan or shudder
> Raud the Strong blaspheming died.[21]

This gruesome stanza is remarkable for Longfellow, who in general glosses over violence and bloodshed.

Olaf himself is portrayed with unaccustomed vigor and barbarism. He Christianizes not through love, but through violence. His entire life revolves around force. He compels Gudrun, the daughter of a heretic he killed, to become his wife. He exiles the haughty priest, Thangbrand, to Iceland to bring about its Christianization. He manages to antagonize all the powerful men of the North, who in the end bring about his dramatic death. Throughout the poem, Olaf, a king, maintains a level of savageness which Hiawatha, an Indian, never attains.

Another surprise is the liveliness and humor of "The Monk of Casal-Maggiore." This is a tale of a gluttonous monk, Brother Timothy, who tricks the farmer Gilbert into

believing that he, Brother Timothy, had been transformed into the farmer's ass for his sins. The farmer's real ass has meanwhile been led to the convent by Timothy's accomplice. The farmer is comical in his attempts to recompense Timothy for the harsh treatment he received while an ass. But when the farmer perceives what a glutton Brother Timothy is, he warns him to return to the convent in penance, "... for you run/ Great danger to become an ass again/ Since nonkish flesh and asinine are one;"[22] This poem was accused of anti-clerical tendencies,[23] but anyone perceiving the delightful style of writing and the good-intentioned wit realizes this accusation is unfounded.

Longfellow's most ambitious work was "Christus: A Mystery," dealing with the Christian trinity of Faith, Hope, and Charity. However, for all its grand conception, or perhaps because of it, much of the trilogy is written in a crude, unliterary fashion. "The Divine Tragedy," which deals with the life of Christ, is for the most part a paraphrasing of selections from the Bible, a literary work which Longfellow could not improve upon. The last part, dealing with the persecution of the Quakers and the Salem witch-hunts, has little to do with charity and is treated with such narrow scope that it mocks the tragedy of the actual events. The failings of both these poetic works are due to innate failings in Longfellow's writing. With his vague ideas about a universal religion, he is unprepared to deal with the awe and majesty of the figure of Jesus Christ. With his instinctive clouding over of horrow, as in "Evangeline" and "Hiawatha," the blood-curdling witch-hunts were not suitable material.

Why then did Longfellow choose such topics? Of course, he was never discerning in choosing subject matter. Primarily, however, his translations of Dante's Divine Comedy had spurred him higher than his capabilities could go. Longfellow wrote in his diary: "And now I long to try a loftier strain, the sublimer Song whose broken melodies

have for so many years breathed through my soul in the better hours of life, and which I trust and believe will ere long unite themselves into a symphony not all unworthy the sublime theme... "[24] He not only wished to deal with Faith, Hope, and Charity, but also with the beginnings and growth of Christianity.

The intermediate story, "The Golden Legend," has the advantage of being a touching legend from the German, Hartmann von Aue's "Der Arme Heinrich" ("Poor Henry.")[25] The legend, as told by Longfellow, appears as a quaint tale about a young girl, Elsie, who is willing to sacrifice her life so that the prince of the land, Henry, might be saved. It also deals with maidenly innocence, "... a saintly will to self-sacrifice... "[26] emotions with which Longfellow always identified.

According to Longfellow's plan, this poetic work dealt with Faith. Elsie introduces the theme by stating it directly, a characteristically Longfellowian approach:

> Faith alone can interpret life, and the heart
> that aches and bleeds with the stigma
> Of pain, alone bears the likeness of Christ,
> and can comprehend its dark enigma.[27]

The journey Prince Henry and Elsie take gives Longfellow a chance to paint a mural, very sketchy and faint, of medieval life. The couple witness a Nativity play, an open-air sermon, boisterous monks, and solemn pilgrims. George Saintsbury calls it a "dreamy panorama,"[28] and one of Longfellow's best dramatic poems.

The characters, however, do nothing more than compliment the setting. Henry, who needs to be a powerful and grief-wrought figure to give greatness to the poem, is mild, and indeed feeble. The idea he represents - the wish for death struggling against an evil wish for life at the expense of Elsie's existence - has the potential for unbearable anguish and dilemma, but Longfellow is unable to develop it.

Henry Wadsworth Longfellow was a poet of the sea, as

we found in "The Wreck of the Hesperus" and "The Building of the Ship." He appreciated, in his mild way, the beauty and power enveloped in the life of the sea. He was a poet who, in some magical manner, managed to loved Europe without losing any of his love for his own country. He was a poet who loved self-sacrifice, as he wrote of in "Evangeline" and "The Golden Legend," but who in general shied away from the morbid and ugly. He was a romantic poet who delighted in ancient stories handed down from the farthest reaches of time, but a didactic poet who often spoiled them by adding moral tags. He felt obliged to underline his conclusions and never left room for the reader's imaginings.

Longfellow as a human being felt very deeply, but could not express the depth of his emotions in words. His anti-slavery poems are insipid, but they were inspired by a sincere emotion. Poems written on the deaths of dear friends, Hawthorne and Charles Sumner, sometimes evoke a sympathetic grief, but it is always far-removed, covered by a veneer of nostalgia. These defects, balanced in part by the pleasure and delight many of Longfellow's poems produce, lead one to agree that Longfellow was "... a lesser but not a little writer, a minor poet but not a poetaster."[29]

Book Report # 2

L. Freedman
English Lit 6
March 18, 1965

Butler, Samuel The Way of All Flesh 1903
Oxford University Press London

From the day of his birth, Ernest Pontifex is doomed to become part of a relentless society which will mold him as it sees fit. Even his name is selected to conform with society, his parents believing that "... the possession of such a name might have a permanent effect upon the boy's character." Three aspects of society, church, education, and family, play a role in the almost criminal assault on the mind of a young child. The church indoctrinates the child so he cannot evaluate life for himself; but must accept the conclusions of others. Schools and homes continue this stifling of individuality, until the child loses any identity he may have had.

Ernest symbolizes the children of middle-class, nineteenth century England - children stripped of the right to be themselves. Butler paints him with kindness and tenderness, and at the same time with uncontrollable loathing. Indeed, it is Samuel Butler who has the strongest reaction to the character he has created. Perhaps this is only natural, because in Ernest, ~~Butler~~ he sees himself - a child not permitted to become an individual. Butler remembers a terrifying childhood in which "The first signs of self-will were carefully looked for, and plucked up by the roots at once before they had time to grow."

In knowing the character of Ernest, ~~you~~ one inevitably becomes acquainted with Butler himself, who cannot help analysing and probing Ernest, finding out where he went wrong. It is impossible for him to be objective in dealing with Ernest. He at once scorns him, mocks him, pities him, loves him. Butler sees the warping and twisting of a creative mind by the mores of his society and the knowledge that it, his own mind so maltreated has made him resentful and bitter. He concludes that there is "... no inherent love of family," and that it is obsolete.

As a child, Ernest ~~was~~ is taught he must love his parents because they represented the acme of perfection. When he grows up, Ernest realizes he hated his parents and he only thought he loved them because he was told to do this. Similar instances, a constant, dedicated attempt on the part of his society to make Ernest a cog in an unthinking machine. Whenever he is allowed some freedom, he passionately grasps an idea, such as religion or marriage, only to reject when it fails to fulfill his expectations. This constant process of disillusionment culminates in a complete denial of his society.

Butler has told the tragic history of a child who has been permanently injured

because his society did not wish him to become a man, but rather a conforming member of his world. Yet Butler is not condemning religion so much as the system which perpetuates its rituals and ignores its significance. He is not condemning family life, but a pretense of family life, which instead of providing love and security feels its only duty is to "... nip peremptorily in the bud the first faint symptoms of want of faith just as it destroyed all signs of self-will." Butler is not condemning education. Instead, he condemns men whose "... paid profession it was to make the worse appear the better reason in the eyes of those who were too young and inexperienced to find them out." Butler is not even condemning society, although he may think he is. He is accusing and convicting only the extraneous vestments of society which ~~are only function is to~~ obstruct the freedom of being an individual. ~~He does this through the character of Ernest, who becomes creative talents and his warm natures have become are twisted by a society which demands conformity. Ernest becomes an example of the evils that of that mothers, God, and country can perpetrate.~~

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To Freedman
English Lit, 6
April 9, 1965

Book Report
The Tenant of Wildfell Hall Anne Brontë
London Allan Wingate 1949

The Tenant of Wildfell Hall is typical of works produced by the Brontë family in that it depends a great deal on the setting to sustain the mood. As in Wuthering Heights and Jane Eyre, the action takes place largely at an isolated manor in England. This provides both vivid imagery and an opportunity for the characters to develop without the restrictions of society.

Anne Brontë is deeply concerned ~~by~~ ~~English~~ with the injustices women of the nineteenth century suffer. She feels that women are pressed into hopeless marriages and are condemned to live under the tyranny of their brutish husbands. Their spirits are crushed, their creativity never allowed an outlet. They are permitted few joys, but are demanded to make constant sacrifices.

However, unlike other authors, Miss Bronte does not feel that this deplorable situation is due entirely to an error of society. She concludes that a large part of the unhappiness of family life ~~is~~ results from a brutish quality inherent in the character of males. In order to illustrate this, she places a married couple, the Huntingdons,

in Grassdale, a forsaken mansion whose only neighbors are the wind and the heath. ~~There~~, removed from most of the influences of society, the characters of both husband and wife are allowed to develop freely.

In order to further her crusade for the equality of womankind, Miss Brontë makes the mistake of painting her characters in black and white. The loneliness of Grassdale brings out all of Mrs. Huntingdon's finer points. She becomes fervently religious and takes up the ~~religious and~~ moral training of her son with avidity. She is unable to love her husband, but she finds consolation in acquiring a profession, painting. In short, ~~the~~ lack of the supports which society provides for its members only serves to exalt Mrs. Huntingdon's moral rectitude and determination of mind.

On the other hand, Mr. Huntingdon is incapable of coping with what he terms the "dreary isolation" of Grassdale. He, a typical male, can never appreciate the song of the wind and the ~~rustling of the~~ undulating heather. He resorts to foul language, temper tantrums, and continued over-indulgence. He cannot function effectively without the gaiety of his

companions or the solace of a tavern.

Ultimately, it is Grassdale which provides everyone with his just desserts. There Mr. Huntingdon dies, frightened and friendless, except for the unflagging attentions of his wife. It almost seems he is being punished for his inability to exist as a whole man. But Mrs. Huntingdon, who has piously borne all her many, many trials, reaps sufficient rewards in the end. Grassdale becomes her main source of income and a pleasant playground for her child.

The Tenant of Wildfell Hall fails as a book because Miss Bronte is unable to create the passionate characters such a story demands. It unintentionally evokes pity for Mr. Huntingdon, who, Miss Bronte judged, enjoyed the worldly things of life too much. The complacent piety of Mrs. Huntingdon is unbelievable. Because of the remoteness of all influences of society; in order to attain success, this book needed powerful characterization, characterization of which Miss Bronte is not capable. In trying to ascertain the true relationship which should exist between man and woman, Miss Bronte only achieves a distortion of the truth she values so highly.

L. Freedman
English Lit, 6
May 28, 1965

A/A

The Poetry of Blake

William Blake could be considered the most brilliant man of letters England has ever known. Certainly he was the most original. Blake put a passion in his writings, possibly genius, probably madness, which makes them come alive with an uncontrollable, irrepressible burst of ~~feeling~~ glory.

With the exception of his early poetry, Blake was a nonconformist. He is generally classified as a mystic, as a man who felt that knowledge of the spiritual came from intuition or insight. Yet Blake is not a true Romantic. He makes no effort to follow a rigid pattern set by a certain school of literature. Instead, he writes ~~in order~~ to asking questions about life and God, making no attempt to restrict himself to topics assigned to a certain group of authors.

"Little Lamb, Who Made Thee?" is a poem truly romantic in its character. It uses simple, child-like language, never referring to the Greek or Latin classics. His subject is a product of nature and represents nature in its purest form. Blake idealizes the virtue of child-like purity, another sign of romantic writing. ~~of goodness, saying that everything good and pure is represented by the lamb.~~

However, in another selection, Blake intellectualizes love as a true Romantic could never do. He neatly and compactly divides love into two categories, presents arguments for each side, and allows the reader to determine for himself the true definition of love.

"Tiger, Tiger, Burning Bright" represents Blake at his most original and thoughtful level. The poem, in dealing with the elemental savagery of the tiger, expresses man's primitive fear of nature. It is not the primitivism of the Romantics, who gloried in the simplicity of the wild and untamed, but of an individual translating man's most ancient dread into words.

"Tiger, Tiger," while in no sense analytical, explores a high plane of intellectualism, an area from which Romantics shied away. It asks the source of evil, yet provides no answer. Blake's pondering of the nature and reason for evil shows him to be a true mystic. The gothic, morbid atmosphere of the poem ~~is perturbing, and also~~ identifies Blake as a lover of the mysterious. ~~and beautiful.~~

Jo Freedman
English Lit, 6
May 28, 1965

Blake, the most unique and original writer of his time, perhaps had an insight which other mortals lack. The strange, yet beautiful thoughts he conjures up at times seem unlike the thoughts of any other human being. He takes pleasure in exploring the farthest reaches of the mind, using simple, almost ingenuous language. He presents us with a mystical, distorted view of life, yet most certainly it is a view we can never forget. His poetry is sometimes mad, but always brilliant. His consistently individualistic approach to life has made him a great poet.

(wait until Y.M. gives it back!)

21

The heresies notwithstanding Jo - this is an excellent defense of a point!

Jo Freedman
European History
Period 3
October 18, 1965

The Medieval Church

Good choice of words

Point of view

The Catholic Church was by far the most pervasive and influential factor in shaping the Middle Ages. Yet it cannot be regarded as a civilizing influence. A civilization consists of the advancement of a culture or, more specifically, the relative progress made in the fields of education, literature, art, philosophy, and statecraft. After the dissolution of the Roman Empire, the Church became the most powerful force on the world scene. However, instead of recreating "the glory that was Greece and the grandeur that was Rome," the Catholic Church played on the ignorance and superstition of the people in order to invest itself with almost unlimited power. During the Middle Ages the Church spread its influence throughout the Western world, subjugating every aspect of life to its will. Possessing relatively unquestioned power, the Church had the opportunity to develop a worthy civilization. It failed to do so. The primary reason for this failure was the Church's inability to tolerate fresh ideas, its lack of appreciation for the genius of any creativity not directed toward the glorification of the Church, its limited interpretation of life. In short, the Church's self-centered preoccupation made it impossible for it to become a civilizing factor of the Middle Ages.

Read

excellent

The Church generally receives credit for preserving the learning of previous civilizations and is therefore considered a civilizing influence. This assumption is fallacious for two reasons. First, much of the creative, imaginative philosophy of the Greeks was banned as heretical. Secondly, merely preserving contemporary learning does not lead to an advancement of culture and is not civilizing. A static society does not progress. And early medieval Europe was characterized by "a fondness for compilation rather than for original achievement." The Church's main impediment in attempting to advance learning was that the clergy could not

reconcile reason, the basis of all knowledge, with faith, the foundation of the Church. The value of monastic education was slight. Science was completely neglected. Historical works of the time, such as Orosius' Seven Books against the Pagans, were so inaccurate as to become no more than literary tirades against the wickedness of nonbelievers. Of course, the masses received no education. Those who were permitted to enter a monastic school were inevitably directed toward an ecclesiastical career. It was not until the introduction of the university during the twelfth century that learning could be weaned away from the Church.

During the Middle Ages, literature, as well as education, declined to such a degree that Pope Gregory felt it profane to "fetter the Heavenly Oracle" with the intracacies of grammar. Later, as the literature moved away from the influence of the Church, its quality steadily improved. The pagan lyrics of the Goliardi, the disrespect shown for religious beliefs in Aucassin and Nicolette are both rejections of the encroachment of the Church into literature. Even Chaucer's Canterbury Tales emphasizes the corruption and decay of the ecclesiastical hierarchy. touch

The Church was also regarded as the center of artistic and musical development. This concept is true, as far as it goes. However, a cursory comparison of the lithe bodies of Greek sculpture, pregnant with movement, and the gilt-encrusted, stiff, solemn figures of Fra Angelico, heavily draped in clandestine robes is partial proof of the decline in art. Even when the quality of art improved, it was always subject to the control of the Church, which placed strict limitations on the freedom of style and expression. Greek art had evolved into an asthetic pleasure to be experienced, but early Christian artists still emphasized the didactic, moralizing technique in their painting. The erection of the magnificent Romanesque, and later Gothic, cathedrals was admittedly a feat of engineering skill as well as a tribute to otherworldliness. The massive structures and elaborate ornamentation of Romanesque cathedrals, such as the Worms Cathedral of the eleventh century, and the pureness of the

This is due in part to prohibition against nudes

Gothic Chartres Cathedral, characterized by its flying buttresses and vast expanses of window, will always exist as triumphs of human creativity. However, these religious structures of such impressive beauty could only be created at the expense of the townspeople who, though surrounded by the opulence of their cathedrals, often starved in miserable, unsanitary dwellings. That the people considered the cathedrals to be part of them and well worth the suffering is not evidence of a selfless civilization, but only of the careful indoctrination perpetrated by the Church.

The most valid argument the Church possesses in favor of its civilizing influence is its role in the development of music. The advances made in music during the Middle Ages adequately illustrate progress in a culture. The music was dominated by the Church, as was every other cultural aspect of medieval life, but in this case the result was relatively productive. Beginning with the Gregorian chant, a single melody sung in Latin and kept melodically pure by severe restrictions imposed by the Church, music developed into the polyphony with which we are now familiar. Polyphony was an entirely new innovation, one which had never occurred to the Greeks. It influenced hymns, motets, and the singing of the Mass. Ultimately, it even affected secular music.

We must also examine Church philosophy. The doctrines of the Church were partly responsible for the creation of the Holy Roman Empire, affected the system of feudalism, and determined the course trade was to take until the development of capitalism in Italy, the Netherlands, and the German states. For instance, the Church refused to recognize the practice of lay investiture. Henry IV of Germany opposed the Pope's orders forbidding lay investiture and was promptly excommunicated. The strength of Pope Gregory VII is illustrated by the fact that Henry traveled across the Alps to beg the Pope's forgiveness. Another example of the persuasiveness of Church doctrine is the effectiveness with which St. Thomas Aquinas determined the economic policy of western Europe. Guilds were created on the principle that there was a "just and fair price" and to go against it would be acting contrary

to divine will. Aquinas, a spokesman of the Church, was able to define law, usury, theft, the proper form of government and expect his definitions to be accepted. The craft guilds were so severely regulated by Church doctrine that free enterprise was completely stifled. The systematic persecution of the heretical sects of Waldensians and Albigensians leaves little doubt that the Catholic Church enforced its doctrines ruthlessly.

Every trend in the Church necessarily affected the development of medieval culture. During the early Middle Ages, the popularity of asceticism led to "a religious mania characterized by morbid excesses." The hysteria of this early Christianity had few cultural by-products. Later it subsided into the monastic orders of St. Basil and St. Benedict, which preserved some of the skills developed by the Greeks and Romans such as farming, soil improvement, and construction. The most detrimental trend of the Church was ~~the~~ its rejection of rationalism. This had far-reaching repercussions and affected the development of Western society for centuries. As Tertullian, an eary Christian philosopher believed, "... the more a tenet of the faith contradicted reason the greater was the merit in accepting it." The theory of predestination developed by St. Augustine and the doctrine of transubstantiation promulgated by the Fourth Lateran Council were also not marks of a civilized culture.

One last area of consideration must be the Church's role in medieval politics. Machiavelli suggests the great power of the papacy when he states that ecclesiastical monarchies may be maintained without ability or fortune - they are sustained merely by religious custom, upheld by the will of God. Although the power of the Church fluctuated, with its high point during the eleventh century, it always wielded considerable power. The establishment of the Holy Roman Empire with the crowning of Charlemagne in 800 A.D. set forth the concept of the spiritual power of the popes supreme and the material power of the kings subordinate to it. The Unam Sanctum of Pope Boniface clearly expressed the Church's ambition to create "the temporal

this is of course argumentative at best

authority subject to the spiritual."

The Church, owning thirty-three per cent of the land, was an institution well-suited to feudalism. It used precariums in renting the land and developed the system of beneficium, or the right to use land in return for rent or services. In this way the Church became rich from the sweat of its serfs and enlarged its army through pledges of soldiers from its many vassals.

One other illustration of the influence the Church possessed over political affairs is the advent of the Crusade movement. An appeal from the Byzantine emperor to Pope Urban II to save Christendom from the Seljuk Turks resulted in a series of imperialistic conquests which lasted from 1096 till the thirteenth century. Unfortunately, the Crusades cannot be considered a civilizing influence either. They served as an excuse to plunder the rich Byzantine Empire and focused religious fanaticism against the Jews. Although originally their moral purpose was undoubtedly high, they rapidly degenerated into badly organized forays of ignorant, gullible, inexperienced volunteers who contributed little to the development of European civilization.

The Catholic Church, as the most highly centralized institution until the rise of national monarchies in France and England, exercised a great deal of control over the life and development of medieval society. Its influence could possibly be interpreted as civilizing as it was the only institution influential enough to have any effect on the society, but even a brief examination of its doctrines and attitudes leads one to conclude that it was not actually a civilizing force. Its narrow, limited interpretation of the world stifled individual creativity. For example, the Pauline Doctrine, which openly claimed that women were a lesser creation than men, could not easily be accepted by the twentieth century as a civilizing influence. The creation of a Church court to try clergymen separately from laymen and the subsequent martyrdom of Thomas a Becket to the cause of Church supremacy does not suggest the tolerant atmosphere in which true progress is made. The Church was too involved with furthering its own power to successfully become a civilizing factor of the Middle Ages.

This is an excellent insight.

Jo Freedman
AP English
Period 2
October 13, 1965

14

The Return of the Native

Clym Yeobright embodies the conflict of the book. He resolves to abandon worldly goods and bring education to the rustic furze-cutters of Egdon Heath. Yet at the same time he is hopelessly ensnared by his passionate desire for Eustacia Vye, the bewitching, mysterious beauty who pines for the luxury and adventure of Paris. Clym cannot reconcile his conflicting emotions. Hardy himself gives the reader no clear indication as to which goal he considers to be the "right" one. The furze-cutters have little yearning for knowledge. Indeed, they would prefer Clym to occupy himself ~~in th~~ more gentlemanly pursuits. And Eustacia, although certainly her romantic cravings are a flaw in her character, is not a wicked, immoral woman. Her tragedy, according to the author, is that she unwittingly lures men to evil but can never experience gratification ~~fr~~ from their sinning.

To crystallize the conflict for the reader, Hardy personifies each aspect of the ambivalence Clym feels. Eustacia becomes the desire for worldly wealth and physical pleasure which Clym tries vainly to deny. Diggory Venn, a reddleman, represents Clym's efforts to achieve an altruistic goal. Yet humanity shuns Diggory in fear and superstition because of his Mephistophelian profession. From this we must infer that Hardy considers such selfless perfection beyond the realm of human understanding.

Because the need to aspire to worthy goals

Jo Freedman
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Brief 2
October 13, 1965

and the instinctive longing for material pleasures are integral parts of human nature, Hardy cannot resolve the conflict satisfactorily. Eustacia, unable to realize her dreams, commits suicide. Diggory receives no compensation for his selflessness except marriage. Clym, possessing the qualities of both Eustacia and Venn, also finds no true solution to his inner struggle. He regards himself as a blight on society. His educational project never materializes. Instead, he takes up the life of an itinerant preacher, discussing "opinions and actions common to all good men." However, Hardy does not give the impression that his hero is fulfilled by this his new vocation. Clym still believes himself accursed, made miserable by the burden of life.

The significance of this ineffectual resolution is unmistakable. Hardy is convinced that, conflicting spiritual and material ~~qualities~~ desires are inseparable parts of man's character. In trying to eliminate either ~~quality~~, man will only destroy himself. Clym symbolizes all those who are unhappily aware of their humaness and labor unsuccessfully to overcome it. As Hardy observes, their idealistic motives are rarely appreciated and less often understood. ~~Therefore, it is futile for man to attempt to live by the arbitrary morality of right and wrong because it has been determined by the subjectivity of the human mind.~~ As the reader discovers, Clym's noble aims lead to his ruin as much as his carnal desires. There can

Her notion needs to be stated in strong, clear terms

is thought is not quite in the context of the preceding

Jo Freedman
AP English
Period 2
October 13, 1965

exist no absolute standard of good and evil and it is folly for man to seek one. Men are condemned to remain human creatures. They must reconcile themselves to any imperfectabilities in their natures. The attempt to be anything other than human, the refusal to accept human failings must necessarily result in eventual disillusionment and defeat.

Book Report 2
The Return of the Native
Thomas Hardy

fo freedman
AP English
Period 2
October 13, 1965

46

Jo Freedman
Govt., Period 1
November 11, 1965

The Abolishment of the Electoral College

The electoral college is something of an anachronism. Even the Senators and Congressmen who vote against its abolishment admit its drawbacks and inefficiency. They admit that the system disenfranchises certain voters. They admit that it presents the possibility of a minority president. They admit that it favors the smaller states at the expense of the larger ones. But they are unwilling to abolish or even reform the college because of selfish motives or the conviction that any reform will only be worse. What follows is a discussion of the history of the electoral college, a statement of the specific problem, my own proposal to abolish the system, and arguments against my proposal.

The History of the Electoral College

The Constitutional Convention of 1787 found that its most difficult problem was that of determining the method to be used to elect the President of the United States. Lucius Wilmerding, Jr. quotes James Wilson as complaining, "The subject has greatly divided this House... It is in truth the most difficult of all on which we have to decide." Many plans were presented before the assembly. Edmund Randolph of Virginia proposed that the national executive consist of a number of person elected by the national legislature. Charles Pinckney objected to Randolph's idea and suggested a single individual for the office. James Wilson wanted the chief executive to be elected by the people so as to be as independent as possible from the states. Elbridge Gerry approved theoretically of election by the people, but felt that the best way to accomplish this was through an elite class of Electors, chosen in each state by the people. His proposal was defeated 8 - 2. The Convention decided on a President chosen by the national legislature. James Madison violently opposed this, arguing that if a

separation of powers would be effective only so long as the branches maintained some independance of each other. Finally, in August, a Grand Committee of 11 was appointed to deal with the problem of presidential election. Their solution is what we now know as the electoral college system: a president elected to a term of four years by electors equal to the whole number of Senators and Representatives of each state. The president would be elected by a majority of their votes. In the event that no candidate received a majority, the election would go to the House of Representatives, where each state would be allowed only one vote. This recommendation was ratified by the Constitutional Convention, whose members were thoroughly satisfied that they had provided the best system possible for the election of President of the United States.

It is obvious that the founding fathers didn't distrust the ability of the people to efficiently elect a national executive as they were afraid a true result of their voting would not be obtained from direct election. But they had not taken into consideration the rise of political parties, which seriously changed the purpose of the electors. Instead of acting as independent agents in the manner in which the delegates to the Constitutional Convention had envisioned, they became mere messengers for powerful party organizations. In the election of 1796 between John Adams and Thomas Jefferson, party feeling ran so high that electors were pledged to candidates. This practice became almost mandatory in ensuing elections. The election of 1800, which almost elected Burr to the presidency, illustrated another defect of the electoral college, one remedied, however, by the passage of the twelfth amendment to the U.S. Constitution, providing for the separate election of President and Vice-President.In 1824, Andrew Jackson lost the presidential election although he had an overwhelming majority of popular votes. Similar elections occurred in 1876 and 1888 when Hayes and Harrison were respectively elevated to the office of president without winning the popular vote.

The failures of the electoral college to provide a satisfactory election of president has led to several proposals

for reforming the college. They date back as early as 1823, when Senator Thomas Hart Benton proposed the complete elimination of the college. Other less radical ideas have been suggested, notably the proportional vote, the district system, and abolishment of the office of elector.

The district system is aimed primarily at eliminating the unit-rule, or, as stated by Law and Contemporary Problems, "when all electoral votes are given to the candidate with a plurality of popular votes." Its most prominent supporter is Senator Karl Mundt. The system would divide the state up into districts, possibly using the boundaries of present congressional districts, with each district having one vote. Two electors at-large would also be chosen on a statewide basis. The district system has many weak points, however, especially the fact that it lays itself open to political gerrymandering and other abuses. It also widens the disparity per voter, introducing a new inequality in voting weight in favor the the citizens of smaller states. There is no true equality if one set of three electors is chosen by 100,000 voters while another set of three electors is chosen by 1,000,000 voters.

The abolishment of the office of elector is the least extreme measure. It would eliminate the danger of the independent, or unpledged elector, who theoretically has the power to swing an election in favor of a minority candidate. However, it does not really come to the crux of the problem, for any amendment abolishing the elector must include some means for translating the popular vote pluralities into electoral votes. In other words, the country is still left with the cumbersome electoral vote system.

By far the most popular method proposed is known as the Lodge-Gosset plan, which advocates the proportional system. The Twenty-third Amendment gave the District of Columbia three electoral votes. There are now a total of 538 electoral votes in the college, and a candidate needs 270 to be elected. This can be accomplished although the candidate does not really have public support. The Lodge-Gosset plan is an attempt to destroy the general-ticket or unit-rule system, and provide for a more proportionate

distribution of electoral votes. Qualified voters vote directly for president, then the exact portion of each state's electoral vote is alloted to the candidates in accordance with their popular votes. The candidate with the highest number of electoral votes wins. Thus electors are eliminated while the state is retained as the only division, whereas in Mundt's proposal, over 400 new districts would be created. The electoral votes of a large state would still be sought as a unit because instead of dividing the votes into little districts, the state would still exist as the unit of voting. However, this system too, although it has come nearest to becoming an actuality, is also plagued by serious defects. The fact that only 40 percent of the electoral vote would be needed to elect the president might encourage splinter parties, thus endangering the two-party system so vital to democracy. There would be an increased tendency for elections to end up in the House of Representatives. In those instances, a small group of men would determine the president. The plan would not insure a majority president; as President Taft once pointed out, the Lodge-Gosset system would have elected Bryan in 1900. Also, the voting power of a state could be seriously impaired. For example, a state divided 13 Republicans to 12 Democrats would have the weight of only one electoral vote in the college. The plan would also increase the power of Southern Dixiecrats at the expense of northern liberals and ethnic or racial minorities.

The electoral college had existed for little more than forty years before an attempt was made to abolish it. Since then, men have made unflagging attempts to either reform or eliminate the electoral college system. Why has it aroused such animosity? Why is it considered, as James C. Kirby puts it, "a jerry rigged improvisation," a political compromise which passed the buck to the states? Let us now examine the specific problems of the electoral college.

Specific Problems of the Electoral College

The average person has little idea that when he casts his vote, he is only voting for a group of electors and that the national legislature can determine the outcome of the

election. This ignorance explains to a great degree the apathy with which the general public regards the electoral col lege. Certainly it is true that during an election, people are incensed by its injustices, but after victory or defeat the commotion always subsides, leaving the system as inefficient as ever.

The electoral system is unfair, according to Estes Kefauver, because: 1) it can award all the electoral votes to one who receives a bare plurality 2) it disenfranchises a portion of voters by making their votes meaningless. For instance, Democrats in a heavily Republican state will often not bother voting, knowing that their vote means less than nothing. 3) The electoral college runs the risk of electing a minority president. 4) It inflates the interests of some groups, such as urban pressure organizations, at the expense of others. Other objections to the system are that small states have as much power as large ones because their votes become one indivisible bloc. Another drawback is that the census which determines the number of Congressmen per state, and consequently influences the number of electors each state is to have, includes all people. Census takers record the number of men, women, and children; the number of brown men, red men, white men, yellow men; the total number of Indians, Socialists, Communists, idiots, criminals. In short, the census makes no discrimination between voters and non-voters, so that in reality the number of electors awarded a state is not an accurate representation of the voting strength of that particular state. Another drawback of the census is that it is taken only once in every ten years, so that elections which fall immediately preceding a census report are determined by electors who do not really represent the people of their state. One other evil of the electoral college is that the electoral votes for the college remain the same whether the turn-out is light or heavy. Thus it discourages a large number of people from voting.

A discussion of the electoral college would not be complete without some mention of the role of the electors. Presidential electors are not federal officers. Neither, according to the Green decision, are they state officers.

They have no tenure in office and exercise no sovereign functions of government. They are appointed by their state legislatures merely to vote for the national executive. After the election, their job is finished. The U.S. Constitution allows that "... Each State shall appoint, in such manner as the Legislature thereof may direct, a Number of Electors... " but reserves the power to "... determine the time of choosing the electors and the day on which they shall give their votes, which day shall be the same throughout the United States." The power of the state legislatures in determining the electors is also limited by certain provisions in the U.S. Constitution. The equal protection clause of the fourteenth amendment prohibits the legislatures from discriminating in their choice of electors. The fifteenth and nineteenth amendments also restrict the freedom of the legislatures.

An important issue in discussing the electoral college is the independence of electors. Although the founding fathers intended them to exercise their own judgment, voters today have no wish for their electors to act independently. Only four states have unpledged electors. These are states such as Louisiana that use their uncommitted electors to attempt to prevent the presidential candidates of majority parties from gaining the necessary electoral votes and to bargain for concessions from the major parties in exchange for their electoral votes. Unpledged electors also have the power to throw their votes away on a third party candidate, sending the election to the House, where the Southern states would be just as powerful as more populous states. 32 states use a short ballot where the electors' names are not shown, implying that voting for the presidential candidate is the same as assuring the vote of the electors. However, according to court cases, the electors are constitutionally and legally free to vote for whomever they please, no matter what penalties their party organization will impose on them. The independence of the elector was dramatically illustrated in 1960 when Henry D. Irvin, an Oklahoma Republican elector, cast his vote for Harry Byrd, a Southern conservative who was not even a candidate. His vote was part of a movement

to deprive John Kennedy from receiving a majority of electoral votes. Because the public vote occurs in November, while electors do not cast their votes until December, they are provided with an opportunity to have a preview glimpse of the outcome of the election. They then have the ability to alter this outcome, as Henry Irvin attempted. The fact that most electors honor the wishes of the voters of their states does not detract from this great evil in the electoral college.

Having discussed the drawbacks of the electoral college system, it is apparent that the only solution is a total abolishment of the college. Although this also is accompanied by many problems, it is nevertheless a workable solution.

The Abolishment of the Electoral College

The abolishment of the electoral college would take the form of an amendment to the Constitution. Therefore it would be passed at the national level. Although in 1957, the Lehman amendment providing for the abolishment of the college was soundly defeated in the Senate 66-17, the proposal still has strong support among leading Senators, namely Majority Floor Leader Mike Mansfield from Montana and Senator Margaret Smith, as well as Senator Langer of North Dakota and former Senator Lehman from New York. In place of the electoral college, a national plebiscite, or direct voting of the qualified voters, would be substituted. If no candidate won a majority, a run-off between the top two candidates would be held, the winner receiving a majority of the votes. This would help discourage a flowering of third parties and preserve the two-party system.

A national plebiscite is based on the principle determined in Baker vs. Carr of one man, one vote. It would fix the election of the president on a uniform principle, not susceptible to change by the state legislature, as national voting requirements such as age would need to be established by the national government, to prevent the states from lowering the voting age to acquire a higher numerical portion of voters. A direct election would make a national election of a national office on a nation-wide, instead of

federal basis. It would prevent the large states from consolidating their votes to the disadvantage of the small states. In fact, there could hardly remain the question of small states versus large states, as the states would not be determining the election of the president, but rather the people. And while it is true that the people would be voting for the interests of their state, many small states have similar interests. Thus, the small states would not be placed at a severe disadvantage. A national plebiscite would protect minority rights by insuring that their voice would be heard, while reducing the chance that they might wield power disproportionate to their number. It would make the power of splinter parties more proportional to their membership. It would promote political activity in states normally considered homogeneous or safe. It would inspire sentiments of nationalism, as George Washington advised. It would eliminate the national convention, which is often open to fraud and corruption, and give way to direct party primaries as the method of electing the chief executive. It would eliminate the possibility of a minority president.

The advantages of the national plebiscite are endless. However, the system has several drawbacks, the main one being that it could never get past the Senate. Former Senator Kenneth Keating, who is also in favor of direct election, pointed out that 36 states benefit from the inequalities of the electoral college.

Arguments and Justifications

One argument, an irrefutible argument, is presented by proponents and opponents of the proposal alike. It is impossible to get an amendment of this nature through Congress and even supposing this were accomplished, it is extremely unlikely that 3/4 of the state legislatures would ratify it. A proposal to abolish the electoral college was presented in 1823 by Senator Benton; in 1826, by Senator McManus; in 1950, by Senator Langer; in 1956, by Senator Lehman. Each time it has been defeated by forces working to maintain their own influence. As Wilmerding observes, "The question is one of power, not argument." The smaller

states would never ratify it because it would injure their power. Southern states would oppose it because it shifts power to the Northern, Eastern, and Western states. Politically passive states would object to such an amendment because it would tend to emphasize politically active states.

However, there are other objections which oppose the very nature of the amendment. One objection to a national plebiscite is that it would destroy the federal system. This is not entirely accurate, as the electoral college is but one aspect of the federal system, although admittedly an important one. Since the presidency is a national office, it should be elected and supervised on a national basis. There is really no reason why the states should demand control of presidential elections.

The argument that states would design absurdly easy voting requirements is solved by establishing national voting requirements. Aside from eliminating the possibility of twelve-year-olds voting, this would provide the people with a fairer way of deciding who was qualified to vote by doing away with state discriminatory practices. The threat of the development of a multiparty system can be avoided by having run-off elections which, because a candidate would need a majority to win, would discourage third parties. The objection that a national plebiscite would not take into consideration non-voters is erroneous. If voting standards were equalized, there would be no reason why all responsible, interested citizens could not vote. Only those who stayed home out of apathy or ignorance would not be represented. Defenders of the electoral college argue that the college works on the principle that a locality produces a community of interest, so that non-voters are represented by their neighbors. This reasoning is fallacious. Often Republicans live next door to Democrats. In the South, Negroes live in the same locality as members of the Ku Klux Klan. An Indian, confined on a reservation, is neighbors with the people who put him there. Community of interests does not necessarily exist. Therefore, the argument that non-voters would be

would be represented in this way is invalid. Under a national plebiscite, because of the 1965 Voting Rights Bill and the amendment to the U.S. Constitution to abolish the poll tax, every person would have an equal opportunity to participate in the election of the president.

One last objection to direct election of the president is that it might create a Congress of the opposite party, whereas under the electoral college many Congressmen are elected by hanging onto the candidate's coattails. However, Eisenhower, as late as 1956, struggled under the pressures of a Democratic Congress. The electoral college is no assurance that president and Congress will belong to the same party.

From the arguments and answers presented, it is easy to see that the main objection to a national plebiscite is a selfish one. There is nothing intrinsically wrong with the system, but it would detract from the power of certain pressure groups and sections of the country. It is quite probable that until the force of public opinion becomes overwhelmingly channeled against the electoral college, no Constitutional amendment will ever succeed in changing or abolishing it. It will remain an anachronism to America's political system as long as the people are too apathetic to destroy it. It will remain a danger to the democracy of majority rule until the people take the initiative to eliminate it forever.

"A CONSTITUTIONAL AMENDMENT TO THE
CALIFORNIA STATE CONSTITUTION
REPEALING THE PROPOSITION 14 OF THE
NOVEMBER, 1964 BALLOT."

Jo Freedman
U.S. Govt.
F116 - 1

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"A Constitutional Amendment to the
California State Constitution
Repealing the Proposition 14 of
the November, 1964 Ballot."

General Background

In November of last year, California voters voted two to one for a proposition voiding all state laws against housing discrimination and making it impossible for such laws to be passed ever again on the local, county or state level. Why was proposition 14 successful? Why did the citizens of California choose to incorporate discrimination into their constitution? A brief look at the events preceding November, 1964 may help us to answer this question.

The National Association of Real Estate has, according to Joseph Lewis in the October 22, 1964 edition of The Reporter, been engaged in a nation-wide campaign to wipe out all fair-housing laws. Working through the California Real Estate Association, the Committee for Home Protection, and various other organizations, it raised approximately $2.5 million to campaign in favor of the proposition. The movement to protect private property from "police-state intrusion into the lives of the private individual," as the provisions of the Rumford Fair Housing Act were characterized, grew quickly. Soon it included conservative Republicans, rural Democrats, some low-income city Democrats, Goldwaterites, and the fervent backing of the American Nazi Party. Opposition to proposition 14, however, was still more impressive. Influential civil rights organizations, such as the NAACP, Catholic, Jewish and Protestant church leaders; liberal Democrats, like Governor Brown and Pierre Salinger; northern Republicans; the great labor organization, the A.F.L. - C.I.O.; the League of Women Voters, the California Teachers' Association, the PTA, the

San Francisco Chamber of Commerce, and the California State Bar Association all took firm stands against the discriminatory constitutional amendment. As Stewart Alsop put it in The Saturday Evening Post, October 10, 1964, "They've got everybody on their side except the voters."

Why did this deplorable situation develop? In the first place, supporters of the proposition had a great deal more financial leeway than its opponents, who worked within a measly $750,000 budget. This enabled the California Real Estate Association (CREA) to put out immense volumes of propaganda. This propaganda was so effective that it convinced property owners that their homes and jobs were in danger. The legal language of the proposition was so confusing that America, in November of 1964, pointed out that a poll showed 59.3% of California Negroes supporting the proposition.

The fight for proposition 14 brought out several radical elements in American society. The National Association of Real Estate went so far as to call the Rumford Act "part of the Communist conspiracy," as quoted by the Saturday Review, July 14, 1962. An official from the White Citizens' Council of Jackson, Mississippi set up an office in Los Angeles to support the discriminatory movement, as disclosed by Donovan Bess in October 5, 1964 of The Nation. The people and the news media were misled by the propaganda of these extremists. They were misled to the point of voting in an amendment abolishing the guarantee which we had held in common with 13 other states to secure equal privileges for minority citizens. CREA successfully and skillfully played on the homeowners' doubts that housing legislation such as the Rumford Act endangered their freedom of choice.

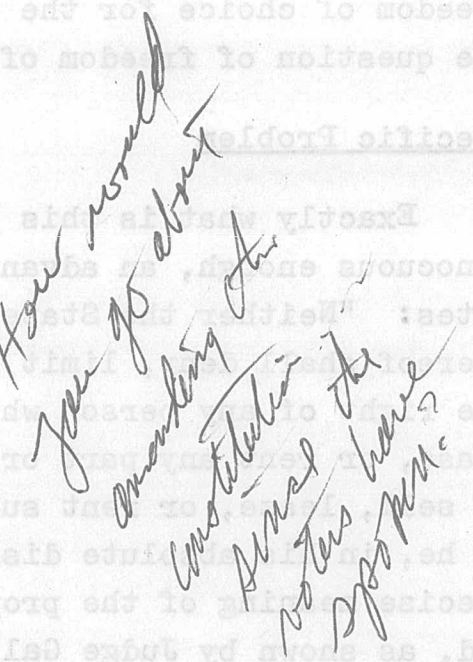
Many attempts to declare the proposition unconstitutional have been started, but so far they have been unsuccessful. One such attempt is the notable case filed by the NAACP against Crawford Miller, who evicted tenants on the grounds that he wanted "to rent said premises to members of the Caucasian race." February 12, 1965 Time reports that Superior Court Judge Gallagher ruled against the NAACP. He maintained that

had he decided in favor of the evicted Negroes, he would have been infringing on Miller's property rights as delineated under the due-process clause of the 14th Amendment of the United States Constitution. Gallagher interpreted the proposition as assuring absolute neutrality in housing and freedom of choice for the landlord. He neglected to consider the question of freedom of choice as regards to the tenant.

Specific Problem

Exactly what is this proposition 14? Its phrasing sounds innocuous enough, an advantage which won it many unsuspecting votes: "Neither the State nor any subdivision or agency thereof shall deny, limit or abridge, directly or indirectly, the right of any person who is willing or desires to sell, lease, or rent any part or all of his real property, to decline to sell, lease, or rent such property to such person or persons as he, in his absolute discretion, chooses." However, the precise meaning of the propostion is open to interpretation, and, as shown by Judge Gallagher's decision, it is designed to nullify fair-housing laws and establishes discrimination as the property-owner's right. It places the emphasis on property, not civil, rights. Its catch-all phrase as quoted by Donovan Bess in the October 5, 1964 Nation, "Extremism in the defense of property is no vice," adequately sums up the fanaticism involved in the proposition.

Bluntly, the proposition gives racial bigots protection from persecution for discrimination. More seriously, it prevents California from ever again passing legislation protecting the housing rights of its minority citizens. The California Committee for Fair Practices called proposition 14, as quoted in the October 30, 1964 Commonwealth, "an extreme measure never tried or suggested before anywhere in the United States, not even the deep South." The FEPC described it as "an open declaration of war upon legitimate housing aspirations of at least 3 million Californians who are of non-white ancestry." Robert Weaver, then head of the Housing and Home Finance Agency, ~~and now advocate of Subscription Television~~, deplored the proposition because it



would "violate HHFA's anti-discriminatory requirements, thereby endangering California's extensive federally assisted housing, urban renewal, and college housing programs." The last point brought up by Weaver is quite significant. Few people realize how seriously California's federal aid will suffer if the state practices discrimination in housing.

Proposal for Legislation

My proposal for a constitutional amendment repealing the proposition 14 constitutional amendment should be passed on the state level because proposition 14 was passed at the state level. I feel it would be difficult to successfully propose such a plan at the national level because of opposition from the Southern states and even such states as California. However, because the drastic problem of housing discrimination is state-wide, legislation to alleviate the problem needs to be enacted in some manner so that it will apply to the entire state. Therefore an amendment to the state constitution is the best way to present this proposal. The U.S. News dated November 13, 1961 mentions that President Kennedy had started a drive to integrate housing through the use of the presidential directive. The Federal Home Loan Bank Board had adopted a policy resolution opposing racial discrimination in mortgage lending. Kennedy's proposals would affect all new homes insured by the FHA (Federal Housing Administration); all new homes with loans guaranteed by the Veterans' Administration; and all federally financed college housing, urban-renewal projects, and housing for the aged. However, theyPresident did not suggest that Congress make discrimination in housing a federal crime because it would require legislation which the Southern bloc could defeat.

If my proposed constitutional amendment were passed, California once again would be permitted to employ anti-discriminatory laws in housing. I would briefly like to discuss the implications of one such law, the Rumford Fair Housing Act, in order to clear up some misconceptions in regard to

to this law.

The Rumford Act of 1963 forbade racial or religious discrimination in the sale or rental of housing with the exception of privately financed, single-family homes and duplexes. This exception includes a large portion of California homes, but most home owners were not made aware of this fact. According to the Rumford Act, no one is "forced" to sell to anyone else, no one is compelled to lower the standards he has set up for sale or rental. Its only requirement is that Californians must give their fellow Californians an opportunity to meet, without restriction, the requirements established. The law is intended to protect property owners from harassment as much as it is to insure equal housing opportunities for all races. Because of the Rumford Act, neighbors cannot blame any one who sells to a non-Caucasian because such an action is legally required.

How did the Rumford Act function before it was put out of commission by proposition 14? Many people were convinced that it allowed them to be smeared, accused, and sued, groundlessly, by any non-white whom they had decided was a truly undesireable tenant. On the contrary, the Rumford Act makes no objection to the eviction of tenants on the grounds of drunkeness, failure to pay rent, or disorderliness. Similarly, there is no need for you to rent or sell your home to anyone if you can prove this person will be a blight on the community. A complaint by an evicted tenant etc., must first establish that discrimination because of race, color, or creed was involved. And before resorting to the due process of law, a commission attempts to resolve the difficulty through conference, persuasion, and conciliation.

In order to make integrated housing successful, the state will need a carefully planned educational campaign. Not only Californians, but Americans in general, need to be convinced that integration is not harmful to the community. They need to be shown that it does not necessarily lower real estate values unless a panic ensues and all the whites sell out. They need to be shown that they can live happily side

by side with other races and religions. Unless the state takes such precautions, California can have the same type of fair housing fiasco as that which took place in Deerfield, Illinois. The Saturday Review in its July 14, 1962 edition, tells the story of this integrated community, sponsored by the Modern Community Developers. Because of ignorance and clever propaganda, strong opposition developed to the idea and scuttled the entire plan.

Opposition and Refutation

Several arguments have been advanced justifying proposition 14. We are already familiar with the position that the proposition neither dictates discrimination nor favoritism, but maintains a neutral position on the issue. We have also discussed the appealing idea of each owner having "absolute discretion" in housing transactions. Donovan Bess refers to the introduction of the "despotic theory" of private ownership. He states that, contrary to the Declaration of Independence, property rights and private ownership have become a basic American principle, not relative to the general welfare, but absolute. From the time of John Locke, people have been concerned with the protection of the individual's property. But no one has ever advocated that the owner's rights regarding his property should supercede the civil rights of his fellow citizens. CREA and its associates disguised their main theme with clever slogans such as "Education, not legislation," "You can't legislate morality," and "Creeping Socialism," but underneath this veneer of zealous patriotism it was apparent that their object was the permission of discriminatory practices in housing.

There is little logic behind the statements of the supporters of proposition 14. The Christian Century of October 28, 1964 quotes Nolan Frizzelle, 1964 president of the California Real Estate Association as saying, "The essence of freedom is the right to discriminate. Discrimination

means free choice. In Socialist countries, they always take away this right in order to complete their takeover." The executive vie-president of the National Association of Real Estate, Eugene P. Consen affirmed that "man without property rights is not a free man." People who equate free choice with discrimination and freedom with property have little grasp of the real situation. It is an obvious distortion to associate socialism with the Rumford Fair Housing Act or to assume that this act deprives men of their property rights.

Other arguments advanced in favor of proposition 14 are equally weak. CREA insists that integrated neighborhoods would harm our social structure. The members of CREA argue that once you own property, it is dangerous for society if you permit it to fall into the hands of people who don't resemble you. CREA also argues that Negroes would depress property values if they moved into a white neighborhood. This statement is undocumented and logically does not make sense. A house on the market may be refused to any person who cannot qualify for the standards established by its owner, provided the standards are not based on race or creed. Therefore, any non-whites moving into a white neighborhood would necessarily have to conform to the economic and intellectual standards of the community. There is no reason to suppose that discrimination would result from their mere presence.

There are many reasons why Californians should object to proposition 14. Unscrupulous realtors take advantage of it. By frightening the members of a "lily-white" neighborhood, they are able to manipulate the housing market, forcing whites to sell at injurious prices because of fear of pressure from the community. This practice only creates new Negro ghettoes out of once prosperous areas.

The effect of proposition 14 on minority groups is difficult to exaggerate. They will have reason to be disillusioned in the state government, unsure that there is any hope for them through the forces of law and order. The

overwhelming vote in favor of the proposition can easily be translated as a complete rejection of minority groups. Every person marking 'yes' on that November ballot opposite the description of proposition 14 was, often unknowingly, saying to all minority peoples: "I don't want you or your families living next to me."

The arguments of proposition 14 supporters were uniform only in their inconsistency. On the one hand, they denounced federal intervention in state affairs. On the other hand, they denounced all attempts to cure local problems through local efforts. This sedentary philosophy, this do-nothing approach to life cannot, and should not, be tolerated in California government. It certainly should not be made a part of our state.

It is essential that California break its segregated patterns in housing. We must realize that property rights are not incompatible with civil rights, but that the former must never supercede the latter. As of now, California has incorporated hate and bigotry into its constitution. Proposition 14 not only nullifies the Rumford Act but also portions of the state Civil Rights Act.

California is a proud state and a great state. The passage of proposition 14 will remain a permanent blight on her record, but it can to some extent be obliterated by repeal of the proposition. The repeal of proposition 14 will insure the rights of minority groups in California, but will not infringe to any large degree on the property rights of homeowners. We must always recognize that human rights should never be subordinated to property rights.

To Freedman
Government, Period 1
10-13-65

Questions: to Mr. ~~Marshall~~ Morgan of the John Birch Society 10/13/65

Q Is the civil rights movement Communist controlled?
A Yes. Braden, Dumbrowsky are acknowledged Communists. King, Farmer have signed checks that ended up in Communists hands. These are respected leaders of the movement.
Q Do civil rights organizations inhibit the true progress of Negroes?
A Yes. They have made the gap wider between Negroes and whites. Most Negroes who join are well-motivated but become Communist dupes. Before, they were satisfied, but now they distrust whites. We must wean them away from these Red organizations. "The Negro is a tool in the hands of the Communists"
Q Are all civil rights organizations controlled to some degree by Communists?
A Yes. All have Communist infiltration, including more moderate groups like the NAACP.
Q What is the goal of the Communists in these organizations and will they be successful?
A Their goal is to set up a Revolution which will result in an African Peoples' Republic established in the South. They will definitely achieve this goal of "conquest of America" unless they can be stopped. It is a Communist state program to take over the South and fill it with Negroes. At the very least, the civil rights groups will cause civil war.
Q What is the future of such groups?
A When they have accomplished their intended purpose, they will dissolve.
Q Please discuss the recent Watts' riot.
A Watts was not a riot, but "a little war," "an insurrection." And it was won by the Negroes. It was dedicated to destroying the police force. The "Reds" claimed credit for the uprising and admittedly opposed the police.

A

Jo Freedman
Eur. History
Period 3
November 1, 1965

Examination

Excellent answer
A+

The early Middle Ages (400-800 A.D.) was a relatively simple and primitive society. The invasion of Germanic and Asiatic barbarians had left the land devastated, the Roman Empire crumbling, the people immersed in a swamp of ignorance. During the Carolingian Renaissance, notably under Charlemagne, there occurred a certain increase in organization and a flowering of learning. Charlemagne, in a series of 54 wars, increased his holdings greatly. In establishing a palace school, he gathered the great minds of early medievalism about him. His missi dominici brought the vast kingdom together and, through their power of granting benefices and immunities, led the way to the establishment of feudalism.

Feudalism was a highly complex system of interdependencies. It was a decentralized system in which local barons cooperated with the people of the area under an arrangement of enfiefment. The relations which sprang up between vassals and liege lords, vassals and other vassals, barons and their serfs, serfs and the lowly cotters were extremely involved. In exchange for a piece of land, a vassal owed certain military obligations to his lord and also certain economic duties. Most burdensome was the complicated system of taxation imposed on serfs: the capitatio, or head tax; tens, a land rent tax; inheritance tax, in order to maintain the right of inheriting the land; merchete, a tax so that widows or daughters might marry; and a tax so that the serf could utilize his lord's machinery.

The Church is another example of a carefully regulated, structured organization. Jesus had made no preparations for church

organization, believing the world to be on the brink of extinction, but later Christians, especially Paul, developed an ecclesiastical hierarchy. The elaborate rituals, inherited from Mithraism, included baptism. Later the Church fathers created the sacraments. The ceremony of the Eucharist included the idea of transubstantiation and provided the clergy with great power.

The craft guilds which developed during the eleventh through thirteenth centuries were highly organized institutions. Their rules and regulations, as set down by the Church's economic philosophies, were involved. The guilds organized much of the life during the Middle Ages and became not only centers of trade and ~~m~~manufacture, but also social and religious centers. According to Aquinas' theories, guilds prohibited undercutting a competitor, working past a designated hour, accumulating too much wealth. Economists of the Middle Ages believed every article had a fair and just price and that no man was entitled to more than his neighbor. The guilds based their laws on this assumption and it was not until the development of the Merchants of the Staple (13th cent.) and the Hanseatic League (14th cent.) that the idea of capitalism took hold.

2. St. Thomas Aquinas' approach to the question of sin, specifically the sins of usury, robbery, and theft, may be considered ~~the~~ traditional viewpoints. The Church had always condemned usury. This is one reason why medieval guilds were so strictly regulated. Merchants could not amass wealth beyond

their immediate needs. The knowledge that usury was a mortal sin prevented the now wide-spread practice of gambling on a commercial venture. As Aquinas points out, usury is like charging a man for wine and then charging him again for the use of it. Similarly, the sins of theft and robbery have always been condemned by the Church. Aquinas, through the use of Aristotelian logic, proved that robbery which connotes violence and plunder is a mortal sin. However, even when following traditional church dogma, Aquinas' Scholastic mind betrays him. He makes a distinction between robbery and theft, the latter being done on a petty level. He even goes so far as to excuse theft if it is committed with good intention, ie., need.

Aquinas' five proofs of the existence of God cannot be considered traditional simply because no one had ever tried to prove God before. From Tertullian, who affirmed that the more faith contradicted reason the better it was to accept it, to Augustine, who argued that human history was an unfoldment of the will of God, ecclesiastical philosophers had counseled acceptance of the inconceivability of God. Thomas Aquinas attempted to logically demonstrate this inconceivability. His First Mover argument, directly inherited from the writings of Aristotle, reduced everything to motion and showed that each movement comes from another movement. We must accept the First Mover to be God. Then, as every cause develops from another cause, Aquinas leads us to the conclusion that the first cause must be God. In brief, Aquinas states that God is the absolute, the essence and existence equally combined - He is

ultimate love, ultimate beauty, ultimate action, ultimate goodness. Human beings are lesser degrees of these qualities. It is from this premise that Aquinas defines evil as the absence of good. Aquinas, as a Scholastic, seeks to order and arrange the world. Thus, he discusses God as the epitomy of all qualities on earth and men as degrees of these qualities in descending order. The arguments of Aquinas in analyzing the existence of God still force us to make a basic assumption. But he has for the first time challenged the premise that reason contradicts faith. He has denounced the cultivation of ignorance by earlier theologians and attempted to reconcile logic with religion.

A Excellent treatment of the results of the War!

Jo Freedman
European History
1-4-66

Essay Test The Thirty Years War 1618-1648

1) What were the causes of the Thirty Years War?
2) What were immediate & long range results of war?

The Thirty Years War was initially the result of a fear of the Bohemians that their new ruler, appointed by the dying Holy Roman Emperor Matthias would encroach on their political and more especially their religious freedom. Matthias designated Ferdinand of Styria, a staunch Catholic, as successor to the Bohemian throne and inheritor of the title of Holy Roman Emperor. The Bohemian nobles were devout Calvinists and also very jealous of the power they had wrested from weak rulers. They were unalterably opposed to the appointment of Ferdinand and in the Defenestration Incident, tossed his representatives from a window. They then chose Frederick, the Elector of the Palatinate as their ruler. He became known as the Winter King as his forces were soundly defeated by the Catholics.

More importantly, the war was a testing ground for Catholic and Protestant factions. The Counter-Reformation, and especially the work of the Jesuits, had put Catholicism on the rise in the German states. Also, the steady growth of Calvinism, a movement crossing the border from the Swiss cantons had hurt the development of Lutheranism. Calvinism and Lutheranism although joined in an uneasy alliance by the Thirty Years War, were almost as antagonistic toward each other as they were toward Catholicism. Furthermore the Religious Peace of Augsburg which ended the Schmalkaldic Wars between Lutheran

forces and the Catholic forces led by Charles V, had made no provision for the protection of Calvinists, this sect being unimportant in Germany at the time. As a matter of fact, the Peace of Augsburg led to great discontent in Germany. It had provided that all Catholic sees of which the ecclesiastical princes became Protestant were to remain Catholic possessions. The provision had not been enforced, with the result that many previous Catholic holdings became secular Protestant lands. However, with Catholicism on the ascendancy, Catholics began to complain of this injustice. This conflict finally resulted in Ferdinand's issuing the Edict of Restitution, claiming the land in question for the Catholics. The edict instigated and provoked further conflict with the Protestants.

Another cause of the war was the Hapsburg-Bourbon conflict first started under the Valois regime of Francis I. The antagonism between the two powers is easy to understand. They held similar claims to territory. France had always felt surrounded by a "Hapsburg ring." Richelieu, under Louis XIII and Louis XIV, determined once and for all to crush the Spanish and Austrian Hapsburgs.

A further cause for the war was the desire for territorial aggrandizement on the part of several Continental nations. This desire resulted in the intervention of first the Danes under Christian IV and then the Swedes, led by their able commander Gustavus Adolphus. Both these powers were crushed by the

brilliant planning of [redacted] Wallenstein and his mercenary armies. It remained for France to enter the war and deal the death blow to the greatly weakened Hapsburg house.

For the German peasant, the results of the war were easy enough to see. His land lay devastated by countless plunderings conducted by both armies. Although the peasant did not play an active role in the war, many were conscripted into the army. A far greater loss of life resulted from the disease and famine that swept the land, reducing the population by at least one-third.

The Peace of Westphalia in 1648 marked the termination of the greater part of the war. France, who had entered the conflict last, profited most from the treaty, steadily increasing her lands toward her ultimate objective, the Rhine river. Sweden also received compensation in land, furthering her desire to control the Baltic Sea. The rebel state of Brandenburg also gained territory which helped the development of that country toward becoming the powerful state of Prussia under Frederick II. Germany was broken up to several small states and the Holy Roman Empire became a fiction.

The religious problem was solved simply. In Germany each state was permitted to decide its own religion. Calvinism was accorded all the privileges of Lutheranism and Catholicism. Although the treaty did not specifically

create religious toleration, Europe was too war-sick to continue such violent religious persecution.

The Treaty of the Pyrenees ended the war between Spain and France, slightly later than the Westphalia treaty. It marked the end of Spain as a first-rate power. Although Louis XIV here gave up any claim to the Spanish throne he later broke this promise in the War of Spanish Succession which placed his grandson Philip V on the Spanish throne. The Treaty of Oliva terminated the conflict of the northern powers.

The long-range results are numerous. First, the Hapsburg dominions were destroyed both through treaty and devastation. Mazarin had succeeded in fulfilling Richelieu's policy of making France the supreme power in Europe. Secondly, the war led to the decay of the Spanish empire, which never produced another great leader and fell prey to high taxes, inflation, and loss of prestige. The war indicated that Brandenburg had the potential to become a leading European power. Most important, it secured for Louis XIV the assurance of a prosperous powerful reign, to be broken only by his own military operations. Finally, the war established Calvinism as a religion and further weakened any threads of German unity by delegating so much power to the ruling Rulers. The Treaty of Westphalia also outlined the modern state system although European rulers were to continue attempts to enlarge their kingdoms.

A Excellent job! - Good organization

Jo Freedman
European History, Period 3
March 18, 1986

Test - German Unification

Discuss factors contributing to growth of nationalist movements: 1) Ger. 2) Italy & 3) both

Nationalism in Germany evolved from a number of causes. First, the nineteenth century saw the development of conservative and romantic philosophies, especially in the German school. Kant denied reason as an infallible guide and emphasized the importance of the emotions. Fichte advocated submergence of the individual in the superego of the state. Hegel glorified the state, saying that true freedom could only be found in complete submission to the state. Nietzsche encouraged the idea that the Germans had the potential to become a race of supermen. The thinking of these and other philosophers stimulated German nationalism by emphasizing that individuals had no significance except as part of the state.

Political activity outside Germany also influenced German national movements. The July Revolution of 1830 and the overthrow of the bourgeois king eighteen years later produced vibrations in Germany. In 1830, Germans made an unsuccessful bid for unification, speedily squelched by Metternich's conservative forces. In 1848, several German states granted liberal measures. This year also witnessed in May the summoning of the Frankfurt Assembly to deal with the problem of unification. The assembly rapidly split, however, over two major points: 1) should the proposed union be a republic or a monarchy? 2) should Austria be included? The decision in favor of monarchy resulted in the republicans walking out in disgust. The assembly favored admittance of Austria, but not of her non-German territories such as Italy. Dissatisfied, the Austrian delegates were recalled. In despair the assembly offered the crown of a unified Germany to Frederick William IV of Prussia. This weak-willed king,

afraid of carring Austria's displeasure, refused to accept. The Frankfurt Assembly ended in failure and humiliation, although it was partially responsible for Frederick William's granting his people a constitution.

The Italian unification movement also had repercussions in Germany. After the failure of radical republican forces in Italy in 1848 to secure a united land, Italians realized that the ideation of Mazzini and Garibaldi had little place in the national movement. Germans took this message to heart, especially in the period from 1848 to 1858, when liberal Germans were persecuted relentlessly. Under the leadership of Cavour, the kingdom of Sardinia had developed into a powerful state, one of which other Italians were proud, a state which could lead all Italy toward unity. Bismarck utilized this lesson in uniting Germany under Prussia.

Within Germany as well, strong groups pressed for unification. The Zollverein or ~~trade~~ customs union had done away with trade barriers among the German states and had convinced businessmen that a united Germany would be economically profitable. It had also served another purpose. By excluding Austria from the union, Prussia had had a chance to assert her dominance and authority unchallenged. German historians, influenced by the Romantic idealists, spoke of Prussia as the country to lead the rest of Germany to glorious unity. In the schools, teachers sung the praises of nationalism.

All this agitation and ferment would have produced little results had not Prussia found a man strong enough and determined enough to fight for a united Germany at all costs. Otto von Bismarck, a member of the landed aristocracy of Junkers who had always provided Prussia

with an elite class, became Prime Ministers under Wilhem I. Bismarck challenged the supremacy of the Prussian parliament and emerged victorious although he had incurred the enmity of the people. However, we must note that this enmity was rather passive. The Prussians were accustomed to a tightly-organized, highly efficient, well-run state. The attempts made by the liberals had failed and many Prussians believed that Germany could achieve unity only through a policy of blood and iron.

An astute politician, Bismarck saw his purpose as two-fold: 1) to permanently damage Austria's prestige and influence 2) to create a united Germany dominated by Prussia. He had realized that in Italy, wars had been used to evoke a spirit of nationalism. Therefore, he conducted a series of wars to achieve his goals. The Danish War served as a prelude to the Seven Weeks' War between Austria & Prussia quarreling over the spoils of Schleswig and Holstein gained from Denmark. This Austro-Prussian war resulted in the total and immediate defeat of Austria and represented the fall of the Austrian Empire. In terms of German unification, the war produced the North German Confederation, controlled by Prussia.

Throughout this period, Austrian conservatism, embodied in Metternich, and French nationalism had opposed German attempts toward unification. France felt endangered by the growth of a united Germany and Napoleon III was persuaded by his sensationist ministers to encourage war with Germany. Bismarck too, although he preferred diplomacy to bloodshed, felt war

would complete the unification of Germany. The Franco-Prussian war yielded the German Empire while it witnessed the death of the French Empire. The southern states, which previous to the war had already made secret military and ~~political~~ economic alliances with the North German Confederation, surrendered their sovereignty to Prussia.

By 1871, German ~~nationalism~~ unity was an actuality. Conditions outside and inside the country had encouraged the growth of nationalism. The firm policies of Bismarck had completed the process. But unity had been achieved at the price of sacrificing liberal tendencies and trends to the greater good of the state as a whole.

about the members of the acting company to give substance to his illusion. He himself assumes a role when he serves as usher, becoming a gay, polite youth far different from his usual mocking self. Paul is constantly posturing and pretending, almost consciously avoiding contact with his true being. Unfortunately, Paul is just as real to himself as is Cordelia Street and so finds his character loathsome.

Paul is a materialist in the most literal sense of the word. He conceives of life not in terms of ideas, but in terms of actual concrete objects. Although he is a dreamer, his visions are of solid, material things. He ignores the concepts behind life and understands only the dialness of Cordelia Street or the luxury of his opulent illusions. And once he achieves his vision, he is satisfied. As a part of reality, Paul had been unhappy and frightened, trying to extricate himself from reality through a network of lies. Once he takes up the life he has dreamed of, he is carefree and at ease. He feels he has always led such a life and in a sense this is true. Reality in any form served only as an impetus to Paul's imagination. It never contributed anything positive to his existence. In his mind, Paul had always been a part of this illusory life. He had always lived among popping champagne bottles, pleasant music, and tinkling chandeliers.

Very insightful

Paul's problem may best be understood through an examination of his fear of the thing in the corner. Paul has always fled from this thing and in part this symbolizes his fleeing from reality. Paul has never been able to face himself. He shies away from his own reality. Yet Paul's decision to commit suicide shows that at last he has dragged out the thing in the corner and looked at it. Paul kills himself because he knows that for him "... all the

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English, Period 2
February 14, 1966

world had become Cordelia Street." He knows that he can never adjust to the reality of living, that there is really no place for him in the actual world. Confronted with this knowledge, suicide was the only possible solution. Even so, it is entirely consistent with his character. It is a romantic, impulsive, dramatic gesture. Characteristically, Paul regrets only the loss of his beautiful, tantalizing illusion. The loss of his life is unimportant because for him its reality held no significance.

In the final analysis, we must recognize that Paul's life, like the artificial flowers of which he was so fond, was unnatural, a contradiction of the reality of the world. Like the flowers, his very existence was in opposition to actuality. Paul could never grasp the beauty and meaning of life. He found beauty only in illusion; and for him, his romantic death was the ultimate illusion.

Excellent beyond question - I think you've hit upon the key to his overall reaction in Act 4. You could have used that idea along with his attitude toward reality throughout.

Paul's Case

Jo Freedman
English, Period 2
February 14, 1966

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English, Period 2
April 27, 1966

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Robert Louis Stevenson's Philosophy

Robert Louis Stevenson, his own life a constant, wearing struggle against painful death, espoused a gay, hearty, optimistic attitude toward existence. Although his life held much terror and more suffering, he was entirely unafraid of the world. Possibly because he was aware of the briefness of his own life, he fervently believed in taking advantage of every moment of living. To him, each aspect of life was a challenge, a joyous war against defeatism and despondency. Stevenson's essays are autobiographical. They depict how he lived and how he wanted others to live. They show him as a true conversationalist, revelling in the glory of the human voice; as a man who eagerly grasped the thorns and roses of marriage; as a human being, unfrightened by death, finding beauty in ugliness and happiness in sorrow. Indeed, the pursuit of happiness may be the key to Stevenson's philosophy, for he regarded it as more important than time or money. To Stevenson, a moments of bliss was adequate compensation for a life-time of anguish.

Stevenson is almost bigoted in his unswerving, unshakeable conviction that man is basically good. He believes that love redeems all man's failings. For this reason, he is extremely tolerant of others' deficiencies. With quiet humor he enjoys the asperity of an old woman. He relishes a child's propensity to lie and defends it as the product of a fertile imagination. He properly venerates and respects old age and is not too prudish to sympathize with a minister's immorality. Stevenson doesn't want mankind "perfected" in the conventional sense of the word. Man's faults only serve to enhance his essential kindness and humanity.

Just as love revitalizes and sharpens man's emotions, so the art of conversation binds him to his fellow

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April 27, 1966

man. In "Talk and Talkers," Stevenson points out that while conversation is more ephemeral than literature, it is also more immediate and accurate because it undergoes constant revision. Talking, besides being educational, provides a stimulating fight for the two combatants. Stevenson sees in conversation something of the animated, violent struggle which so endears him to the process of living. According to him, conversation is not an argument but a pitched battle between "amicable adversaries" which adds brilliance and sparkle to living much as a bottle of good wine does.

Stevenson asserts that man's main objective, in fact his only meaningful objective, in life is to be happy. In opposition to established concepts of happiness, Stevenson believes real joy lies in the capacity for idleness, in the time we take to stop and breathe. "Apology for Idlers" maintains that uninterrupted busyness, whether in school or at work, is a sure sign of lack of creativity and intellectuality. Man needs time to do more than kick his way to the top. He needs time in which to know himself, time in which to gain true wisdom. For Stevenson, all the officially regimented, formal instruction in the world cannot equal the knowledge gained through the experience of living. Life is the best teacher and the only teacher that can satisfy man's craving for happiness. Those people who cannot be idle, whose goals are "success in life," never really understand what success and life can mean.

Stevenson does not approve of regrets. Life is so sweet and so fleeting that man has no time to reflect on what was or might have been. He passionately protests against man's longing for the carefree ease of childhood. He feels man has merely replaced one sort of happiness with

another. Childhood's imaginative fancies and pleasant egotism have unfortunately vanished. In their stead, man has an increased awareness of the wonder and glory of life. Children exist in a hazy, make-believe world of their own, but the adult has the ability to expand his horizons to include the entire joyous mass of seething humanity. The joy he receives from such an awareness of life and people balances the loss of his youthful dreams and pleasures.

Even the terrors of death do not phase Mr. Stevenson. He is convinced that man is so occupied with living that he has no time to fear death. In fact, he greatly admires man's ability to exhibit such "unconcern and gaiety" while wending his way along the rim of the Valley of the Shadow. People are really not afraid of dying, for they live wildly and dangerously. The inevitability of death enables man to ignore it. Stevenson sees in man a quality wholly irreverant toward death, a quality which shrugs its shoulders and laughs when the grim reaper appears.

Stevenson, throughout these informal and candid essays, maintains a uniformly optimistic attitude toward life. Hope and good will radiate from his writing. For Stevenson, happiness is an achievable goal. He counsels humanity never to waste a precious moment of life in something which makes them unhappy and never to fear what is different and unknown. Stevenson, following his own advice, passionately embraced life. He regarded the suffering of the world with a kind of ebullient, gay compassion. He could not accept the concept of evil or the idea of intentional cruelty. For him, life was a joy. He remembered only the happy times.

Book Report # 12

Nine Essays
Robert Louis Stevenson

Jo Friedman
English, Period 2
April 28, 1966

A

a bit shallow this time around however adequate + well constructed

Jo Freedman
European Hist., Period 3
February 11, 1966

Socialism

"To what extent do socialist theories seem to be idealistic or realistic when framed within the events of the 19th century?"

Utopian socialists were by far the most idealistic of the socialist thinkers. Their goals were pipe-dreams which could never successfully be applied to the nineteenth century. Robert Owen's New Harmony followed the ignominious fate of his Villages of Cooperation. Louis Blanc's idea of the French National Workshop was handled in an absurd manner and ultimately abandoned. Saint-Simon's idea of re-establishing the nation on a cooperatively industrial basis came to nothing. Fourier's phalanx was a charming idea, but it proved impractical.

The Utopians were on the whole kindly, mild men who were greatly disturbed by the hideous conditions produced by the Industrial Revolution. They saw the evils of the capitalist system and in despair abandoned it entirely. In one tremendous sweep they planned to establish wages in accordance with work performed, eliminate surplus value, and run industries cooperatively. They desired to work these changes through the cooperation of the upper classes, the intelligentsia, the upper-class bourgeoisie. This was an entirely impractical plan, as the capitalists were not prepared to depart their profitable, if cruel, practices. Instead of contenting themselves with the gradual factory reforms and the slow expansion of the franchise, they wanted to remodel society over-night. Their aims were admirable but hardly applicable in the harshly capitalist society created in the nineteenth century.

Similar in terms of idealism were the Christian Socialists, founded by the Priest Lamennais. The aims of the Christian Socialists were to apply the

teachings of Jesus Christ to the problems created by industry. Lated., in 1891, Leo XIII issued the encyclical Rarum Novarum which urged capitalists not to absorb unlimited profits and to better the condition of the workingman. The Christian Socialists were more sympathetic to capitalist aspirations however. They bitterly denounced Marx' theory of class struggle and assured capitalists that private property was an inherent right. (Utopian Socialists were united in denouncing private property as evil). But Christian Socialists had no means with which to implement their ideas except the education of the common laborer. In the nineteenth century, this too was an unrealistic aim.

Marx's scientific socialism is an interesting conglomeration of realism and idealism. His economic interpretation of history, his concept of the class struggle, his prophecy of socialist evolution and the eventual classless communist state was remarkable for its insight and clarity when placed in the prospective of the nineteenth century. During his own time, Marx did see a class struggle between the capitalist and the proletariat. He did see the cyclical occurances of what Malthus would have called "general gluts" of the market. He did see men motivated by predominantly economic motives. Marx's prediction of the eventual downfall of capitalism was quite realistic in terms of the suppression of the working classes of the nineteenth century. In Das Kapital, Marx examines the perfect capitalist system, with no monopolies, no swindles. He shows how, because of the stimulus of competition, capitalists need to expand to maintain their profits. This expansion demands are larger working force, and to entice workers away from other offers, capitalists must offer higher wages. In order for the capitalist to realize a profit,

he must invest in labor-saving machines. Yet machines by their very nature will produce no surplus value as a human worker will. There will be depressions in which bigger businesses absorb the smaller ones and the whole cycle will repeat itself. The condition of the worker will become more and more wretched until at last he revolts against his oppressors. Capitalism is inevitably doomed.

We can not dismiss Marx's evaluation. In most European countries, capitalism has been to some degree unsuccessful. Marx's analysis, although it did not take into consideration the betterment of working conditions, is acceptable logically. He is realistic in regarding the outcome as a historical process. However, his picture of the communistic future is quite as hazy and idealistic as any drawn by Saint-Simon or Fourier. He makes no attempt to describe how a classless society would work or how the transition from the dictatorship of the proletariat to the final communism would be accomplished.

Finally, anarchism is a violent, but rather unrealistic belief that any form of government perpetuated by force is evil. Anarchists attempted to reconcile the socialists' desire to collectivize all resources and their love of individual liberty. Proudhon was a mild anarchist who hoped his reforms could be accomplished through evolution. Godwin believed that if land were as free as air all our problems would be solved.

The collectivist anarchists, such as Bakunin and Kropotkin, relied on the collective ownership of all industries. Bakunin was a socialist who supported payment according to work done and collective ownership. He was unrealistic

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Eur. Hist. Period 3
February 4, 1966
4.

in believing that violent spectacular deeds would accomplish his ends. His terrorist tactics it is believed, were responsible for the assassination of President McKinley and President Carnot of France. A more intellectual anarchist, Prince Kropotkin, denounced individual violence, although he was convinced that eventually violence would be necessary in realizing his goal. He wished, through education, to show the common people that government was an unnecessary evil. However, the goals and methods of the anarchists were unrealistic. The people of the nineteenth century had given no indication that they would support a body politic without a government. The followers of the anarchists could never hope to gain the support of the vast body of the populace.

20

A

Well Jane,

The only difference in quality between this & an I.R. paper is that usually, in I.R., we read the treaties, use State Dept. sources for official statements from other countries & Cambodian sources (or frequently in French, speeches by Sihanouk, etc.) The voting record of Cambodia in the U.N. would be interesting as a key to understanding her foreign policy.

(though I imagine Armstrong includes Ime. Does he?)

U.S. - CAMBODIAN RELATIONS

Jo Freedman
Current History
Period 1
May 26, 1966

Your bibliography is excellent. But know for the future that the authors of all magazine articles should be listed.

INTRODUCTION

Due to the necessary brevity of this paper, I have been forced to deal almost exclusively with Cambodian grievances against the United States. I certainly do not mean to imply that the responsibility for unfriendliness between the two countries lies solely at the feet of the United States. Cambodian suspicion and ignorance of the United States, as well as Sihanouk's hyper-sensitivity to imagined insults, have done much toward weakening the relationship. However, a study of events makes it all too obvious that America has made many mistakes in Cambodia. I feel it is important to underline these mistakes in the hope that in the future they can be avoided. Also, I am not implying that these mistakes were intentional. Rather, they seem the result of insufficient information about Cambodia, lack of insight into the country's cultural and sociological problems, and American policy in Viet Nam. All three of these defects are capable of remedy. As an enlightened country, America has the obligation to behave with tolerance and insight in its dealings with more backward nations. The burden of this paper attempts to indicate areas in which the United States can improve its foreign policy in Cambodia and other Asian states.

1. A Short History of Cambodia Martin F. Herz p. 122
2. Department of State Bulletin Dean Rusk p. 853
3. Time May 13, 1966 "Hitting the Sihanouk Trail" P. 33
4. U.S. News and World Report January 6, 1964 p. 22
5. Focus April, 1962 "Cambodia" Alice Taylor p. 3
6. Newsweek April 5, 1965 "Sihanouk of Cambodia" p. 46
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U.S. - CAMBODIAN RELATIONS

U.S. - Cambodian relations have deteriorated steadily since November 4, 1957 when Prince Norodom Sihanouk proclaimed the complete neutrality of his small nation. Immediately after its independence in 1953, Cambodia exhibited a definite friendliness for the United States.[1] Sihanouk expressed great admiration for America's democratic form of government. Since that time, in spite of Dean Rusk's reiterated statements[2] in support of Cambodian safety, independence and neutrality, relations have reached such an impasse that Sihanouk readily admits giving aid and comfort to the Viet Cong[3] while U.S. officials openly express the opinion that Prince Norodom is in dire need of psychiatric treatment.[4] What has gone wrong between the two countries? Why such a bitter exchange of words? In order to answer these and other questions, we must examine the main points of disagreement between the United States and Cambodia.

One major factor which the U.S. often neglects to take into consideration is the vast cultural differences between the two countries. Historically, Cambodians may look back with pride on the great Khmer Empire, flourishing from 802 A.D. to 1432 A.D.[5] Yet the United States tends to treat modern-day Cambodia as an exceedingly unimportant state. This lack of respect for Cambodia's cultural heritage inevitably causes difficulty between the two nations. In 1863, the French established a protectorate over Cambodia which lasted 90 years. The long duration of the protectorate has resulted in a strong French influence.[6] Thus, Cambodians tend to sympathize with Charles de Gaulle in his flamboyant and dramatic maneuverings to gain control of a confederated Europe. Cambodians also support de Gaulle's position against U.S.

7. Life World Library:Southeast Asia Stanley Karnov p. 116
8. Sihanouk Speaks John P. Armstrong p. 103
9. Time May 7, 1965 p. 28
10. Saturday Evening Post March 28, 1964 p. 13
11. Life World Library:Southeast Asia Stanley Karnov p. 64
12. The New Yorker April 18, 1964 "Our Far-Flung Correspondents" Robert Shaplen p. 155

involvement in Viet Nam, conveniently forgetting that until 1958 France was just as vigorously pursuing the same course of action that the United States pursues now. Of course, agreement with the French on these two curcial points brings Cambodia into conflict with American foreign policy. A last point of significance in Cambodia's culture is the dominance of the Buddhist religion. American statesmen often fail to remember that the Biddhist tradition is irrevocably opposed to the aims and methods of Communism.[7] This opposition, although certainly not a total deterrant, emphasizes Sihanouk's position that Communism poses a definite, if somewhat unavoidable, threat to his nation's security.[8]

U.S. officials have also been somewhat negligent in dealing with the temperamental, easily offendable Sihanouk. The press refers to the Prince as "Snookie"[9] and U.S. officials find him alternately "baffling and infuriating."[10] Yet "Snookie" is a dominant man in Asian politics and may one day wield world-wide influence. For many years, Cambodians regarded him as their god-king and even today hold him in almost reverential awe. In the 1964 elections, he polled over 99% of the vote.[11] He has given the Cambodians fine schools, many medical clinics, and better roads. He has attempted to ease unemployment and seek better living conditions. To a relatively young nation these improvements are basic and their provision adds immeasurably to Sihanouk's popularity.

Most careful U.S. observers agree that Norodom Sihanouk is not the wilfull playboy the American press makes him out to be. Robert Shaplen describes him as "... a brilliant political strategist who is doing his best to disprove the concept of survival of the fittest by effecting, through a mixture of monumental pride and astute opportunism, the survival of one of the weakest and most vulnerable nations on the seething Southeast Asian Peninsula."[12] John P.

13. Sihanouk Speaks John P. Armstrong p. 2
14. Ibid p. 77
15. Ibid p. 133
16. The New Republic January 4, 1964 "Cambodia - Why the Crisis?" p. 9
17. Time December 27, 1963 "The Slumbering Prince" p. 24

Armstrong writes that "... whatever his youthful activities, Prince Sihanouk now is a serious, hardworking, intelligent Chief of State."[13] He goes on to say that Sihanouk has been fairly successful in guiding his country through the first stages of democracy.[14] Despite these favorable comments, Sihanouk feels that "Westerners have a toal ignorance of our mentality, of our situation, and of our hopes."[15]

Once incident in particular, which although quite petty and politically insignificant has received much undeserved attention, perhaps supports Sihanouk's accusation. The "Kennedy Incident" developed when American newsmen reported a radio broadcast emanating from Cambodia which "spoke with glee of the death of Cambodia's nearby enemies and of their chief."[16] The "nearby enemies" referred to the death of Thailand's chief of State, Sarit, and the assassination of Diem. American's concluded, probably rightly so, that the phrase "and of their chief" meant President Kennedy, who had supported both regimes.

The United States demanded an offical explanation of the broadcast and put former Secretary of State Dean Acheson, very popular among Cambodians, at the head of a proposed committee to investigate possible anti-American activities in Cambodia.[17] Sihanouk felt affronted and refused to receive the commission unless the U.S. accompanied it with an apology for implicating Cambodia in the assassination of the American president.

Whether or not the Cambodian broadcast (from a station notorious for its hyperbole of expression) referred to the death of Kennedy "with glee," there was no reason to suppose that this was the official position of the Cambodian state. The New Republic reports that at President Kennedy's death, Cambodia observed "... the usual amenities." Sihanouk declared a three-day moratorium on "America Go Home" signs. His prime minister personally attended the funeral. And Sihanouk sent the following letter to Mrs.

18. The New Republic January 4, 1964
"Cambodia - Why the Crisis?" p. 8

19. Sihanouk Speaks John P. Armstrong p. 78

Kennedy: "In those hours of sorrow when America cries for the most noble of her sons, permit me, Madame, to present to you the deep condolences of the Cambodian people, the Royal Government, and myself. We bow before the great man who disappeared and express to you with respect our deep compassion in the face of the great loss you have suffered."[18] Yet the impression most Americans were left with was that Sihanouk had delighted in the death of President Kennedy.

This rather sordid occurance is significant only insofar as it enables us to realize that Sihanouk is in reality not the ogre he is reported to be. He is a man passionately dedicated to preserving the peaceful sovereignty of his state. He is a man sensitive to observing the formalities of diplomatic protocol, who still recalls with bitterness that he had to walk two blocks in New York in order to reach his cab.[19] Yet Americans must remember that the purpose of diplomacy is not to ridicule the leader of another sovereign state because of his peculiarities and idiosyncrasies, but rather to try to maintain a cordial understanding with this leader in spite of difficulties.

The United States and Cambodia have further points of discord. Surprisingly enough, American aid to Cambodia is one of them. Sihanouk is convinced that the United States attempted to blackmail him through foreign aid grants designed to force Cambodia to support U.S. policy in its crusade against Communism. He believes that American aid comes only with strings attached, strings which drastically impair Cambodian neutrality. He pointed out that a portion of the money had to be set aside to pay the expenses of the U.S. A.I.D. mission in Cambodia; some had to be used to buy American military equipment; some was required to be given to local merchants to buy U.S. goods; no money was allowed to be employed in the construction of any state-owned enterprise. Military aid was also conditional. U.S. arms could not be used in self-defense against any U.S. satellite.

20. The Patriot April 23 - 29 1965
21. Senior Scholastic January 17, 1964 p. 18
22. Newsweek April 5, 1965 "Sihanouk of Cambodia" p. 47
23. The New Yorker April 18, 1964 "Our Far-Flung Correspondents" Robert Shaplen p. 168
24. Focus April 1962 "Cambodia" Alice Taylor p. 6

This provision included South Viet Nam and Thailand, traditional enemies of Cambodia. The American ambassador to Cambodia threatened at once point to withdraw aid entirely if Cambodians used U.S. weapons to repel any sort of invasion. He made it clear that their sole purpose was to fight Communism. Sihanouk complained that the object of U.S. aid was not to improve Cambodia economically or socially but rather to create a bourgeois class unalterably opposed to any form of socialism appearing on Cambodian soil.[20] In 1964, Sihanouk declined to accept further U.S. aid, although he had managed to utilize $30 million yearly until that time.[21]

And then there is the question of the quality of U.S. aid. Cambodians are still bitter about the 141 mile Friendship Highway constructed by the U.S. which fell apart as soon as it was finished. In response to this event, Sihanouk published the following statement: "You would have gained a great deal of good will if you had just quietly repaired that road. But your embassy people acted in a very high-handed manner and said, 'We'll repair it, but put it in writing.' Naturally our government was too proud to come begging like that. You do not understand the Asian way."[22] The United States surely had no intention of so grossly offending Sihanouk. However, America's inability to realize the sensitive a reas in the Prince's character went a long way toward alienating this vital Asian country.

No longer able to rely on American aid, Cambodia now depends entirely on aid from the big Communist countries. Since 1957, Red China has given Cambodia $35 million and Russia about $10 million less.[23] Cambodia also has several trade agreements with the Communist bloc. Russia, besides contributing monetary assistance, also provides Cambodians with technicians and training centers, while China finances factories, village schools and hospitals.[24] Cambodians in general feel that the manner of giving aid is more important

25. Sihanouk Speaks . John P. Armstrong p. 133
26. The New Yorker April 18, 1964 "Our Far-Flung Correspondents" Robert Shaplen p. 170
27. A Short History of Cambodia Martin F. Herz p. 125
28. The London Times July 2-8 1965
29. Time May 13, 1966 "Hitting the Sihanouk Trail" p. 33 - 34
30. Los Angeles Times May 15, 1966 "Soviet Arms Spotted at Port in Cambodia" p. 1, 8

than the aid itself. Their attitude reflects an Asian emphasis on politeness and courtesy which takes precedence over the actual worth of the aid. China realizes this and makes no "disagreeable remarks"[25] when conferring aid, which is, incidentally, unconditional.[26] Cambodians have always felt that American aid was not something for nothing, but on the contrary was a form of bribery designed to compromise Cambodian neutrality.[27] This suspicion is partly based on the facts of the case and partly on erroneous ideas about America circulating throughout Cambodia. However, its validity is unimportant if the ultimate result is a further weakening of U.S. - Cambodian relations.

Cambodia has ruled and has been ruled by the ancient province of Annam, part of which is now South Viet Nam. It is apparent that there is no love lost between the two countries. Therefore, the United States' current involvement in Viet Nam has put American - Cambodian relations in an extremely precarious position. Indeed, the situation has deteriorated to the extent that Cambodia openly supports North Viet Nam. Its National Assembly voted to encourage "... the heroic Vietnamese people in their effort to settle the war in the spirit of strict agreement with the 1954 Geneva Agreements," and went on to say that, "For its part, Cambodia... has also had to cope with the aggression by U.S. imperialists and their hirelings in Viet Nam..."[28] Sihanouk makes no effort to stop Chinese sending supplies and men down the Ho Chi Minh trail[29] and is enabling the U.S.S.R. to supply the Viet Cong.[30] We must examine the Viet Nam situation in greater detail in order to understand Cambodia's delicate position in the conflict.

American escalation in Viet Nam has had severe repercussions in the neighboring state of Cambodia. Sihanouk is horrified by the bloodshed and destruction which has ravaged the Vietnamese countryside. Above all, he does not wish to see this happen in Cambodia. Communism, in

31. Atlas August 1965 "Nuetralism - It's Wonderful!" Prince Norodom Sihanouk p. 97
32. Sihanouk Speaks John P. Armstrong p. 144
33. Hindustan Times August 13 - 19 1965
34. The Times of India January 15 - 21 1965
35. The Hindustan Times January 15 - 21 1965
36. U.S. News and World Report January 3, 1966 p. 49
37. The New Republic January 4, 1964 "Cambodia - Why the Crisis?" p. 8

his eyes, would be infinitely preferable, although he does not hesitate to admit that a Communist regime would result in his deposal and possible elimination.[31] Sihanouk is afraid that the war can only result in the triumph of Communism in Asia, no matter how many men and weapons the United States deploy. If this is a valid prediction, Cambodia will be confronted by a Communist Viet Nam and a Communist Laos. With two Red satellites on her border, it is only good sense to retain a neutral, if not openly friendly, relationship with the Communists.[32]

Sihanouk is having other troubles with the Soth Vietnamese. Frequently South Vietnamese forces, backed up by U.S. divisions, chase Viet Cong guerrillas into Cambodian villages.[33] The result has been the strafing of Cambodian settlements and the death of Cambodian villagers. Quite understandably, Sihanouk resents such activity and is not content with the formal expression of regret made by both Washington and Saigon.[34] America, for its part, admits these border violations of Cambodian territory,[35] but feels that Sihanouk is purposely providing the Viet Cong with a sanctuary. In fact, the U.S. warns Cambodia that American soldiers will continue to cross the border so long as it is "... essential in the exercise of the inherent right of self-defense."[36]

Cambodians also accuse South Viet Nam of supporting Khmer-Serei or Free Cambodia, an anti-Sihanouk movement led by the rebel Son Ngoc Thanh, a South Vietnamese. In 1963 it was revealed that Thanh's special forces, which conduct terrorist raids on Cambodian border villages and foment rebellion, were subsidized by the C.I.A.[37] Cambodia appealed to the United States to end South Viet Nam's support of Free Cambodia, but the U.S. turned them down on the grounds that it was a "South Vietnamese internal matter." Such open hypocisy undoubtedly alienated Cambodian sympathy for the role of the U.S. in the Viet Nam war.

38. Atlas August 1965 "Neutralism - It's Wonderful!"
Prince Norodom Sihanouk p. 97
39. Time May 13, 1966 "Hitting the Sihanouk Trail" p. 33
40. Los Angeles Times April 21, 1966
"Cambodia Chief Tries to Split Viet Nam Reds" Joseph Kraft
p. 5 part II

As late as 1965, President Sihanouk denied aiding the Viet Cong.[38] Whether or not his statement was true at the time, recent developments indicate that it is no longer true. Time reports that the Communists have been using Cambodia for "rest and recreation" between battles.[39] Sihanouk has also been helpful in creating new routes which the Communists use to bring supplies in from Red China. This "Sihanouk Trail" was discovered by the Laotian air-force and has seen active business since last September, with as many as 40 trucks a day travelling down the snaking road. The Sihanouk Trail has become strategically important to the Communists as a supplement to the Ho Chi Minh Trail, for U.S. bombers cannot very well close off this new route without the American government declaring war on Cambodia. Such an expansion of the Vietnamese conflict into an Asian land war is certainly at this point undesireable. For the moment the Sihanouk Trail is safe.

Despite these friendly advances of help to the Communists, Sihanouk's attitude toward the Viet Nam situation is still directed by national, not Communist, interests. Joseph Kraft points out that "Cambodia's astute leader, Prince Norodom Sihanouk, has been casting about for allies able to keep Viet Nam weak and divided and, as much as possible, non-Communist."[40] Sihanouk is motivated by his fear of Vietnamese territorial aggression, not by friendship for the Chinese Communists. In an effort to secure territorial integrity for Cambodia, Sikanouk in 1961 recognized Hanoi and threw his support to the North Vietnamese. His action produced several pleasant verbal exchanges, but no concrete guarantees of integrity have resulted. Now Sihanouk has developed a new policy of trying to set the South Vietnamese National Liberation Front against the regime in North Viet Nam. Once again, Sihanouk is acting on the assumption that any group in Viet Nam which will support Cambodia's boundaries is a group Cambodia should favor.

41. The Nation November 23, 1964 "Cambodia, China, & U.S." p. 365
42. Newsweek March 23, 1964 "Cambodia: Off Again" p. 52
43. The New Republic November 30, 1963 p. 7
44. Newsweek April 5, 1965 'Sihanouk of Cambodia" p. 47
45. Atlas August 1965 "Neutralism - It's Wonderful!" Prince Norodom Sihanouk p. 97
46. Sihanouk Speaks John P. Armstrong p. 104

Chief of State Sihanouk is convinced that the U.S. is determined to destroy Cambodian neutrality and set up a puppet government with pro-Western leanings. He gives as an example of such duplicity, Thailand, which he calls scornfully, "... the greatest nest of graft in Southeast Asia."[41] Sihanouk accuses the C.I.A. of plotting against the Cambodian regime[42] and, although the U.S. government denies this,[43] it refuses to clarify clandestine C.I.A. activities in that country. The U.S. believes that Sihanouk is merely making feeble excuses for breaking off relations and that he does so acting on instructions from Peking.

This sentiment on the part of Western observers brings to the front the whole sticky question of Cambodia's relation to Red China. Despite the American press, Sihanouk is not a Communist. He has violently attacked the Khmer Rouge, Cambodian branch of the Communist Party, through imprisonment and suppression. He admits that Communism would not benefit his country but reminds the West that no Asian power, however nationalistic it might be, can afford to ignore "the sleeping dragon."[44] Sihanouk also believes that the U.S. will soon be entirely removed from the Asian scene and until that time he wants to spare his people the suffering and degredation that has occurred in other Asian countries during Western attempts to "save" them from Communism.[45]

Although Western journalists comment that Sihanouk is walking a dangerous tightrope strung between the East and West blocs, Sihanouk feels that alignment either way would divide Cambodia externally and expose her to retaliation by one bloc or another.[46] Sihanouk regards the West's insistent preoccupation with the progression of Communist expansion as somewhat paranoic. He feels that America, which supports military juntas, dicta torships, and police regimes through the world so long as they are anti-Communist,

47. Sihanouk Speaks John P. Armstrong p. 131
48. Atlas August 1965 "Neutralism - It's Wonderful!"
Prince Norodom Sihanouk p. 96
49. Sihanouk Speaks John P. Armstrong p. 139
50. Atlas August 1965 "Neutralism - It's Wonderful!"
Prince Norodom Sihanouk p. 97
51. A Short History of Cambodia Martin F. Herz, p. 122
52. The New Yorker April 18, 1964 "Our Far-Flung Correspondents"
Robert Shaplen p. 171
53. Atlas July 1963 "Mao Re-Maps Asia" B. Shiva Rao p. 45

is not really dedicated to the positive ideal of a workable democracy but to the negative ideal of the destruction of Communism. He complains that the U.S. press exaggerates the influence of Communism in Cambodia and reminds us that Cambodian neutrality was imposed by Western nations at the Geneva Conference.

The United States is alarmed that Cambodia maintains diplomatic relations with Red countries. In reply, Sihanouk observes: "We allow ourselves to remind the U.S.A. that it is impossible for a country like ours, a united nation, not occupied, exempt from all subordination, and in addition a member of the United Nations, to refuse to enter into relations with other members of the same organization."[47] Sihanouk also finds U.S. concern for the welfare of his country somewhat hypocirtical. He understands, he often says, that the U.S. has certain interests in Southeast Asia quite separate from Asian self-determination and welfare. He realizes that the Communists are also enacting a farce when they speak of defending the colonized and the oppressed.[48] In fact, to Prince Sihanouk, the two great power blocs of the world seem reminiscent of two spoilt children squabbling.[49]

Sihanouk believes in the eventual triumph of Communism in Asia.[50] But in spite of this conviction, he has not embraced Communism. At Geneva, in 1954, "Cambodia astounded the world with its almost impertinent opposition to the Communist powers."[51] In 1957, Cambodia passed a resolution which stated that if Communists violated Cambodian borders, she would immediately seek Western help. It was not until 1958 that Cambodia reluctantly recognized Red China after an appeal to the U.S. to arbitrate South Vietnamese aggression on Cambodian territory had been refused.[52] Sihanouk is entirely cognizant of Mao's expansionist policies.[53] He understands that the Communists take advantage of wars of national liberation and convert them to the Communist cause. He is aware that Communists in Cambodia have attempted to

54. Atlas August 1965 "Neutralism - It's Wonderful!" Prince Norodom Sihanouk p. 97
55. Sihanouk Speaks John P. Armstrong p. 139
56. Life World Library: Southeast Asia Stanley Karnov p. 137
57. Sihanouk Speaks John P. Armstrong p. 143
58. Compton's Pictured Encyclopedia p. 56a
59. Saturday Evening Post March 28, 1964 p. 13

prejudice the students, the elite, and elements of the clergy in favor of Communism. But he also understands that to be pro-American would be to alienate the popular support of the people, who distrust American slogans of liberty and self-determination.[54] And Sihanouk is unabashedly impressed by "... the extraordinary competence of the Communist policy and its diplomacy, based above all on an almost perfect knowledge of the state of mind of the different peoples of the world."[55] Sihanouk has always been well-treated by the Communists (he has exchanged mamy ceremonial visits with Moscow and Peking)[56] and he is not about to forget it.

In attempting to learn the reasons for the frigidity in the U.S. - Cambodian relations, we realize that it involves a conflict of culture, ideology, and basic comprehension. There seems to be a total lack of communication between the two countries. Sihanouk firmly believes that the U.S. government thinks him an incompetant moron and wishes to deprive his nation of sovereignty. The United States is just as firmly convinced that Sihanouk deliberately provokes dangerous international crises.

In the final analysis, we, as Americans, must understand that President Sihanouk is above all interested in preserving the sovereignty of his state. For him, neutrality means national unity and political stability. He is a Cambodian patriot, "neither pro-West nor pro-Red and it is a mistake to think of him in these terms."[57] Cambodia has suffered from imperialism since 1864,[58] first at the hands of the French and then of the Japanese. Because of this history of domination, Sihanouk is fervently devoted to the cause of nationalism. Possibly his devotion does border on paranoia, as American advisors readily state.[59] But we must remember that such paranoia is the product of Western imperialism. Sihanouk is certainly justified in being suspicious of Western motives.

Cambodia is not a Communist satellite. Neither is it

60. Sihanouk Speaks John P. Armstrong p. 145

61. The Patriot April 23 - 29 1965

led by a fanatical madman. The United States, if it wishes to improve relations with Cambodia, must dispel these and other illusions immediately. Perhaps it is already too late. John P. Armstrong believes that "the list of grievances Sihanouk has against us is too long to remedy."[60] Sihanouk himself has written that "Indo-China's tragedy began the day the U.S.A. decided not to respect national sentiments of the people and launched its policy of using the countries of the region as pawns in its cold-war politics."[61] Certainly this statement is an oversimplification of the state of affairs in Southeast Asia and is highly inaccurate in any case. But it serves to illustrate the ill-will Cambodia, and many other nations, bear the U.S., an ill-will the American government all too conveniently ignores.

Extra credit

ASIAN OUTPOSTS OF CHINA

W A
O B

Grade A-

Jo Freedman
World History, Period 2

Jo Freedman
World History, Period 2
March 25, 1964

THE ASIAN OUTPOSTS OF CHINA

A great number of Chinese do not live in China. Literally millions of them are scattered throughout Asia. On the mainland of China there are two areas under foreign control. These two places, Hong Kong and Macao, are naturally heavily concentrated with Chinese people. Does anyone know what European powers control these areas? (Britain and Portugal respectively.) Because Communist China is so wary of foreigners, these two foreign ports are the windows of the West. Through the refugees that pour into them - and especially into Hong Kong - we can learn to some extent what is going on behind the Bamboo Curtain.

In 1841, China gave Hong Kong to the British as a sort of consession when the Chinese lost the Opium War. Before Britain occupied it, what is now Hong Kong today consisted of three barren, seemingly worthless islands - Hong Kong, Stonecutters' Island, and the Kowloon peninsula. Hong Kong, at the mouth of the Pearl River in southern China, has since then become a prosperous, modern city. Its subtropical climate was a pleasant change for the English business men coming out of the perpetual London fog. They found that Hong Kong had excellent, natural deep water harbours that enabled them to build up a tremendous shipping trade. Hong Kong's continued prosperity is based on this. Much of her shipping is of foreign goods and all her industries are connected in some way or another with shipping: shipbuilding and repairing, rope making, cement mixing, the manufactuing of rubber, and other sea-faring trades.

Why does Hong Kong's system of trading make her so wealthy? In fact, why does it make her the leading Asian port? (Hong Kong is a free port. There are few duties on exports or imports. She occupies a strategic position trade-wise. Thus she manages to trade a total of 1.5 billion dollars worth yearly with the rest of the world. Some of her success is because she acts as a kind of go-between for Communist China and the Western world. China gets western goods in this port, and Hong Kong re-exports Communist goods that have been exported from the mainland.)

Hong Kong is one of the most crowded areas of the world. Although the colony is not quite 400 square miles in area, there are over 2.9 million people crowded into its confines. Most of the inhabitants are Chinese. During World War II, Japan had control of Hong Kong. Britain couldn't give this colony much military assistance because they had too much on their hands already, so the people of Hong Kong were left to face the Japanese alone. Their population dwindled because of the fierce handling they received from the Japanese forces. Nowadays, a great portion of the population is made up of refugees fleeing from Communist China. Explain why the refugees are becoming such a problem. (About 5,000 people come from the mainland every month. Because Hong Kong is so tiny, this has presented an immense problem of inadequate housing, unemployment, and poor

wages. Wealthy tradesmen and merchants are constantly making new fortunes, but for the most part the people of Hong Kong live in overcrowded slums and abject poverty.)

Britain has recognized Red China, but has not encouraged the trade that goes on between Hong Kong and the mainland. Fpr this reason, the Communists have cultivated every protest against British power in Hong Kong. Although Hong Kong has an elected governor and under him an executive council, the Communists keep screaming about "unfair imperialistic domination." But it is possible for the Communist Chinese to simply wait for Hong Kong to become legally part of China. Why? (Hong Kong is made up of New Territories. These cover 356 of the colony's total 398 square miles. Without the New Territories, Hong Kong would become relatively valueless. And these Territories are under a lease from China that expires in 1997.)

Macao is Portugal's colony in China. It is opposite Hong Kong on the other side of the Pearl River. Macao, a picturesque, tropical land, includes, as did Hong Kong, various other islands: Taipa and Coloane. Would you say that Macao is as important as Hong Kong? (No. Macao is much smaller - only six square miles in area - and does not have good harbours because they silt up too soon and become shallow.)

Most of the people in Macao are Chinese. Only a small minority group of 3,000 Europeans live in this city that has a total population of 200,000 inhabitants. The people known as the Macanese are the descendants of the Portuguese founding fathers. However, they are almost nonexistent. The Portuguese have had possession of Macao since 1557. At first they paid a rent to China, but in 1849 they seized it by force. It was not until 1887 that China recognized Portugal as the colonial ruler.

Is Macao a free port? (Yes.) Its main items of trade are rice, tea, fish, lumber, silk, textiles, and oil. Macao also trades with Communist China. Several centuries ago it was known as a great gambling resort and an excellent opium smuggling port, but this grandeur has declined in the shadow of Hong Kong's rapid progress. The eighteenth century marked the height of Macao's splendour. Her trade, begun in 1516, with the rest of the world, was fully developed. Foreign missionaries brought new ideas. But since then, her fame has diminished.

China has spread a portion of its vast population all over the globe. There are even colonies of Chinese in the United States; Chinatown, for instance, in San Francisco. But they are found with the greatest density in Southeast Asia. These Chinese, living in countries such as Burma, Malaya, Singapore, and Indonesia, are known as the _____? (Overseas Chinese.) There are about 11 million of these Overseas Chinese.

The Chinese began settling in Asia seriously around 1850. Why did they begin at this particular time? (European countries had begun colonizing then. As soon as they started developing the natural resources of their colonies, the Chinese decided that they could make use of these new economic and trade opportunities.)

The Chinese were industrious and became the core of the commercial class in much of Asia. They remained, for the most part, separate and distinct from any of the various cultures with which they came into contact. They considered their own way of life infinitely superior. When these Asian countries gained their independence, after the close of the second World

War, they discovered that the Chinese controlled their economies. The Communist Chinese back home realized this too. Since these simultaneous discoveries, there has been much subtle maneuvering of both Asian and Communist governments to woo and win the support of the Overseas Chinese.

The Overseas Chinese are most important in the following five countries - South Vietnam, Malaya, Singapore, and Indonesia. Can anyone tell me how South Vietnam has been trying to handle the 800,000 Chinese that make up such a large faction of her population? (The Vietnamese were afraid that these Chinese might support the Communists, so they forced them to become Vietnamese citizens, hoping that this would make them more loyal to Vietnam. The schools had to teach Vietnamese as the official language and Chinese citizens were forbidden to enter important industries.) How did the Chinese accept this? (They rebelled against this serious interference with their way of life. Now a compromise has been reached but the government is still trying to persuade them to relinquish all ties with Communist China.)

Thailand has taken care of her Chinese population more mildly. Thai and Chinese customs are very similar and the Chinese adopt Thai customs more readily because of this. The government, however, has taken the further precaution of closing all Communist newspapers and taking steps against any Communist Chinese movement.

The Chinese in Malay are about 40% of the entire population. The Malays have been working over a long period of time to successfully integrate the two nationalities. It has been made very easy for a Chinese to become a Malay citizen. The government is run on the basis of a close fellowship between Malays and Chinese. Chinese schools may still teach their own language, but more and more Chinese students are learning Malay and mingling with the ways of this land.

Since three-fourths of Singapore's population is Chinese, there is relatively little need to intersperse the nationalities. Even the prime minister, Lee Kuan Yew, is Chinese. Britain controls the defense of this island and has great influence over it. Therefore she is careful to prevent any Communist-inspired coup.

Are there very many Chinese in Indonesia? (No. The population of Indonesia is less than 3% Chinese.) Why are the Chinese so important in Indonesia? (Because they control the nation's economy. This makes them a very important factor in the political inclinations of this country.) Does anyone know about the arrangement made for Overseas Chinese to become an Indonesian citizen? (A Chinese may choose either citizenship, but the children of those who remain Chinese cannot become Indonesian.)

The People's Republic of Mongolia is the most vast mixture of desert, plateau, and mountains in central Asia. It has extreme variations in climate, with boiling hot summers, and sub-zero winters. Its topography changes from flat rolling plains to stretches of mountains and plateaus. About how large is Outer Mongolia and what size population does it have? (It is roughly for times the size of Texas with a population equalling that of Michigan.) The Gobi Desert fills up much of the southern part. There is little agriculture because there

is no rich soil and not much industry because the people are too primitive. Have the people made great advancements? (No. For the most part, they live as they did in the thirteenth century - tending roaming herds of sheep that graze on the dry, sparse, vegetation. Goats, cattle, and camels are also a part of this nomadic existence. Horses are the chief means of transportation for the commoner. The people live in yurts, or circular tents covered with light cloth in summer and a heavier material in winter to protect the dwellers from the cold.. Most of their needs are obtained from the livestock they keep: they burn the dung for fuel, eat the mutton of the sheep, dress in sheepskins, drink the animals' milk, and use their skins to furnish homes. Ancient tribal customs are still very much in use. All land is communally owned by the tribe.) This last point is very interesting. As I shall explain later, the Mongols resisted any communal mixing of herds or dwellings. However, entirely on their own initiative, they made all land the property of the tribe.

Outer Mongolia was part of the Chinese Empire under the rule of the Manchus. After 1912, when the Republic of China was established, Outer Mongolia became independent, although China still claimed possession. Describe the Mongols first attempt at self-rule. (The Buddhist priests and Mongol chieftans, who were the rulers, governed from the capital Urga.) What type of Buddhism did the Mongols believe in and how did it affect their government? (The Mongols believed in a Lamaistic version of Buddhism. The head of state, who acted like a king or supreme ruler, was qualified only if he were a Living Buddha.) Strong religious convictions kept the population low, because each family was expected to give at least one son to a lamasery - like a monastary - and these children never married.

This Outer Mongolia became another stronghold of the Chinese people. Since 1921 it has been under Russian influence. In fact, it holds the questionable distinction of being the first soviet satellite on the face of the earth. In 1924 it officially became part of China when the last Living Buddha died. But Soviet Russia was still interested. They realized that by controlling Outer Mongolia they could link their port of Vladivostok and their Trans-Siberian Railway. Finally, in 1945, the Russians decided that Outer Mongolia should be a "free, independent" land once again. Under Communist supervision, the people voted to separate from China.

This new, independent People's Republic was helped along by the kindly hand of Soviet Russia, who swiftly organized the government, planned what to do with the people, and annihilated any prospect of freedom or liberty. They set up a puppet assembly, something like the one in Communist China, called the Great Hurul, or People's assembly. Actually, the real decisions were made by the Mongol People's Revolutionary Party. This party consisted of handpicked recruits, all carefully trained in Moscow. The entire plan of government was modelled on that of the U.S.S.R.

As usual, the Communists wanted to do away with the religion of the country. However, in this case some revision was certainly

necessary. Lamaism was definately a bad influence on the people. Its philosophy was such that the people had no wish to get ahead and became sedentary and unproductive. Also, the priests played on the superstitions of the populace in order to get the cream of the crop for themselves. In doing so they became quite wealthy, but the people suffered. Now the Communist Chinese and the Communist Russians are combating the effects of this religion with education and propaganda.

Another thing that the Communists did when they had established themselves in Outer Mongolia, was to try to change the people's way of life. They tried to collectivize the herds and stop the nomadic wandering of the herdsmen. As I mentioned before, these limitations met with such fierce opposition that their plan had to be abandoned. Most of the people are still nomads and own their own herds.

Something else that was done - and which we have grown to expect with any Communist takeovers - was the great increase in the army. All men, except the priests and the princes, must at one time or another, enter the army. This tends to militarize the entire thinking of the country.

Has Outer Mongolia made any progress under the Communists? (Yes, a great deal. They have built up some industry. Before industry was nonexistent. The industries use mainly animal products and items that will help the nomads. Many factories concentrate on producing felt, which is used to make tents, woolen clothes, and shoes. The capital, Ulan Bator, is the center of all this industrialization. They have also begun mining Mongolia's natural resources, such as coal, gold, tin, tungsten, and oil. Better roads and railways have been built. The areas which are cultivated have good irrigation projects. The Communists introduced a school system and have made three-fourths of the people literate. They have even built a university in the capital. With Communist urgings, the U.N. admitted Outer Mongolia in 1961, although it had failed to gain admittance in 1946 and 1955. The first time the U.S. and Britain objected, while Nationalist China vetoed it the second time.)

How did the Chinese Communists react to so much Soviet interference? (When the Communists established themselves as the leaders of China, not one dared question the Russian authority in Mongolia. Probably they resented it, but at that time they were looking toward Russia for help themselves.) Does Communist China have any influence at all in Mongolia? (Yes. Thousands of Chinese have been loaned to construction projects in Mongolia. A Russo-Chinese railway running through Outer Mongolia has linked these two nations closer. China gives them economic and military aid. She also has begun various irrigation projects and other public works at her own expense.) In spite of all this assistance, Mongolia leans more heavily toward the Russian Communists.

Chinese live in all of the countries mentioned. Many of them have mingled with the customs of these countries and do not want to return to a Communist China. In fact, some of these Chinese are refugees from the Communists. On the other hand, in places such as Mongolia, North Vietnam, and Indonesia, hoardes of Chinese or small numbers of them strategically situated have worked effective switches to Communist doctrines. Because of this we should be prepared to face a day when their Communist countrymen persuade them to capture the power in one of these "Asian outposts of China."

THE TRIAL OF

SILAS MARNER

a

Jo Freedman
A10 English, Period 1

1964

THE TRIAL OF SILAS MARNER

A Play in One Act

adapted from George Eliot's novel

SILAS MARNER

by Jo Freedman

SCENE ONE

(The scene opens on a small, plain bedroom. It contains a dresser, a narrow, wooden bed, a chair, and a battered bureau on which there lies a well-thumbed Bible. Lying unmoving on the bed is an old man, his cheeks flushed and his eyes closed. Near the scarred door a young man, SILAS MARNER, stands. His protuberant eyes resting in a pale face look anxiously at the old man, who suddenly awakes and smiles weakly.)

DEACON
(the old man on the bed)
Silas. Come in, my boy. Have you been standing there long?

SILAS
No, deacon. I was afraid I might wake you.
(hesitantly approaches the bed)

DEACON
It is kind of you to sit with a dying old man. Many youths would not give up the time.

SILAS
I wish you wouldn't talk like that, sir. Besides, it is a pleasant duty. All the brethren at Lantern Yard are only too pleased to sit with you.
(pauses, as if drawing strength from an unknown source, and continues)
This service keeps me perhaps, from idleness and sin, for God has not found in me a very worthy servant.

DEACON
You speak too lowly of yourself, Silas. We of the church assembling at Lantern Yard have found you quite satisfactory. Possibly it is your friend who needs a little more soul-searching.

SILAS
William Dane? I am sure, sir, if you can excuse me for saying so, that you are mistaken. William -
(whispers almost conspiratorially)

SILAS
(continued)
- has had a divine visitation, you know.

DEACON
So he keeps telling us all. But you also have had our heavenly Father single you out. Do you remember that time in chapel when you fell into a deep trance? Surely that shows divine favor.

SILAS
(blushing and looking
at his feet)
I do not know. I heard no voices. William said it may have been the power of the devil.

DEACON
Man is too ignorant to judge any supernatural occurances, divine or otherwise. Dane would be a better person if he could learn to accept this - as would we all. Well, be as that may.... I think I must rest for a while.

SILAS
(nodding)
I'll be here until William comes to relieve me.

(He sits in the chair. The deacon falls asleep. Silas remains quiet, his large, brown eyes focused on the sleeping man. Suddenly his body becomes rigid and his eyes roll out of his head. After the passage of several hours, he regains consciousness.)

What! Did I fall asleep? It is already four in the morning. How is it that William has not come? He should have been here at two o'clock. The deacon is sleeping peacefully, thank God. But no! He seems so quiet. Can he be....

(Silas bends over the deacon, feels for his pulse, and places his head on the old man's chest in a vain attempt to detect any sign of life. As a last resort he shakes the deacon.)

Good God! He's dead!
(rushes out the door)
Come quickly! The deacon is dead! The deacon's dead!

SCENE TWO

(SILAS is standing in a cobbled street, walking with his habitual lowered eyes and shuffling, hesitant gait. Two men, comming from the opposite direction, approach him. One is a church elder, wearing a long, black robe and a surplice. A majestic beard, streaked with grey, billows out around his face. The other man is WILLIAM DANE.)

WILLIAM
(commandingly)
Silas Marner!

SILAS
William, I'm very glad to see you. The deacon's death has been a great loss for us all.

WILLIAM
I'm not so sure of that.

SILAS
(startled)
What do you mean?

WILLIAM
(turning away and speaking to the elder)
I cannot tell him. He was my friend.

SILAS
(with frightened amazement)
Was?

ELDER
Silas Marner, you are accused of a godless, lawless act - a crime worse than any except murder.

SILAS
(uncomprehending)
A crime?

ELDER
Silence. The church money, which the senior deacon kept hidden in his bureau, has been stolen. Silas, you have admitted that William Dane did not come to relieve you as usual last night. You were the last person to see the deacon alive.

WILLIAM
(under his breath)
I was suddenly taken ill.

SILAS
Please. I don't understand. What are you saying?

ELDER
(not heeding SILAS)
We have searched your dwelling, Silas. Thanks to William Dane's

ELDER
(continued)
careful searching, the bag in which the deacon kept this money was found. William Dane did not allow friendship to cloud his eyes, Silas. He believed first and foremost in the righteousness of God's commandments.

SILAS
(slowly)
William, you found the bag in my house?

WILLIAM
(looking away)
I did. And empty.

SILAS
God will clear me. I know nothing of this.

ELDER
You must come to the church vestry with us. There will be a drawing of lots to determine the truth of what you have said.

(The three men walk away. Silas is white and shaken.)

SILAS
As God is my witness, I know nothing of these happenings. I leave it to Him to judge me.

SCENE THREE

(A high-ceilinged, wood-paneled room, the vestry of the chapel in Lantern Yard. SILAS, WILLIAM, and the elder, as well as three other church members are sitting on straight-backed chairs. The elder holds a box in which there are six slips of paper.)

ELDER

Silas Marner, before the drawing of lots, we shall give you a chance to defend yourself so that God may judge both sides.

ONE MAN

Is it true that you alone were with the deacon on the night of his death?

SILAS
(dazedly)

Yes, it is true.

SECOND MAN
(excitedly)

The bag of money was found in your home, and it was empty, was it not?

SILAS

It was there, yes, and it was empty.

THIRD MAN
(shouting)

Why didn't you call for help immediately after the deacon's death? His body was stiff and rigid by the time the sisters arrived.

SILAS

I do not know. I must have fallen asleep. Perhaps I had another visitation, so that the thief came and went without my knowing.

WILLIAM
(whispering)

Visitation! Work of the devil, I say.

ELDER

The knife that was used to cut the bag of money free from its hiding place - that knife was yours, wasn't it, Silas?

SILAS
(with deep concentration)

Yes. But....
(his face assumes an expression of almost physical pain, so great is his mental anguish)
William, I must speak to you alone.

WILLIAM

Anything you have to say is for all to hear.

SILAS

I implore you!

ELDER

Certainly, William, there can be no harm in his speaking privately to you for a moment. Perhaps he will tell you, his most trusted friend, something that he dare not confess to this assembly.

WILLIAM
(reluctantly)

Yes, perhaps. Let us go outside.

(They go out a side door. As soon as they are in the street, SILAS turns to DANE, his eyes gleaming and his lips working feverishly.)

SILAS

The knife! I remember now! The last time I saw it was when I gave it to you.
(with great emphasis)
I gave it to you, William Dane. You stole the money, and you laid this trap of deceit and treachery to catch me in sin.
(almost hissing)
Judas! You have betrayed our friendship.

WILLIAM
(coldly)

Silas, you're raving. Your guilt lies heavily on you. Anyway -
(he smiles craftily)
- no one would ever believe that if you told him.

(At this moment the elder joins them.)

ELDER

Well, William?

SILAS
(before WILLIAM
can reply)

Say nothing, William. I am sore stricken. God must clear me.

(They enter the vestry.)

ELDER

From the facts laid here before us, I see a straight path to your guilt, Silas Marner. You have sinned deeply against your God, as well as your fellow man. But the Lord will judge you fairly. If you draw an unmarked lot, you are vindicated in the eyes of God and man alike. Before we begin, is there anything more you can say to absolve yourself from this evil?

SILAS
(feebly)

I can say no more. I am deeply grieved. I have done no wrong.

(In a forbidding and ominous silence, the elder passes the box to every man, who each in his turn removes a slip of paper. SILAS, who is the last man to draw, reaches out a trembling hand and seizes the remaining piece of paper. He is unable to open it,

however, and sits twisting it in his hands. Meanwhile, the rest of the group reveal their papers.)

AD LIB
Nothing! There is no mark on mine. Nothing. There's nothing on this slip. There is nothing here! Nothing.... Nothing.... Nothing....

(Finally, it is SILAS'S turn. In a deep silence, all eyes become focused on him. Shaking as with a fever, almost on the verge of collapse, he tears open his slip. He looks at it, and with a wild cry throws it on the floor.)

ELDER
(picking up the paper and speaking quietly)
It is marked.

SILAS
(jumping up and shouting)
No! I am innocent! I have not committed this terrible sin. I an innocent!

(He looks at the stern, accusing faces that confront him and continues with frantic despair.)

With the words of Jesus I speak! " My God, my God! Why hast Thou forsaken me?"

WILLIAM
It is but the devil inside him, taking advantage of the wisdom of our heavenly Father to soften our justice.

SILAS
(looking directly at WILLIAM)
But what am I saying? William, there is no just God. There is no God of love, who guards the meek of the earth. God is but a god of lies, who bears witness against the innocent!

(He runs from the room.)

THE END

A

Jo Freedman
A10 English, Period 1
June 4, 1964

Magazine Report

National Review
editor - Wm. F. Buckley, Jr.

National Review is a slender, little journal averaging about 40 pages each issue. However, this compact magazine manages to include the spite and ill-will of all the far-right extremists in the nation. Over the cover are spread glaring, blatant titles advertising the inside articles. Some typical titles read: "Just War in the Nuclear Age," "Slugfest in California," "Goldwater vs. Johnson," etc. The articles are political and are concerned both with the national and world fronts. The section "Books, Arts, Manners" deals with book reviews of mainly politically-oriented, conservative material; an article or so about some fine art; and a write-up concerning a prominent political personage. Senator Goldwater has appeared at least three times in various issues. The last, and for many readers probably the most savory section, is a sort of "gossip column" which reports various national scandals.

Many of the advertisements offer right-wing books, both fiction and documentary. Some examples are Suicide of the West by Mr. James Burnham which attempts to convince its audience that Liberals constitute a major enemy to the American way of life; also Rumbles Left and Right by Buckley himself. The magazine even suggests a subscription to their Conservative Book Club. There are few cartoons, consisting of rough pen sketches. They faithfully stick rather crude barbs into our present government, Liberals, and Republicans excepting Goldwater. This "journal of fact and opinion," as it chooses to be known, appeals to a very conservative, even extremist segment of the populace who do not wish to become acquainted with facts but only to perpetuate their delusions. It is also educational to the extent that it informs interested people about the attitudes and views of the extreme right wing.

The contents of the magazine have no tolerance whatsoever. They viciously attack unfamiliar or different beliefs. The articles do not even investigate related aspects very carefully, but depend on warping the facts. Being a conservative journal, it is unwilling to investigate new areas. As a consequence, the same points are reiterated over and over. One article they love to print in various forms is written in adoring praise of Senator Goldwater, whom they have endorsed since the beginning of his campaign. The magazine is also fond of reccommending what they call a "moderate" Birch Society. In recent times, it has been ecstatically praising the Becket amendment allowing prayer in public schools. The editors positively jump at a chance to "organize against the Supreme Court."

National Review has taken a firm stand against the nuclear test ban treaty, the Civil Rights Bill, and the UN as it exists today. It deplores Averrell Harriman's Russian negotiations and ~~they~~ calmly asserts that nuclear war is entirely feasible provided no one goes too far. The most unbiased part of the magazine is the letter section, which prints up many unfavorable letters. However, these letters are only shown so that Buckley can reply with suitable conservative wit.

The editorial is the pivotal point of the magazine. The editorial page, entitled "On the Right," presents an openly slanted view of various national and international situations. It determines the tone of the rest of the magazine.

The articles are written with what is intended to be great wit. Their sarcasm is aimed at Democrats, our government, and neutral nations. Many times Communists, socialists, and Liberals are all lumped together in a pot reserved for special scorn. Everything in National Review is supposed to incite, not inform, the readers. The contributors desire to work their audience up to a pitch of righteous indignation against what are termed "evils to our society." One of their favorite methods of distortion is taking a quote out of context so that its real significance cannot be interpreted.

As a typical article I chose "UN Chicken Home to Roost," by James Burnham, a regular contributor to the magazine. I picked this because it is a fairly uncontroversial topic. Most people do believe in the value of a United Nations. However, Mr. Burnham seriously doubts its effectiveness. His main gripe is Communist China's possible admittance. He blames the ever-increasing probability of her acceptance on De Gaulle's decision to recognize her and on the ignorance of the uncivilized African nations who, he claims, have no concept of world problems. Mr. Burnham sympathizes with those people who wish the United States to withdraw. Yet he realizes we cannot shirk our responsibilities to this ungrateful world. His solution: we should not recognize the UN as a decision-making body; we should pay no dues and support none of its branches such as UNICEF and UNESCO. We should merely sit and listen.

Mr. Burnham makes the almost expected accusation, handled with a customary lack of subtlety, that an African delegation from the UN might very well one day send a mission here to deal with U.S. segregation. This assumption is typical in its absurdity. It is pure speculation, without any basis of fact. In fact, it is impossible because our racial difficulties can in no way be termed world problems. But it is probable that some reader would read this, believe it, and be forever prejudiced against those meddling African nations. Such statements are effectively used throughout the magazine to bias the audience in favor of what is really an irrational narrow viewpoint.

Jo Freedman
A10 English, Per. 1
April 28, 1964

A+

BRUTUS IN SHAKESPEARE'S JULIUS CAESAR

Brutus stands out like a light in the dark. For in the corruption and slackness shrouding the Rome of 44 B.C., the nobleness of Brutus creates a pinpoint of hope. He is a devoted Roman, sensitive and compassionate in his devotion. He is prepared to sacrifice anything for the sake of his country. He is even prepared to sacrifice his peace of mind, something dearer than most people realize.[1] For Brutus, as Antony harshly points out, is an honorable man,[2] and the very idea of conspiracy goes against his grain. The thought of assassination repulses him instinctively. But he finds it increasingly difficult to remain unaligned.[3] He feels many misgivings about the fate of Rome under the dictatorship of Caesar. He is a man torn between two desires: the one, loyalty to his friend and ruler; the other, loyalty to his country.

Brutus's worst fault is his selflessness. He dares not have an identity. He can never admit, not even to himself, that he has any other motives other than the good and glory of Rome.[4] This emotion proves his downfall. Cassius, always a clever politician, plays on his indecisions when he cries:

> Age, thou art shamed! Rome, thou hast lost the breed
> Of noble bloods! When went there by an age, since the
> Great flood, but it was famed with one man? When could
> They say till now, that talked of Rome, that the wide
> Walls encompassed but one man?[5]

Cassius is craftily appealing to Brutus's dedication to Rome. Brutus, however, does not realize this, and is carried away by the noble-sounding words. Although he takes full blame for the assassination, it is really due to Cassius's inveiglings that Caesar was murdered.

Brutus is essentially a gentle man. He pleads for Antony's life,[6] although it is Antony who later turns against him. It says a great deal for a man's character that he can so blindly trust an avowed foe. But once having committed regicide, Brutus knows it cannot be undone. The blood lies on his hands. His moving oration is as much to bolster his own confidence as to win the support of the mob. His carefully balanced sentences and short, intensely intelligible phrases quickly reach the soul of the crowd. Why did he kill his friend? His reply is typical of his lofty magnanimity:[7]

> Not that I loved Caesar less, but that I loved Rome more.

And he continues:

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1. Julius Caesar, Act III, Scene ii, lines 10-15
2. Act III, Scene ii, lines 80-98
3. Act I, Scene ii, lines 50-53
4. Act I, Scene ii, lines 91-95
5. Act I, Scene ii, lines 56-61
6. Act II, Scene i, lines 157-168
7. Act III, Scene ii, lines 20-21

As Caesar loved me, I weep for him;
As he was fortunate, I rejoice at it;
As he was valiant, I honor him;
But as he was ambitious, I slew him.
There are tears for his love;
Joy for his fortune;
Honor for his valor;
And death for his ambition.[8]

Brutus is doubtless a compelling speaker. Immediately after slaying Caesar, he seeks to convince the people of the purity of his motives. In assuring them that "Ambition's debt is paid,"[9] he wisely solicits their concern for possessions. With clever personification, he shows them that Ambition owes them a debt. Knowing the populace of Rome, he realizes they feel they must collect. In an echo of Cassius's sentiments he impresses on the citizens that Caesar was an imposition on their freedom and liberty.

There is another side to Brutus. Antony, the gifted orator and friend of Caesar, paints it in a vivid picture to the mob. He dredges out the rare things of worth that Caesar has done and robes them lovingly in virtuous covering. He condemns Brutus, while appearing to have only the deepest regard for him. He makes Caesar more than human because he refused a crown and died in a sword-slashed gown.[10] Of course, it is pure, unadulterated sentimentality. But it does show that Brutus did not judge all the facts and acted in haste. Haste can often be fatal, especially when it deals with the lives of men and the fate of a country.

In Shakespeare's Brutus we have the portrayal of a man who is only human. In the last two acts of the play, he has stood at a crossroads and chosen a path which he finally realizes is a wrong one. He cannot deceive himself into thinking that Rome or her people have benefited from the assassination. The new triumvirate is ruthless and cruel.[11] Brutus is tormented and frustrated fighting his own countrymen and onetime associates — a crime which he must regret more than the killing of Caesar. He is disappointed in Cassius, who has turned out to be interested only in the mercenary value of men.[12] Most of all, he is disappointed in himself. His golden dreams have turned to dust. The glow that surrounded Rome has faded. His lofty aspirations are tarnished.

But whatever doubts assail him, Brutus is to the end an honorable man. Rather than suffer humiliation and defeat at Antony's hands, he takes leave of his men and runs on his sword:

Farewell, good Strato.
Caesar, now be still:
I killed not thee with half so good a will.[13]

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8. Act III, Scene ii, lines 22-25
9. Act III, Scene i, lines 80-81
10. Act III, Scene ii, lines 76-98
11. Act IV, Scene i, lines 1-10
12. Act IV, Scene iii, lines 9-12, 24-27
13. Act V, Scene iii, lines 55-57

A couplet, often used to show the termination of a scene, fittingly concludes Brutus's life. And in doing so, it tells a world about this eminent Roman. For an honorable suicide to save face is meat and drink to Brutus. It is a recognized part of his code of ethics. In fact, it is upsetting that he destroys himself with so little flourish. It seems almost as if he gratefully steps back into his known world of unobjectionable righteousness, after having made a bewildering trial of a world of self-betrayal.

Brutus has the impressiveness of a man in love with an ideal. A perfect Rome is always his ultimate goal. These high sentiments earn him the love — the fickle love! — of the mob.[14] Caesar, too, trusts Brutus and respects him above all other men.[15] It is the sight of Brutus, sword in hand, preparing to strike him, that makes Caesar relinquish the struggle and die meekly.[16]

With all this influence and prestige, Brutus is still a man to be pitied. His good qualities have only led him deeper and deeper into a swamp of confusion. He is gullible enough to be swayed by fine-sounding phrases and appeals to his honor. He is innocent enough to believe that a crowd can reason and accept the judgment of facts. He is too noble to see the uglier side of life. To him the world exists in black and white, a battle in which good should always triumph.

That the good does not triumph is not a reflection on Brutus's character. The good side often loses in reality. His struggle for a better Rome earns him intense admiration. His compassion and goodness place the interest of others foremost in his heart. His self-determined purpose is something of an anticipation of chivalry. But perhaps the character of Brutus is best summed up by Antony, who — standing victor over loser — states quietly:

This was the noblest Roman of them all.[17]

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14. Act I, Scene iii, lines 87, 90
15. Act III, Scene i, lines 70-73
16. Act III, Scene i, line 75
17. Act V, Scene iii, line 58

Jo Freedman
English Lit
Period 6

An Evaluation

The previous advertisements were gathered from the most popular magazines of our day: LIFE, TIME, POST, NEWSWEEK, LOOK, NATIONAL GEOGRAPHIC, THEATRE ARTS. Their smallness in number and the way in which they were used points to two things. First, many companies are afraid to be associated with the Middle Ages on the assumption that it will make them seem medieval. Secondly, even when they do turn to the Middle Ages for inspiration, they spurn history and create an advertisement using a period which has never existed.

The purpose of an advertisement is to make something seem better than it actually is. In order to do this, the advertisement must be entirely one-sided. When a knight rides by on a handsome horse, he is meant to appear gallant, and no one should consider how absurd he would be if he tumbled from the saddle. Travel bureaus use medieval castles to lure people into going abroad, but if people considered that these medieval castles were icy cold, and were equipped with no conveniences of any sort, they would probably rather stay at home. Liquor manufacturers enjoy associating the monks of the Middle Ages with whiskey. Cigarette companies use medieval ensignias to add a touch of royalty to their products.

This is not to say that the Middle Ages was a fraud. The landscape truly was green and serene. The people lived an organized, if restricted, life, secure in the kingdom of Christendom. During the Elizabethan Age, there was a flowering of literature led by the writings of Shakespeare. England's power grew steadily and, after the defeat of the Spanish Armada, she was the unchallenged ruler of the sea. Unfortunately, these aspects of England would serve little purpose in advertising a deodorant or a refrigerator. Therefore, advertisers have transformed the Middle Ages into a land of knights and dragons, royal courts and artistic monks. The references to medieval England that we find in our magazines are for the most part inaccurate. The Middle Ages Wall Street has given us is largely a figment of their imagination.

JO GAGE'S TEEN AGE WORLD (crowd)

OPENING FILM: Kaliedoscope of future possibilities as Jo sees them. Herself in Levis sitting on a back-porch step strumming and singing folk songs to her guitar. Herself in this whirling ventrifuge of her future, in scientific white peering into microscope and jotting down findings. Herself on stage in a piano debut, in evening dress, playing to a madly enthusiastic audience. Herself the poet glasses perched on nose, writing, declaiming, and scratching it out for something better. Herself winning the Woman's Olympics in tennis, again in the hundred yard dash in the Swim meet. .... Cut to Jo in the present, as she sits at her desk, involved in this day-dream. Jo sighs and asks herself,

JO: How do you know until you try them all? I mean when I was young, I mean really young, like last year say, I thought I wanted to be a vetinary. A person changes so. So I had this idea, I thought it might be nice for young people my age to Meet Their Ideal. You know, talk to them, find out if that's really what they want. See if they are pointed right. After they've had a glimpse of it from the inside and realize what it involves, they're either cool to the whole idea, or they've made up their minds. They're ready to go. So to sort of kick off the program, I've invited my ideal here. I know that's a little egocentric of me. But all of you who are interested in a career can meet your ideal of this show too, just write in and tell me who you are and who your ideal is and we'll try and get you together to sort of talk things out. Well anyway, here he is., Ive got goose-bumps and at the same time, I'm ready to flip.,, Mr. Burl Ives! How do you do Mr. Ives?

INTERVIEW FOLLOWS.

LIST OF GUEST POSSIBILITIES:
Fabian, Space Age doctor, Dead Sea Scrolls Archeologists, John F.Murray producer for T.V. and comedy writing field, Pupeteer, novelists Benedict & N. Freedman, Woman doctor Amyes, Am. Piolot Babson, Calcagno painter, John Carroll Civil Service, Maurice Casey Air Force Pentagon, Ed Helwick teacher, Red Marsh contractor, Neutra archetect, Sakolnikoff Mathematics, Bill Squire Cal Tech scientist, .. Crystal Scarboughor, Olymics athletes, mountain climbers, ballet dancers, collectors, stamps, gems, stones, etc. runnings lodges, hotels, camps etc. Forestry work, song writer, Miss America modeling, fashion designers, photography, botaninst, analysist, performer, ice-capades, circus, acts, magician. Cow boy, rodeo, Sam Hinter Oceanography at Scripts Institute, farming, citrus Ericson, young mother and housewife.

Jo Gage brings the youngsters together with their adult ideals and moderates as they discuss and where possible demonstrate in the studio the various aspect s, tricks side-lights on their skill or profession, where this is impossible a film clip of them in action should be shown, with the professional narrating. On each show there are two such interviews which are kept to seven minutes apiece.

The next half of the show should be more flexable. It should deal with as many aspects of the teen age world as practacable; and should be presented in huddle session. Topics, TEEN AGE TELEPHONE TIEUPS, solutions. DO TEENERS FOLLOW THEIR PARENTS POLITICALLY OR TEND TO OPPOSE THEIR THINKING? MORALS AND MANNERS ON DATES. DOUBLE DATING. SMOKING. TEEN AGE CRIME. ALLOWENCES. HOMEWORK, SCHOLARSHIPS, AWARDS. BEATNIKS AND FADS. MUSIC. DIVORCE IN THE HOME . FROM THE T$EN AGE POINT OF VIEW WHAT WOULD BE AN IDEAL WAY IN WHICH TO RUN A SCHOOL .. A NATION .. WHAT ABOUT U.N.? WHAT ABOUT OPPORTUNITIES FOR AMERICAN YOUNG PEOPLE ABROAD .. FOREIGN STUDENTS HERE? . ALCOHOL . BEENIES, BARBITUATES AND DRUGS .. WHAT PART SHOULD THE TEEN AGER HAVE IN PLANNING A VACATION? SEPERATE VACATIONS, OR FAMILY ONES? DOES THE ATLETIC BOY HAVE TIME FOR STUDY? Do serious Students Have time to date?

Jo Freedman
English Lit, 6
April 25, 1965

"Of Studies"
by Francis Bacon

The most notable aspect of the structure of this piece is the involved sentences. Bacon enjoys linking several ideas through the use of a semi-colon. His sentences are structured so that it is impossible to understand their entire meaning without careful scrutiny. The essay carefully avoids simplicity and becomes a challenge to the reader's intelligence and comprehension.

In order to convey his point, Bacon uses many metaphors as well as concrete examples. For instance, he compares natural abilities to plants which require careful pruning in order to really appreciate their worth. Bacon also instructs readers to "taste" some books, "swallow" others, and "chew and digest" a select few. This extended metaphor neatly divides reading matter into three distinct levels of value. On the same subject, Bacon calls abridged versions of literary work "distilled water"; in other words, void of sparkle, freshness, and taste. In another metaphor, Bacon claims that for every weakness of the wit there is a proper exercise just as for every weakness of the body there is a remedy.

Bacon separates books into three categories. The first he fills with books to be "tasted," or only read in parts. Into this category would go the 20th century detective novel and the cowboy saga. Other books deserve to be read from cover to cover, not, however, receiving the reader's full attention. Much of today's fiction would fall into this section, books containing an excellent plot but lacking lasting value. Bacon's third category is small and quite special. Books which enjoy the privilege of being "chewed and digested" are those which must be read over and over again, like good poetry anthologies or social commentaries, in order to absorb their full value.

According to Bacon, reading will make a "full" man, or a man who knowledgeable in all things. Conference, or the art of conversation, trains a man to be prepared for any situation at short notice. However, in Bacon's time, conference was a true art, carefully cultivated and developed, instead of the small-talk of the 20th century. Writing enabled a man to be precise and neat and eliminated the necesity for a successful man to have a prodigious memory.

"Histories," says Bacon, "make men wise." Although somewhat epigrammatic, this is unquestionably true. The best way to gain an insight into your own times is to study the history of its development. Events of modern times can be understood fully only in terms of previous happenings. The ability to judge facts perceptively is definitely the product of historical knowledge.

Bacon writes that poetry makes men witty. I am inclined to disagree with this conclusion because I feel "witty" is a shallow adjective and poetry deserves

something more. Poetry is capable of arousing anger or pity or producing thoughtful contemplation or wild laughter. It inspires emotions purer and deeper than mere cleverness or quickness of wit.

Natural philosophers, men whom we recognize today under the name of scientists, possess great depths. To the average citizen, a man of science is an unexplainable, unfathomable phenomenon. He is profound and yet obscure. His strange knowledge to which most people have no access makes him solemn and grave. Altogether, he could easily be classified as a "deep" man.

A study of moral philosophy results in gravity and solemnity. Again, this is fairly obvious. An analysis or determination of one's conduct in life is a serious matter. It requires careful study and much thought. A person prepared to devote his time to such a study would be grave and subdued.

"The mathematics" create subtlety, Bacon claims. If by "subtile," he means only mentally acute and perceptive, I cannot argue. Mathematics is a precise science which, on more advanced levels, reaches such a degree of theorizing that it becomes a philosophy. However, subtlety contains innuendoes of insidiousness or craftiness which could not be connected with mathematics.

Logic and rhetoric develop the art of contention. This is self-evident as sound reasoning and skillful use of language are indispensable in forming a successful argument.

Jo Freedman
AP English
Period II
September 22, 1965

"Eve"

I Symbolism

Eve represents the happy innocence and contented ignorance of youth.

The berries she is eating symbolize the comfort and security she derives from her innocence.

The trees are the concrete aspects of her life which shelter and nurture her ignorance.

Heaven, although not specifically mentioned, exists in an implied sense. It represents the paradisal bliss of ignorance which promotes an ideal state of the soul.

The serpent is generally associated with evil. However, although he destroys innocence, he provides wisdom.

The birds symbolize those who remain in this almost-too-idyllic state of ignorance. They observe the corruption of youth by knowledge with complacent compassion. Yet possibly there is envy in their pity of the girl, disappointment in their hatred of the snake.

The phrase "under the hill" suggests the world of the damned, or of the wise, that has made another conquest.

The change of name from "Eve" to "Eva" symbolizes the elimination of the purity of youth and the substitution of fatal learning.

II Reaction

Toward Eve, the reaction is one of mingled pity and scorn: pity that she has lost her simple (almost simple-minded) pleasures; scorn that she should be so naive to do so.

The reaction to the snake actually depends on our interpretation of the poem. We must accept the premise that knowledge is evil, that it destroys the happiness of ignorance. We must also assume that ignorance is synonymous with innocence. Viewed in this light, the serpent becomes knowledge incarnate, long resenting and ultimately triumphing over the bliss of innocence through the seduction of youth.

III Reasons for Reaction

Eve is depicted as a fresh, simple thing, as fragile and lovely as the flowers she wades through. She enjoys the pleasures of innocent amusement. She is perfectly content with her shallow, berry-filled world. We appreciate Eve's fresh loveliness and fragile innocence and we resent witnessing their destruction.

The serpent is wicked to take advantage of Eve's naivete, but we feel it is very clever of him. We resent his shattering her empty world but recognize he has filled it. We deplore her corruption, but sympathize with the snake's frustration ~~with~~ at her mindlessness. Throughout the poem, it is difficult to decide whether Hodgson is pulling our leg a bit or whether in all seriousness he believes that the true tragedy of the world is that once knowledge has been discovered, there can be no return to blissful ignorance, but only a deeper descent into the purgatory of wisdom.

(18)

R O M A N T I C I S M

"Romanticism is intoxicated dreaming."

- F.L. Lucas

The Decline and Fall of the Romantic Ideal

25

Jo Freedman
English, Period 2
January, 1966

Jo Freedman
English, Period 2
January, 1966

Romanticism

What is romanticism? The word itself developed from a bastardization of eighth century Latin.[1] For a time the term referred to certain literature composed in that language. Then it was applied to the unreality associated with that literature; then to the temperament associated with that unreality; and finally, to the literary forms associated with that temperament. But when it came to a definition, academicians were completely baffled. In despair, scholars, who have been arguing the problem back and forth for a century, finally labelled it "... the great riddle of literature."[2] Certainly the word is remarkable for its vagaries of meaning. It has been defined as the spirit of freedom, a return to nature, a revolt against nature, delight in the supernatural, a reflection of social instability, the dissolution of form, and a stirring up of the past.[3] It has been called a mingling of Eastern religion and Western philosophy.[4] Some assure us that its unifying factor is a belief in the innate goodness of man and the definition of evil as a temporary division in man's character necessary to his growth as an individual. Heine connected romanticism with the Middle Ages.[5] Hugo associated it with the grotesque.[6] Its goal is sometimes represented as the attempt to capture the strangeness of beauty, at other times the attempt to know the wonder of life. It is often characterized by remoteness, sad delight in isolation, silence, the supernatural, vampirine love, the flowing of passion, sadistic cruelty, disillusion, death, and madness.[7] It has been identified with escapism,[8] liberalism,[9] mysticism,[10] sensationalism,[11] and immorality.[12] Its writings cover such topics as love, politics, philosophy, nature, the past, and the heroic figure.[13] It has been accused of an insatiable craving for experience and exalted egoism.[14] Many associate romanticism

with courageous exploration and tropical climes.[15] The romantics themselves were puzzled as to the nature of their literary movement. Joseph Von Eichendorff spoke of romanticism as an attempt "... to effect an inner regeneration of the whole of existence."[16] Hegel stated that "... the essence of Romantic art lies in the artistic object's being free, concrete, and the spiritual idea its very essence."[17] Stendhal, exhibiting a pardonable bias, wrote: "Romanticism is the art of offering people literary works which are capable of giving them the greatest amount of pleasure in the present condition of their habit and beliefs."[18] Goethe, unaware that a later age would classify him a romantic, bluntly decided that "Romanticism is a disease."[19] Perhaps Alfred de Musset captured the romantic spirit best when he analyzed it in the following manner: "We (members of the Romantic Movement) came to believe that this word romanticism was merely a word. We found it to be beautiful, and it seemed too bad that it meant nothing... Romanticism is the star that weeps, the wind that wails, the night that shivers, the flower that flies, and the bird that exudes perfume. Romanticism is the unhoped-for ray of light, the languorous rapture, the oasis beneath the palm trees, ruby hope with its thousand loves, the angel and the pearl, the willow in its white garb; the diametrical, the pyramidal, the Oriental, the living nude,... the whirlwind."[20]

It is easy to conclude that romanticism is far more than the sum of its parts. It is an attitude of mind, "... a liberation of the less conscious levels of the psyche."[21] There is no such thing as a romantic style of writing, but rather a romantic style of thought. The true romantic annexes the outer world to his inner experience. It becomes an appendage, useful only in stimulating the master-spirit of the romantic, his imagination.[22] The romantic's primary rule consists of never approaching anything too closely for fear of disillusionment. All prospects must be viewed from a blur of distance so that the eye can avoid what is known and open up on an infinite number of possibilities.

This approach to life inevitably develops in the romantic an unfriendliness toward facts, an inability to see clearly, in short, a tendency away from reality. The romantic's mind withdraws from the outer world in a desire to rely on his inner self. However, his withdrawal is not a timid, negative one, but a withdrawal to something, to the inner emotions of man.

Romanticism, therefore, does not consist of certain subjects or a certain style of writing, but rather certain ways of approaching subjects and styles. Many authors have discoursed on nature, but their clinical treatments will never suggest romanticism to us. The heroic figure has appeared in several literary creations which do not have the slightest trace of romantic feeling in them. Similarly, although romanticism connotes the grotesque, the writings of Keats and Wordsworth are certainly not saturated with the macabre.[23] Though romanticism is also connected with the Middle Ages, there is nothing medieval in Wuthering Heights. Although Goethe, as well as many modern critics, emphasized the profound religious feelings of the romantics, there is little religion in Byron. And there is little love in "Kubla Khan," yet we generally associate the passions of love with romanticism. Heine, Byron, and Stendhal, in fact, were never sure whether love was a tangible possibility or only an ideal, but unattainable, state.[24] Even the egoism for which the romantics are justly famous was not typical of Shelley or Goethe. Fairies, ghosts, and all that rings of the supernatural implies romanticism. But Shakespeare, although in many ways a romantic, creates fairies as human as men, vividly real and earthly.[25] For the romantic, to conceive of a fairy is to conjur up a shadowy, perplexing, strange, and unapproachable entity. His fairies are sinister, disturbing beings whom he has somehow heard of, but never invented.

Because romanticism is less a style of writing than a way of thought, it has existed throughout history. Jesus

may be styled as the original romantic because of his idealized view of the world, his egoism, his poetic desire to "... naturalize and humanize the ideal."[26] Many Greek poets used romantic imagery. Aeschylus tried to go beyond the reaches of the imagination. Homer created the romance of The Odyssey. Empedokles, a philosophical Greek poet, resembled Shelley in the "... quality of his romantic imagination."[27] Euripedes was a romantic in that he sported uncontrolled passion.[28]

The Middle Ages was the true home of romanticism. The credulity, the naivete of that time made a perfect setting for romanticism's "... uncritical love of wonders."[29] The deep piety of the Middle Ages stimulated the romantic's feeling of the proximity and intimacy of God. The anti-scientific bent of the romantics received encouragement from the medieval dependency on faith. The concept of chivalric love, developed in the Middle Ages, is essentially romantic. The creation of the knightly ideal was a romantic attempt to deny the fear of death. The romance Aucassin and Niccolette was a product of the Middle Ages, as was Dante's passionate image of Hell. The Middle Ages possessed the unrestraint, the morbidity, the vivid motifs so essential to romanticism. As the builders of the Seville Cathedral said: "It shall be so great that posterity shall think us mad."[30]

Self-consciousness spoiled most Renaissance attempts at romanticism. The individuality of the Rebirth differed from the egoism of the Romantic Movement in that it emphasized the outer man in relation to the world, while to the romantics the inner man in relation to himself was most important. But even in this period when the revival of science and reason were at their height, we still find evidence of romanticism. Spenser, in The Fairie Queene, exhibited romantic delight in the otherworldly. Shakespeare's Richard II is an expression of egoism creatively dramatized, an escape from life into pure passion and imagery.[31] Romeo and Juliet is an egoistic drama illustrating the

triumph of man over death.

The eighteenth century was one of unity, order, and simplicity, an entire age perfectly reduced to logic and gentlemanliness. Formal and self-contained, it feared emotion, mocked it, fled from it. It was the Age of Reason and the age of classicism, the age of correct, balanced, lifeless writing.

What is known as the Romantic Movement (1770 - 1870)[32] was a reaction to the frigidity of the eighteenth century. Men wanted to be able to weep again, to laugh again without the fear that their conduct was unbecoming ~~for~~ a gentleman. They wanted to know and love a personal God, so unlike the deist's rational concept of a remote, unarticulated Force. They rebelled against the logic and precision of the previous age, echoing Rousseau's cry that "The thinking man is a demented animal."[33] In England, the movement produced writers like Goldsmith, Blake, Shelley, Wordsworth, Byron, and Coleridge. In France, Rousseau, Hugo, Gautier, De Musset, Stendhal, and Baudelaire became popular. In Germany, Heine, Schiller, and Goethe were the results of romantic influence. In America, the Transcendentalist Movement received impetus from the romantic philosophy. The Bronte sisters, Edgar Allen Poe, and Walter de la Mare all fell under the spell of romanticism. Longfellow produced his romantic idyll, Evangeline. Writers in the American South, influenced by romanticism, idealized the slave states, transforming them into lands of cultured serenity.

The Romantic Movement was one of the oddest in the history of literature. Its members would have been surprised, and perhaps shocked, to learn that they were all grouped in the same school. The similarities in the movement were far outweighed by the differences. It was a movement that knew no national boundaries and was united only by a way of thought. It became involved in fields ranging from revolution to naturalism. In France, "Imagination ran riot and passion was the greatest thing on earth."[34] In

America, Poe lived in "... the twilight that does not rise nor set."[35] In England, Shelley and Byron expounded the romantic concept of liberty.[36]

As the movement developed, its participants became more and more involved in the inner character of the individual. Blake's mysticism dispensed entirely with the senses and claimed an intuitive knowledge of truth wholly independent of the faculties. He believed he spoke to God on his staircase.[37] Poe, too, was subject to increasingly mad and crazed visions.[38] In the world of emotions which the romantics had built for themselves, despair became a prerequisite for genius. As Rousseau put it, "For me there is only a single way to be happy, but there are millions of ways to be miserable."[39] Their narcissism was grotesque. They became overly absorbed in their own moods and only their emotions could stimulate them. Poe created intricately conceived horrors and Blake glorified Milton's Satan as the patron saint of the romantics.[40]

Romanticism in France became still more macabre. Baudelaire, in his strange, exotic lyrics, advocated Satanism,[41] a philosophy in which evil becomes the good in life. The romantics were irresistably drawn to portray sex orgies, sadistic torture, and spiritual collapse. Stendhal created the mad Julien Sorel, who shot his mistress in church. Emily Bronte was obsessed by the tormented figure of Heathcliffe. Romantic writings were saturated with the deformed and the unnatural. The song of the nightingale issued from the mouth of the parrot and wild-eyed youths longed to caress the icy breasts of the dead. Individualism was exaggerated to the point where they delighted in grotesque pranks and absurdities in dress. Gautier prided himself on a vest "... the color of blood,"[42] and Balzac impishly dyed his hair green.[43] Even their lyrics of love had something fatal and morbid imprisoned in their beauty.

The wild excesses of romanticism brought about its downfall. By the close of the nineteenth century, writers

once again refrained from exposing their naked souls to the public. The Missile Age is quite leery of romanticism. In America especially, a group of renouned scholars, headed by Professor Irving Babbitt, have denounced romanticism as morally insidious and destructive to a fruitful life.[44] Babbitt sees romanticism as a movement away from civilization,[45] a movement toward immorality and revolution. He condemns twentieth century romantics such as Yeats and Tolstoy as decadent.

Babbitt typifies many modern men, too involved in self-scrutiny to look beyond the psychiatrist's couch, hounded by such a plethora of pressures that they have no time to dream, thwarted by a strong sense of the practical, embarassed by the notion of exposing their visions to the world. The word itself has been distorted beyond all recognition. Look up "Romance" at the library and you will find: "Romances: of Coal, of the Cotton Industry, of Fish Life, of Great Businesses, of King Arthur, of Lighthouses, of Missionary Heroism, of the Post Office, of Trade, of Tristram and Iseult." There appears to be little place in the modern world for the unrestrained, exotic dreams of the romantics.

How can we evaluate romanticism? Certainly we cannot reject a movement that involved such an array of genius. Perhaps if we can penetrate ~~their~~ its madness, we can better understand what the Greeks meant when they defined inspiration as divine madness. We can better understand that the enchantment, the compelling, bewitching strangeness of the romantics is not necessarily a sign of moral decay and a signal for revolution, but only an attempt to express the world in terms of lasting meaning. Romanticism is the thought, the hope that there is something wonderful and remarkable in man which will never be explained by science and can only be found in the poetry of man's emotions.

Jo Freedman
English, Period 2
March 1, 1966

Crime and Punishment Fyodor Dostoyevsky

In Crime and Punishment, Dostoyevsky brilliantly considers the complex nature of crime and the true meaning of punishment. He ruthlessly explores the psychology of a criminal mind, endeavoring to understand its motive and its subsequent suffering. Ultimately he concludes that although crime is determined by the morals of society, punishment lies entirely within the realm of the criminal himself.

Dostoyevsky chooses a crime representative of all crime; the murder of a parsimonious old pawnbroker and her dull-witted sister. The murder is not one of passion or of necessity. Rather, the young student Raskolnikov kills to prove a principle. To Dostoyevsky, this wanton destruction of human existence is the most heinous of crimes, for it sacrifices two lives to the will of another. In order to better understand Dostoyevsky's reason for selecting this murder as the epitomy of all crimes, we must examine for a moment Raskolnikov's philosophy of life.

Raskolnikov has developed the theory that men by nature fall into two divisions, the ordinary and the extraordinary. Ordinary men, possessing the slave mentality referred to by Nietzsche, are satisfied with a dull, servile existence. The extraordinary beings, on the other hand, are beyond good and evil. To them belong certain privileges not granted to the rest of humanity. Among these privileges is the right to kill if the ultimate result will benefit mankind. Raskolnikov, in committing the murder, attempts to prove that he can overstep the normal moral boundaries established by society. He attempts to demonstrate that he is indeed a Superman. In short, he kills to satisfy himself and himself alone.

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English, Period 2
March 1, 1966

As soon as Raskolnikov commits the crime, his self-inflicted punishment begins. He is haunted by what he has done, almost mad with the fear of discovery, tormented by feelings of guilt and failure. He is vividly aware that he has not fulfilled the superman image, that he is as ordinary a mortal as anyone. The presence of other human beings drives him to frantic irritability. He hovers on the brink of insanity, but Dostoyevsky will not even allow him the solace of madness. He suffers intensely and horribly, torn between the will to live and the desire "to end it all" and give himself up.

Raskolnikov is aware from the very first that in destroying the miserable, worthless life of the old woman he destroyed his own life as well. Almost immediately, Raskolnikov develops what approaches a physical craving for official punishment. He constantly hints at confession, provoking police and friends to suspicion. His private hell has become intolerable and he welcomes prison "as freedom." He senses that after the legal punitive measure are taken, forgiveness will follow. And he yearns desperately for forgiveness.

Although Dostoyevsky places great emphasis on the beneficial results of self-punishment, he feels that suffering alone will not sufficiently compensate for crime. He has faith in the power to endure, but he is also convinced that sincere repentance is necessary for absolution. All anguish is in vain unless the criminal realizes his own folly. Repentance and suffering will enable the criminal to "raise Lazarus from the dead," to earn the right for a fresh chance at life.

We must remember that Raskolnikov, perpetrator of the ghastly deed, is not a criminal in the

ordinary sense of the word. He is a criminal not so much because of his actions but because of his thoughts. He has had the presumption to assume the responsibility of destroying another life. Dostoyevsky feels that Raskolnikov must be severely tried for his grandiose dreams of superiority, for to Dostoyevsky such a doctrine is an insult to God and man.

The apparently motiveless crime of the student Raskolnikov becomes the crime of all humanity, the crime of dealing with life and death with equanimity. Similarly, Raskolnikov's emotional and spiritual anguish represents the suffering of all men. Dostoyevsky is certain that in atonement and in repentance lie Raskolnikov's redemption and the redemption of mankind. The ultimate hope of man rests on his willingness to expatiate his sins. So long as man can suffer and repent, he will find forgiveness.

Crime and Punishment
Fyodor Dostoyevsky

Jo Freedman
English, Period 2
March 1, 1966

To Freedman
English, Period 2
June 10, 1966

English Final

Part A

1. The life-lie represents the inability of the characters to face reality. Each must hide behind a screen of illusion. Each must pretend that his dream is actuality. In order to find happiness, each must shelter himself from the truth.

Hjalmar clings desperately to his life-lie. He cherishes his image as the man of the house-hold, the provider, the protector. His self-image needs the encouragment of Gina's admiring words and Hedvig's idolizing gestures. He needs to believe in the power of the nebulous invention to raise him and his family to prosperity and renown. Without his lie, Hjalmar is [redacted] grievously unhappy. When he learns of Ving's deception, he is destroyed not so much because of its moral implications but because the discovery has shattered his self-image. He can no longer play at being the masterful photographer-inventor. He is reduced to a naive, unseeing, insensitive child. Thus, the life-lie is necessary in order for Ibsen to illustrate Hjalmar's relative happiness and ultimate tragedy. Admittedly, the life-lie enables Hjalmar to ignore reality. But Ibsen feels that an ignorance of actuality is not always harmful. Indeed, for most people, an avoidance of truth becomes imperative. The progressive and successful development of self-image supercedes the demands of reality.

Dr. Relling, who at first seems so highly intelligent that he has no need of self-deceptions, clutches his life-lie as desperately as any. Ibsen reserves through Relling that intellectuality cannot save one from the lie. The intellectual is possibly more susceptible because he is more sensitive to the pressures of reality. Dr. Relling needs to feel purposeful. More than that, he craves assuming the role of the god-figure. His frightening determination to mold the

good

lives of the other characters represents his life-lie. Although Relling possesses a certain degree of perception into the motivations of others - indeed, his omniscience suggests that Ibsen uses him as a mouth-piece - he cannot see himself. Possibly the final proof of the life-lie is found in Ibsen's unawareness of Relling's lie.

Gregers, in strong contrast with Relling, is the fiery idealist who wishes to disseminate Truth and understanding and inevitably arouses hatred and dissension. Less than Relling, he is convinced that his is the right path. Less than Relling, he believes all must like it. He deludes himself into thinking that humanity is noble and good and conveniently neglects to consider reality. Ibsen uses him to show the danger of destroying the life-lie. Hedvig's death may be attributed directly to Gregers' fanaticism. Her death is not noble or profound, but meaningless. With her death, Ibsen illustrates the harm the starry-eyed idealist causes.

Gina is possibly the only character without a life-lie. Certainly Hedvig clings to her self-image so passionately that she died for her lie. However, her mother, a less sensitive and less intelligent creature, has no need for self-deception. Gina is aware only of a surface reality. She feels a few strong drives and acts as they guide her. She is a singularly uncomplicated being, untroubled by the vague and unrecognizable fears which plague the other characters. She has no life-lie because she sees only a very simple reality. Ibsen, although he sometimes ridicules her simplicity, does not condemn her view of life. Possibly, as the only character content to live without a life-lie, he admires her courage and directness. Yet even Gina, so substantial and so normal, is instrumental in perpetuating the life-lies of others

Jo Freedman

Part A

2. The life-lie flourishes in Candida. Each of the major characters practices some form of self-deception in order to further their self-esteem. James Morell, a fluent, convincing, dramatic in the pulpit, becomes a child at home. His socialism and progressive ideas shatter without the constant support provided by a sympathetic wife, who also serves as sister, mother, and audience. Morell presents a courageous, masculine, dominating front to the world, but his facade is his life-lie. Beneath his muscular bluster, he avoids the forces of reality even more than the romantic, childish, petulant poet Eugene. Eugene's lie does not lie in his rejection of reality. Thus he does consciously and proudly believing that he is fulfilling part of the poet's image. Eugene's self-deception is that he imagines himself a ~~[illegible]~~ tragic and noble human being. He attributes to himself great perception and great compassion. His self-image crabes passionate, idealistic love affairs and ultimately, tragic renunciations. Like Morell, Eugene has some degree (perception) into the life-lies of others, but he has no insight as far as he himself is concerned. Even the gentle, wise, intelligent, understanding, beautiful Candida has her own life-lie. In many ways she is much like Nina, seeing only a surface reality. She never understands the very real though comical anguish of her two men. Yet, unlike Nina, who makes no pretensions to [redacted] insight, Candida regards herself somewhat as Morell looked at himself, as being able to protect and guide the rest of humanity.

The Cherry Orchard also provides fertile ground for the development of the life-lie. In this play whole generations fall prey to the same lie and humanity as a whole seems to be involved in a gigantic deception. Madame

Ranevsky totally rejects any form of recognizable reality. She lives in the past, treasuring memories of happier times. She loves the cherry orchard as a symbol of her past life, but she loves it in a passive sort of way. Neither she, nor her brother Gayef, are willing to face the reality of changing times. They both live in their separate, private dream worlds. They cannot communicate with themselves or with others and make no real effort to do so. Their complete isolation becomes frustrating for the reader, but it is necessary in order for them to protect their life lie. Any contact with reality, no matter how fleeting, might shatter their precarious, tenuous existence.

Lopakhin, a prosperous, bourgeois merchant, at first seems to be a normal, if slightly insensitive character. Yet he too practices a life lie. Although he ridicules and cannot understand Madame Ranevsky's passionate hold on the traditions of another time, he also cherishes a private, secret image. In buying the cherry orchard, Lopakhin hopes to liberate himself from the feudalistic class from which he came. He recognizes only monetary differences between himself and Madame Ranevsky. He refuses to recognize that her traditions can never be his own. He deludes himself into believing that mere possession of the cherry orchard will satisfy his aspirations to culture and dignity.

Other characters, such as Trofimov, the Perpetual Student, and Anya, remain enclosed in their dream worlds. They all see themselves as they want to be. They see life as they want it to be. Reality serves only in furthering their illusions. Their life-lies have not made them happy, but they have given them the hope - entirely futile and vain from the reader's point of view - of something better.

To Freedman

An Approach to Literature 3.

Part B

Any understanding of literature is necessarily relative. Appreciation of a work of literature is based on the individual reader's previous experience, personality, and emotional development. Thus Robert Frost suggests that everything read will influence the reader's interpretation of everything other thing read. Going further, we may assume that outside knowledge of the author's philosophy, background, and times will influence the reader's understanding of what he reads. Dostoyevsky's Crime and Punishment may be comprehensible to a reader unfamiliar with the details of Dostoyevsky's life or times. However, its theme would be less accessible if the reader was unacquainted with any other major works of literature. The concept of the fall of man, his eventual recovery and salvation, is elaborated on in Crime and Punishment. Familiarity with this theme would enable the reader to recognize it more easily and understand the book on a more complex level.

The reader is constantly faced with the question, "What is this book trying to communicate?" A completely insular approach to literature hardly facilitates true comprehension. The knowledge that Ibsen hoped to become a doctor leads us to a recognition of his role as diagnostician in The Wild Duck. The matter of Hedvig's illegitimacy emphasizes the fact that Ibsen himself fathered a bastard child. Knowing that Dylan Thomas regarded poetry as "a struggle from darkness to some measure of light," enables us to better understand the groping quality of some of his finest poems. Remembering Charlotte Bronte's secluded, sheltered life and her wild wanderings of the mind we can participate more fully in the unearthly, grotesque experience of Jane Eyre.

Yet the real question is not one of literal comprehension, but of emotional and intellectual appreciation. A poem, a story, a play is not written to be analyzed, but to be read. Because Albert Camus is an existentialist does not mean we should lay down "The Fall" and methodically analyze the way in which he expressed this belief that essence precedes existence. Because we are aware that Sean O'Casey lived during a time of fierce Irish resentment against the British does not imply that we should regard Juno and the Paycock as a protest for a free Ireland. Appreciation of a literary work must be the result of its intrinsic merits and any outside knowledge peculiar to certain readers. "Margaret, Are You Grieving?" is beautiful not because we know its author to be a Catholic pantheist but because its grief and its idea are meaningful and moving.

To be sure, external factors add to the comprehension and the enjoyment of a literary work. Knowledge of such factors gives us some insight into the ideas the author tried to express and the mood he tried to create. Understanding Joseph Conrad's view of human nature, we are more prepared to accept Thomas Hardy's ominous defeatism and tragedy. The Heart of Darkness suggests the same threatening, yet detached, atmosphere of inevitable terror that The Return of the Native does. The beauty of a piece of literature is always available despite a paucity of information — the reader's part — about the author's life or times. Such information generally gives the reader added perception into the significance of the work historically or philosophically, but will not necessarily add to the reader's sensuous enjoyment of the work.

A literary work must be able to exist

apart from qualifying aspects such as the conditions under which the author had to write, the political and cultural turmils of his day, or his own philosophical and moral convictions. Literature must contain some merit entirely independent from these various "extrinsic aspects." It must be able to exist not only as a period piece, not only for its sociological and theoretical implications, but also because it is a work of art.

AP English final

Jo Freedman
English, Period 2
June 10, 1966

ZAP → Your usual excellence

220

114

105

36

/4

Jo Freedman
English, Period 2
November 4, 1965

Unit Exam Part A

1. a. Contermotion occurs in the speech of the guardian angel, who maintains that the little man isn't really the chief sinner. However, a counter movement occurs in the conflict between the sing-song rhythm and the levity of the theme as well. The first part of the poem is an exaggerated attempt to portray a man made desperate by the magnitude of his sins, a man who considers himself "black with guile." The angel's response is chiding, telling the man he is vain to picture himself thus. The tone changes from maudlinly passionate to a sort of motherly counsel. Some specific words illustrate this: in part one, "passion," "desperate grief," "of sinners I am chief;" in part two, "Vanity," "little man."

b. The overall tone of the poem attempts at first to be pompous, exaggeratedly pious. The response of the guardian angel is a direct change from this fervor, much as if to say, "You're not as important as you think you are." Therefore, the tone of the poem as an entirety is humorous and light, the last two lines informing the reader that he is permitted a smile at the previous six. The concluding sentiments lower the preceding thoughts to absurdity.

2. a. 1) There is room for only one god in the hearts and minds of men. ~~[redacted]~~ It would be too burdensome, over-costly and time-consuming, to have more than one.

2) Although the actual act of killing goes against the grain of these self-styled commandments, there is certainly no need to become a busy-body by trying to help others sustain life.

b. The author makes his initial statement, gleaned from the Ten Commandments. These statements are moral, Christian advice. Then he abruptly provides a material, egoistic, heartless reason for doing so. "At church on Sunday to attend / Will serve to keep the world thy friend." In other words, go to church not to worship God but to impress your neighbors as a righteous fellow. "Thou shalt not steal; an empty feat / When it is so lucrative to cheat." There is no point in stealing, which is illegal + has such petty rewards when it is profitable and acceptable to cheat.

c. The statements are united by the reader's knowledge of the Ten Commandments and by the over-all theme that man is a contemptible animal whose actions are motivated by false goals and worthless values.

d. The metaphor which controls the entire imagery of the poem is that "the ~~[illegible]~~ latest Decalogue" are the true commandments man follows. However, this is not a true metaphor, although it is a type of comparison. The actual metaphor may be found in lines 3 and 4 where the author compares a coin to a graven image to be worshipped.

4

e. The poet is dealing with the evil in man, a characteristic which he feels dominates man's actions. He believes man to be self-motivated, treacherous, dishonest, conscienceless. He is bitter about the inhumanity of man, ~~the~~ his lack of ideals, his involvement with self. He believes that man deserves a set of rules better suited to his corrupt nature, rather than commandments he will ignore. In treating the subject of man's evil, the poet expresses his bitterness that the divine standards of Jesus are a farce, having no purpose or meaning.

(33) – 7

To Freedman
English, Period 2
November 8, 1965

3/4

Exam Part B

1. The structure of the opening lines is justifiable because their form suggests the tragedy of forever losing a friend. In the first line, the "I" is detached and separate from the "he" where once they were so close together. The following lines shows the comradliness between the two men, the esteem with which they regarded each other, the love they had for one another. Even in geographical location the two friends are irreparably distant. This physical separation emphasizes the spiritual separation experienced through the death of one. – 3

You're straying from the question

2. Rome... Carthage. The names conjure up ruined civilizations, devastated splendor, decaying majesty. They suggest a magnificent, opulent grandeur and the knowledge that it is forever lost. The emotional effect created by these words is regret for the passing of a mighty civilization. Times Square, on the other hand, lacks the awesome, ancient quality of Rome or Carthage. It is a place more familiar to us, closer and more intimate than civilizations which collapsed centuries ago. We do not expect the decline and fall of Times Square, but rather regard it as something as unchangeable and unvariable as Time itself. Therefore the image of Times Square creates in us a feeling of sorrow, deep and implacable, because the friend will never see it again. – 3

Is this the complete of the passing of a ?,

3. a. The poet, joking, playful, yet with an inexplicable dread in his soul, asks the other "What if one of us should die in this way?" His image of death as a pair of dungarees

is light, almost gay, which better emphasizes the terror and bewilderment of the unknown which the poet feels. The alliteration gives the line a sparkling quality, but the thought behind the tone is ominous.

b. The seeds, possibly of fate, have blossomed into trees which shade the brilliance and vigor of the friend's life. His refusal to accept death has ironically led to his demise. "His road of fire" creates a vivid image of the passion of life, "sudden shade," the quickness and nothingness of death.

c. There could be no more furloughs, because although always properly behaved, the friend had died anyway. "Fluttered from the sky" continues the image of "cloudless noons" and suggests the timelessness which has enveloped him.

d. The words, "Not see Times Square again" with suddenness and pain, have become the reality and the friend has become only an idea in the mind of the poet. The friend's last action was to "live" the words which bring about his death.

e. "Widowed sisters" suggests first death and then the unabashed love sisters feel for each other. The dreams of both the dead friend and the dead Roman have been bereaved of the bodies which could ~~effect~~ have made them realities. They must be content to remain dreams with only each other for consolation. The knowledge that they are sisters also implies a similarity in the futility and purposelessness of the dreams.

good answer

/1

/7
/10

good

4. "I" is the dream of the friend speaking to the dream of the Roman. The dream understands how futile that war long ago had been and how futile the present war was. It understands that Rome ~~o~~ meant to the Roman what Time Squares meant to the friend and that they have lost all through senseless killing.
5. "This" represents the pointlessness of war. In the end, when the victories and defeats have been tallied, when the dog-tags have been neatly packaged and mailed, when boundaries have been ~~[illegible]~~ redrawn, and land devastated, what is left but the knowledge that your friend has died? No matter what war, what the cause, what the justification, it ~~[illegible]~~ is made meaningless by the death of one man. If one man dies, there can be no victory. If one man dies, there can be no purpose in ~~the~~ a struggle and no resolution of ~~the~~ its conflict.

Jo Freedman
English, Period 2
November 16, 1965

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Poetry Examination Part C

1. The poet thinks of Janet as a beautiful girl, a rather lazy girl, and a girl whose head is filled with matters no more important than a "dainty-feathered hen." He feels that Janet is the embodiment of all that is young and happy and carefree.
2. The narrator suddenly sees Janet as more than a fresh young girl stirring from her pillow, her sleepy mind darting to thoughts of the hen. For the poet, Janet becomes a living person, motivated by her love for an old hen. She is wrapped up in thoughts and actions of her own, so anxious to see how her dainty hen "had kept" that she scarcely notices the father who worships her and completely by-passes her brother. The poet finds something beautiful and endearing in her careless selfishness, a quality of youth and perpetual eagerness. He frowns gently on Janet's disrespect but in the same instant pardons it as a part of her youth.
3. For Janet, the death of her hen is the ultimate crisis in her life. The poet, on the other hand, regards the hen as just one of many. His treatment of old Chucky's death is gently teasing, ever playful. However, he always remains sympathetic and understanding to the plight of the girl. "transmogrifying" has a humorous, absurd sound. It emphasizes the comical aspects of Chucky's demise. The picture created by the bee landing "on Chucky's old bald head" also suggests a sympathetic humor on the part of the author. "But how exceedingly and purply did the knot swell" goes further to emphasize the fact that the poet is reacting in a mundane, adult way to the death of the hen.
4. Stanza VI shows the world of a child suddenly shattered by a detail so insignificant to the working of the universe that it is hardly noticed

by the rest of the world. Janet's plea for her hen to "rise and walk" upon the damp grass implies her complete inability to grasp the idea of death. The concluding stanza suggests that Janet not only is baffled by death but also rejects it. Human beings cannot really understand the meaning in death and therefore they cannot explain it. A child cannot understand that in death, Chucky is very near to Janet in sleep.

5. The final stanzas touch on the unremitting tragedy of death. The poet writes with pathos and grief. Stanzas IV and V describe a rather superficial reaction to death because it is the death of a hen. The concluding stanzas show the author's realization that the death of the hen is but a part of what we all must come to. Previous to this, the author had avoided analyzing Janet's feelings, but the last two stanzas probe her grief extensively until the poet concludes that her sorrow and confusion are the emotions of all men when confronted by death.

6. "Janet Walking" intimates the dawning of a whole life for the girl. Janet is waking to youth, beauty, an adoring family, an unshadowed future. Yet ironically, none of this means anything to her. Her sole concern is the well-being of the old hen. The last line of stanza III shows a change in the tone of the poem. Subsequent verses explain to the reader how silly and unimportant Chucky's death is. The final stanzas, however, reflect the poet's complete understanding of the hopeless grief enveloping the girl, her violent denial of the concept of death. The climax occurs in these two stanzas as the narrator realizes that no one can help Janet understand death.

7. The poet sympathizes with and respects the girl's anguish because he sees in it the anguish of the world bewildered and frightened by the mystery of death.

Jo Freedman
English, Period 2
November 19, 1965

Winter in April Robert Nathan

Winter in April is a lament. It is not a fiery, passionate lament, but a quiet, gentle one, softly grieving for the tragedies of the world. Yet it is not a despairing book, for Nathan refuses to recognize a world incapable of knowing joy or hope. Thus, instead of creating a violent social protest, he has written a tender, appealing narrative glorifying the beauty of life and expounding on the dangers the modern world poses to the development of its youth.

Henry Pennifer, the contemplative, aging protagonist, is the embodiment of the old gently sorrowing over the problems confronting the new. He represents the quiet faith and tolerance of a generation which has already lived through a world war, the feverish gaiety of the Roaring Twenties, and the hopelessness of the 1929 Depression. He represents a generation whose life is really finished, a generation bewildered by the unceasing stream of history moving past them. Pennifer becomes the spectator of the world, content to meditate on its inexplicable riddles, realizing that their time for action has passed. He symbolizes those who saw the approach of the terror of Nazi Germany but who could do nothing. Pennifer is significant as a man who has lived beyond his generation, who has no role in the present era.

For all its gentle tone, the book is deeply concerned with the youth of the late 1930's. Nathan chooses Ellen, Pennifer's teenage granddaughter, to symbolize the innocence of youth still ignorant of the horrors looming in its future. She is troubled by dancing class, dresses, and school-girl loves, by shoes, and money, and homework. Her problems are the problems of growing up. To Nathan, her tragedy, and the tragedy of all the new generation,

is that before she is ready to understand the world, before she has had time to understand herself, the crisis of tyranny and suppression will confront her. Nathan realizes that the youth of America will become irretrievably linked to the youth of the world, as he shows by Ellen's attachment to a German émigré. Nathan regrets this involvement in a passive sort of way, but he has resigned himself to its inevitability.

Nathan's lament that the young people he sees have never had the opportunity to experience peace and security is personified by the tragic figure of Eric, the young German émigré who becomes Pennifer's secretary. Eric is the only despairing character in the book, the only one who knows enough of the future to laugh sadly and say, "No one can do what he wants any more in the world. It is all in pieces." Eric also represents the burning idealism of youth, a passionate desire to make right the wrongs of the world which is totally incomprehensible to the kindly, meek Pennifer of a previous generation.

Nathan expresses his ideas about the world through these characters: Pennifer, reconciled to both the good and evil in man; Ellen, not really caring about the existence of either; and Eric, obsessed by the tragedy of his country, a tragedy reflecting on the whole world. Nathan uses them to show the evil of the forces which inhibit the normal development of the present generation. He opposes any limitations on the free thinking and individuality of youth.

The events of the book are designed to illustrate Nathan's attitude toward life. The book is almost a stream of consciousness, a running commentary on existence as seen through the eyes of Henry Pennifer. Pennifer talks to love with tenderness, to God with friendliness, and to the new

Jo Freedman
English, Period 2
November 22, 1965

generation with an endearing, affectionate ~~condescension~~ condescension. Nathan is more concerned with creating a mood and suggesting the merest traces of ideas than with setting forth a concrete plot. He subordinates events to the emotions they evoke. He emphasizes the inner world of thought and feeling at the expense of the mundane, outer world.

On a figurative level, Nathan shows that today's youth represents the hope of the world. At all costs, it must be cherished and nurtured, not scattered before the winds of suppression and destruction. Perhaps the ~~theme~~ may best be summed up as Nathan himself expressed it again and again in every phrase and thought: winter can come even in April if man wilfully destroys his ~~only~~ only bid for immortality.

Excellent

Good report - Choice of words and sent. structure are good. Organization is also good -

Winter in April
Robert Nathan

Book Report #4

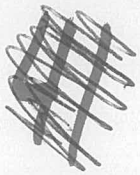
Jo Friedman
English, Period 2
November 22, 1965

50

A bit slow and sloppy in the beginning - later your rhetoric rises to the occasion - Note also, frequent failure to follow directions.

100

(17)



DYLAN THOMAS

-

A BOY OF SUMMER IN HIS RUIN

F.D.

Jo Freedman
English, Period 2
May 25, 1966

F.D.

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order

In My Craft or Sullen Art

In my craft or sullen art
Exercised in the still night
When only the moon rages
And the lovers lie abed
With all their griefs in their arms,
I labour by singing light
Not for ambition or bread
Or the strut and trade of charms
On the ivory stages
But for the common wages
Of their most secret heart.

Not for the proud man apart
From the raging moon I write
On these spindrift pages
Nor for the towering dead
With their nightingales and psalms
But for the lovers, their arms
Round the griefs of the ages,
Who pay no praise or wages
Nor heed my craft or art.

- Dylan Thomas

1. Fraser, G.S., Dylan Thomas, p. 8
2. Stanford, Derek, Dylan Thomas, p. 9
3. Brinnin, John Malcolm, A Casebook on Dylan Thomas; Fraser, G.S., "Dylan Thomas," p. 35
4. Ibid; Scarfe, Francis, "Dylan Thomas: A Pioneer" p. 28
5. Ibid; Grigson, Geoffrey, "How Much Me Now Your Acrobatics Amaze," p. 117 - 121
6. Ibid; Wain, John, "Dylan Thomas: A Review of His Collected Poems," p. 71
7. Ibid; Shapiro, Karl, "Dylan Thomas," p. 170
8. Ibid; Rexroth, Kenneth, "The New British Poets," p. 128

Dylan Thomas - A Boy of Summer in His Ruin

Dylan - forever the drunk and happy child, sprawling, red-nosed, bloated; making love, seducing patrons with his "cut-glass"[1] accent; acting his image, in which "platitudes, flatness, and cliche were forbidden,"[2] always yearning for the eccentric and sensational; and never growing up. Dylan, who clung so drunkenly and promiscuously to his cherubic childhood, and who created some of the most emotionally lyric and imaginative poems of the twentieth century.

Critics have observed incredulously that Dylan achieved great popular acclaim despite the fact that his poems are intellectually incomprehensible to the majority of people.[3] Francis Scarfe complained that Dylan's poems ".. owe their success to their density rather than to their outlook,"[4] intimating that the public likes best what it understands least. Other critics, notably John Wain and Geoffrey Grigson, accused Dylan of quasi-automatic writing,[5] although Wain admitted that his verse does have a "magnificently and overwhelmingly obvious grandeur, generosity and harmony."[6] Professional reviewers were alarmed by Dylan's trend away from the intellectual tradition initiated by T.S. Eliot and W.H. Auden.[7] Spender said his poems "dripped like water out of a tap." Hugh Gordon Porteus concluded that Dylan's works reminded him of "an unconducted tour of Bedlam."[8] In short, the critics were hostile toward and afraid of a man who communicated sentiments he himself hardly understood and did so in such an unabashedly emotional, lyrical fashion.

Undeniably, Dylan's poems often meant less to him than

9. Ibid; Adix, Marjorie, "Dylan Thomas: Memories and Appreciations - IV," p. 286
10. Ibid; Shapiro, Karl, "Dylan Thomas," p. 178
11. Tindall, William York, A Reader's Guide to Dylan Thomas, p. 5

to his readers. After reading "The Ballad of the Long-Legged Bait," Henry Treece develops a rapturous analysis in which he sees destruction of sin as a way to achieve the salvation and redemption of man. Dylan, when asked to expound upon the meaning of the poem, said only that it talked about a man fishing for sexual experience who is trapped into marriage by his bait. Dylan often insisted that his poems be read literally and complained that interpreters attributed too much philosophy to them. When asked to verbalize about his poetry, he was bewildered and slightly belligerent. Marjorie Adix recorded the following dialogue between Dylan Thomas and a student.

> STUDENT: How do you tell whether a poem is good or not?
> THOMAS : If I like it.
> STUDENT: But what do you go by?
> THOMAS : I like one because it is better than the others. Before I find a poem I like I have to pass over a great many that I don't like. When I find one I like, I read it. I don't know why. The big problem is to find the poem, then read it - hang by your ears from the chandeliers, or however you read poetry - and enjoy it.[9]

Dylan becomes inarticulate in responding to questions, but his candor and simplicity is more satisfying than the pompous intellectualism of formal analyses.

"How do you tell whether a poem is good or not?" "If I like it." Dylan wanted the public to use this criterion on his own poems. He did not want people to ponder every word, but to react instinctively and emotionally to his swirling, passionate phrases. And they do. People understand Dylan even when they do not understand his poetry. They sense that he is trying to express something they feel. They know his poetry is meant for them. They hear "the extradordinary vibrato of a voice of elation and anguish singing over their heads like a wind that tears all the blossoms off the trees."[10] Friends often remarked that "It was how he said it, not what he said."[11] Dylan's sense of language and rhythm enabled him to create experiences which no other man could imagine. He

12. Olson, Elder, The Poetry of Dylan Thomas, p. 13 - 15
13. Sweeney, John L, Selected Writings of Dylan Thomas, p. ix
14. Olson, Elder, op. cit., p. 23
15. Brinnin, John Malcolm, op. cit.; Shapiro, Karl, op. cit., p. 168
16. Olson, Elder, op. cit., p. 15
17. Fraser, G.S., op. cit., p. 10
18. Thomas, Dylan, Collected Poems, p. 10

conceives of himself as a fetus in a womb:

> In the groin of the natural doorway I crouched
> like a tailor
> Sewing a shroud for a journey...

He sees death:

> All issue, armoured, of the grave
> The red haired cancer still alive,
> The cataracted eyes that filmed their cloth;
> And bags of blood let out their flies...

He experiences resurrection:

> ...I shall waken
> To the judge blown bedlam
> Of the uncaged sea bottom
> The cloud climb of the exhaling tomb
> And the bidden dust upsailing
> With his flame in evety grain.[12]

Dylan's world is entirely his own. He is not concerned with society but with the individual, specifically himself.[13] Other people "exist simply as objects of his own emotions..."[14] Yet his very limited world is open to all who care to gain entrance. Dylan writes only for himself, but the public finds an entrancingly universal quality in his highly personalized style.[15] He terrifies himself into nightmares of horror with grotesque, gruesome images of deformity, suffering, death, ugliness, madness[16] and the world is terrified with him. He writes for "love of Man and praise of God"[17] and mankind joins in his private celebration. Like most men, in order to celebrate life, Dylan must celebrate death, which becomes a living, vital force in his mind.

> The force that through the green fuse drives the flower
> Drives my green age; that blasts the roots of trees
> Is my destroyer.
> And I am dumb to tell the crooked rose
> My youth is bent by the same wintry fever...[18]

The lines capture the eternal life-death conflict Dylan and man must experience. The reader must have an emotional, not an intellectual reaction to them. They do not ask the reader to think, but to respond.

19. Brinnin, John Malcolm, op. cit.; Treece, Henry, "Is Dylan a Fake?" p. 108

20. Ibid; Empson, William, "Review of Collected Poems and Under Milk Wood," p. 111

21. Olson, Elder, op. cit., p. 24

22. Stanford, Derek, op. cit., p. 70

23. Ibid, p. 150

24. Brinnin, John Malcolm, op. cit.; Gregory, Horace, "The Romantic Heritage of Dylan Thomas," p. 131

Dylan's poetry is admittedly extremely ill-balanced, although Treece writes loyally that its unsurity merely "gives his writings charm."[19] Often "the succession of trilling magical lines... fails to add up."[20] Dylan is so passionately in love with words - his favorite book was the dictionary - that sometimes they come between him and his purpose and become his purpose. His poems frequently fail because they lack "a theme of high conception,"[21] as Elder Olsen expressed it. Dylan is only great when his experiences and emotions are exalted beyond those of ordinary persons. When he feels less than ordinary people, his fine construction and eloquent verbiage are wasted. Derek Stanford sums of Dylan's great weakness by affirming that his poems are "the product of a mind whose imagination was so far ahead of its intelligence that sometimes the latter was out-stripped completely."[22]

Nevertheless, Dylan created a gloriously baroque and fleshy feeling in his poems. Although he rarely sees clearly and is much too obscure and involuted to express himself succinctly, he invariably feels in a simple and direct manner. He writes "pure poetry,"[23] which is not concerned with the mind but with memory and sensation. Dylan's message or theme is often untraceable or incomprehensible when finally discovered, but the emotions he arouses in the reader are impassioned and volcanic. Critics have assumed that because Dylan Thomas is an emotional, lyrical poet, he must be inferior to intellectual poets of the previous generation. His popularity forces us to wonder whether the exact opposite is not true.

Dylan has been called a neo-romantic, a surrealist, a Freudian, and a Welsh cultural irredentist[24] with the predictable eagerness of those who cannot be happy unless everyone and everything is neatly categorized and classified, then pigeonholed and forgotten. The influences on him are certainly many. Dylan had read something of the French symbolist

25. Ibid; Scarfe, Francis, op. cit., p. 22
26. Thomas, Dylan, Collected Poems, p. 190
27. Tindall, William York, op. cit., p. 14
28. Brinnin, John Malcolm, op. cit.; Treece, Henry, "Gerard Manley Hopkins and Dylan Thomas," p. 86
29. Thomas, Dylan, Collected Poems, p. 19
30. Ibid, p. 97
31. Ibid, p. 178

Rimbaud and derived an element of decadence and unrealism from him. He had scanned snatches of Joyce's Ulysses and studiously copied Joyce's habit of using familiar words in unconventional settings. Joyce had written "Steel shark stone onehandled Nelson, two trickies Frauenzimmer plum-stained from pram falling bawling,"[25] and Dylan imitated:

> In the mustardseed sun,
> By full tilt river and switchback sea
> Where the cormorants scud,
> In his house on stilts high among beaks
> And palavers of birds
> This sandgrain day in the bent bay's grave
> He celebrates and spurns
> His driftwood thirty-fifth wind turned age...[26]

Dylan inherited many of his themes, such as rebirth and praise of nature, from D.H. Lawrence.[27] Dylan's imagery is reminiscent of Blake and Donne, who dwelt on metaphysical and religious mysteries. Dylan exhibits the same sense of inquiry and fearful expectation that Gerard Manley Hopkins had done.[28] Many of Dylan's themes come from the Bible, the book with which he was most familiar. Other less exalted influences on Dylan include the science fiction and horror stories which he devoured in his later life.

Dylan was a neo-romantic, as were Yeats, Dame Edith Sitwell, and Walter de la Mare, all of whom admired Dylan's works. And a lyricist he definitely was as well. He almost invariably exhibits a single character caught in the circumstances of a single situation. He is unwilling to expand his focus beyond the immediate individual:

> Caught by the crabbing sun I walk on fire
> And cast a shadow crab upon the land...[29]
>
> Her fist of a face died clenched on a round pain;
> And sculptured Ann is seventy years of stone...[30]

His tone is singing and lilting, the mark of a true lyric poet:

> Now as I was young and easy under the apple boughs
> About the lilting house and happy as the grass was green,
> The night above the dingle starry,
> Time let me hail and climb
> Golden in the heydays of his eyes,
> And honoured among wagons I was prince of the apple towns..[31]

32. Kleinman, H.H., The Religious Sonnets of Dylan Thomas, p. 13 - 129

33. Brinnin, John Malcolm, op. cit.; Holroyd, Stuart, "Dylan Thomas and the Religion of the Instinctive Life," p. 139 and Arrowsmith, William, "The Wisdom of Poetry," p. 99

34. Ibid; Shapiro, Karl, op. cit., p. 177

Dylan also has a religious atmosphere in his poems, although whether it is Christian or pagan no one has been able to determine. H.H. Kleinman has executed an elaborate analysis of Dylan's sonnets to prove that they form a sequence moving from the Immaculate Conception to the Crucifixion and Redemption.[32] William Arrowsmith and Stuart Holroyd feel Dylan's nature was more pagan and pantheistic, finding many forms of God in every aspect of life.[33] The precise nature of his religious devotion is unimportant. What is unmistakeable is his dedication to the life force and to the creator of man.

There is perhaps less justification for other labels. Dylan is too consistent and too controlled in his writings to be a surrealist. He carefully included subtle rhymes and planned every measure. Neither is it entirely correct to acclaim him as a Freudian poet. He had read little of Freud. In any case he liked to depend on his own imagery rather than that of a psychoanalysist. Finally, Dylan Thomas never made claim to being a Welsh poet. He held ambivalent feelings about his native country, denouncing nationalism and irredentism, while incorporating Welsh legends into his poetry. However, he never participated in the Welsh revival, never learned the Welsh language, and employed literary techniques more Anglo-Saxon than Welsh.

Dylan's exact label is unimportant. The knowledge that he communicates a lyrical emotionalism and pantheistic spiritualism is only significant in that it helps in understanding the reader's response to his poems. That Dylan Thomas was a religious poet or a Freudian poet or an irredentist poet is trivial. But that he was "a poet of genius... pursuing his vision angrily, despairingly..."[34] is of essential consequence because it expresses what Dylan meant as a poet.

In order to better realize why Dylan's poetry produces such an immediate and enduring effect on his readers, we must examine his poems more specifically. How did he regard his own work? In reply to an inquiry, he once wrote, "(poetry)

35. Ibid; - , "Replies to an Enquiry," p. 102
36. Ibid; Scarfe, Francis, op. cit., p. 22
37. Olson, Elder, op. cit., p. 35
38. Sweeney, John L., op. cit., p. xv
39. Brinnin, John Malcolm, op. cit.,; Scarfe, Francis, op. cit., p. 22
40. Thomas, Dylan, Collected Poems, p. 97
41. Stanford, Derek, op. cit., p. 150 - 151
42. Ibid, p. 22

is the record of my individual struggle from darkness toward some measure of light."[35] Another time he said, "Poetry is the rhythmic, inevitably narrative, movement from an over-clothed blindness to a naked vision."[36] And finally, perhaps in a more unguarded moment, he wrote, "Out of the inevitable conflict of images... I try to make that momentary peace which is a poem."[37] Dylan wanted to expose life and the process of living in his poems, to tear off the camoflauging clothes hiding the true essence of things. He envisioned poetry as proceeding from ignorant darkness to enlightened light, from dumb blindness to illumined vision. More important, Dylan was searching for peace in his poetry. He desperately hoped that in progressing from clandestine night to the lucidity of day he would be able to ease the torment of his soul. Although his poems did achieve "some measure of light," they never provided Dylan with peace or freedom from his individual struggle.

What immediately strikes the casual reader of Dylan's verse is his remarkable, unrestrained, and vivid language. It is glorious and tremendous. John L. Sweeney describes it as "a living, breathing language, as complex and incomphensible as any other organic matter."[38] Dylan, was devoted to words. He loved to play with them, mold them, twist them, handle them as it were. He invented puns such as "all-hallowed"[39] and was fond of including them in his poetry: "Her fist of a face died clenched on a round pain."[40] In his effort to avoid the mundane, he created variations on stock expressions: "seastruck" instead of "moonstruck"; "happy as the heart is long" replaces "happy as the day is long"; "a while ago" becomes "a grief ago;" and "the man in the moon" and the "west wind" are intertwined to make "the man in the wind" and "the west moon."[41] At different periods in his life he was plagued with word obsessions so that periodically everything he saw would be described as "little" or "white." Poem after poem would have some reference to the "wilful moccasin" or "innumerable bananas."[42]

43. Brinnin, John Malcolm, op. cit.; Scarfe, Francis, op. cit., p. 23
44. Ibid, p. 31
45. Ibid; Grigson, Geoffrey, op. cit., p. 121
46. Ibid

Dylan immensely enjoyed self-contradictory metaphors, mixed metaphors and in general anything that would confuse the reader and obscure the meaning. He uses epithets which disguise instead of reveal: "man of leaves," "cadaverous gravel," "house of bread."[43] Following the same line of reasoning, he rarely employs titles for fear they will give some hint of explanation to the bewildered reader. These techniques, and the general obscurity and incomprehensibility of the language of Dylan used, suggest that he was attempting to safeguard his very personal thoughts and feelings from the world at large. However, literary devices only serve to conceal meaning. The feeling of the poems cannot be disguised by any number of trick epithets or misleading metaphors.

Dylan's poems, for all their apparent spontaneous emoting, are carefully planned, purposeful, and, in the opinion of one critic, "structurally simple."[44] Geoffrey Grigson, on the other hand, fails to see this structure at all. He writes that Dylan's poems produce "a muddle of images with absolutely no structure."[45] Grigson complains that Dylan keeps "faltering into prose"[46] with his halting, uneven, unfinished rhymes. Actually, Dylan goes to great lengths to include a formal structure in his poetry. It is his intense desire for subtlety and originality that lead Grigson to believe his poems have no structure. In "Vision and Prayer," for example, Dylan rhymes the last word of the first sentence with the last word of the concluding line and proceeds toward the middle of the poem rhyming lines according to this pattern. "Over Sir John's Hill" makes careful use of internal rhyme and alliteration. In "The Conversation of Prayer," Dylan rhymes the last word of the first line with the middle word of the second line and also with the last word of the last line. Similar instances throughout Dylan's verse tend to encourage the hypothesis that his writing is not "automatic" nor accidental, but rather carefully planned and exactingly created.

47. Olson, Elder, op. cit., p. 6 - 10

48. Brinnin, John Malcolm, op. cit.; Treece, Henry, "Is Dylan a Fake?" p. 108

Dylan's poems are so cluttered with symbolism, real and imagined, that the reader is slightly dazed, even appalled. However, Elder Olsen has considerately broken down Dylan's symbolism into three distinct categories: 1) natural symbolism, such as light representing good or knowledge and warmth, life or comfort, and such automatic associations; 2) conventional symbolism, taken from black magic and astrology, which the reader can only understand with some foreknowledge of the subject under discussion; 3) private symbolism. Dylan constructed an elaborate, intricate personal symbolism which can only be recognized through long familiarity with his work. Examples of his private symbolism include oil, denoting life, wax, symbolizing death, and scissors, representing birth.[47] Once again, recognition of these various symbols is relatively unimportant. However, it is significant to remember that these symbols do exist. A poet can, through the choice of symbols, regulate the emotional response of the audience. Thus, the reader's reaction can be determined, although to a slight degree, by the poet's word selection.

Dylan Thomas, although he fathered three children, never really grew up. Henry Treece writes: "His choking verbalisms, his fixations on certain threadbare or obscure epithets, his inability to resist inorganic alliterations, his wilfull obscurity, his deafness to certain obviously poor rhymes, his preponderating rhythmic monotony, his careless use of words, the overstress of understress created by his rhetorical mechanisms, the overemphasized pathos and arrogance, the self-pity, the lack of humor, the poverty of historic background - all evidence a lack of maturity."[48] His obsession with his childhood, his refusal to become part of the adult world, his delight in fictions and fantasies all revolve around his theory that the childhood is innocent and that in recapturing childhood, innocence may also be rediscovered. Dylan is un-

49. Ibid; Holroyd, Stuart, op. cit., p. 147

50. Thomas, Dylan, Collected Poems, p. 1 - 3

willing to grow up. Like Peter Pan, he senses an irrevocable tragedy in maturity and glimpses none of its compensating joys. He writes almost exclusively of himself. His world, like that of a child, centers on his own person. The rest of the universe is unimportant and practically nonexistant. When Dylan writes about Jesus, about a worm, about Samuel Bennet in Adventures in the Skin Trade, about a child, he is writing about himself. He had the unique ability to imagine himself as anyone or anything and then relate it in a way so that his reader catches something of the feeling. He writes about his childhood, the places he knew as a child, the emotions he associated with childhood. He clings desperately and obstinately to the freshness and immediacy of a child's vision. Stuart Holroyd observes that Dylan "never lost his sense of wonder."[49]

Dylan did not write of an unshadowed childhood. An ominous cloud of looming manhood hangs over his imagery. The threat of death is also never far away. "I See The Boys of Summer in Their Ruin" expresses Dylan's omnipresent fear:

> I see that from these boys shall men of nothing
> Stature by seedy shifting,
> Or lame the air with leaping from its hearts...

and later...

> We are the dark deniers, let us summon
> Death from a summer woman...

and finally, irrevocably...

> I see you boys of summer in your ruin.
> Man in his maggot's barren.
> And the boys are full and foreign in the pouch.
> I am the man your father was.[50]

"Fern Hill," more poignantly and clearly than any of his other poems, shouts aloud his great belief that man's life contains the beginnings of his death:

> Nothing I cared, in the lamb white days, that time would take me
> Up to the swallow thronged loft by the shadow of my hand,
> In the moon that is always rising,
> Nor that riding to sleep

51. Ibid, p. 180
52. Tindall, William York, op. cit., 9
53. Olson, Elder, op. cit., p. 6
54. Brinnin, John Malcolm, op. cit.; Wain, John, op. cit., p. 69

I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.[51]

Dylan's remembrance of childhood is always emotional, personal, and colored by his desire to recapture its spirit. His treatment of childhood attracts the reader, who has also felt an ~~irresistable~~ irresistible longing for the easy ways of youth. Dylan's childhood poems cry for understanding and sympathy from the reader. They demand to be heard.

Dylan's youth holds a special place in his heart. However, as a poet of the Thirties, writing at a time when Freud had revolutionized man's view toward sex, the Welsh poet could not avoid writing of birth and love and the flesh. Indeed he welcomed the opportunity to display his competence in the field.

Dylan was forever his own poet. He refused to consciously be molded by other writers or other thinkers, to his great advantage and also to his detriment. Certainly Dylan could not escape Freudian influence. Many of his poems take the form of dreams and he delights in employing psychoanalytic terms.[52] However, Dylan does not deliberately seek out Freudian imagery and apply it to his themes. For instance, Freud saw fruit as the female breast, while Dylan wrote of fruit as children; Freud used ladders to symbolize sexual intercourse, Dylan, to represent man's spiritual ascent.[53] Dylan valued his independence as a poet too greatly to be fettered by the conventions of any system, even one so daring as Freud's.

Although Dylan was not a Freudian poet, he was obsessed with sex, an attitude entirely understandable in view of his similar preoccupation with childhood and adolescence. Dylan, as critics have rightly pointed out,[54] wrote no good love poetry. He never cared to seduce women with words. For him, the act was infinitely more vital. Therefore, we find little of the pain, fealousy, or anguish common in most love poetry. Dylan has abandoned the chivalric romanticism of the nineteenth

55. Stanford, Derek, op. cit., p. 40
56. Brinnin, John Malcolm, op. cit., p. 30
57. Stanford, Derek, op. cit., p. 59
58. Thomas, Dylan, Collected Poems, p. 21
59. Brinnin, John Malcolm, op. cit.; Scarfe, Francis, op. cit., p. 24
60. Thomas, Dylan, Collected Poems, p. 110

century and developed a highly original breed of sensuous, passionate, romantic love poems. 18 Poems, published when Dylan was only twenty, deals entirely with unadulterated sexuality. His imagery at this time is so predominately masculine that some critics, notably Derek Standford[55] and John Malcolm Brininnin,[56] feel it suggest onanism, homosexuality, and auto-eroticism. Evidence of homosexuality is plentiful in the early poems. "I See the Boys of Summer" speaks of the "poles of promise in the boys," and later exclaims:

> O see the poles are kissing as they cross.[57]

Dylan writes also of frustrated impotency:

> I, that time's jacket or the coat of ice
> May fail to fasten with a virgin...[58]

Yet it is unjust to conclude that at this time Dylan was a homosexual or engaged in any unusual sexual practices as Standford intimates. More plausibly, because he had had little experience he was confined to writing only of his unfulfilled desires.

Dylan regarded the universe as "sexually dynamic."[59] But because of his perpetual awareness of sin, he gives this dynamism an evil, malignant connotation. He is horrified and obsessed, for example, by the action of birth. He sees man born into misery and damnation. He is frightened by the agony of the act itself. Time after time he imagines his own birth:

> Twenty-four years remind the tears of my eyes.
> (Bury the dead for fear that they walk to the grave in labor)
> In the groin of the natural doorway I crouched like a tailor
> Sewing a shroud for a journey
> By the light of the meat-eating sun.
> Dressed to die, the sensual strut begun,
> With my red veins full of money,
> In the final direction of the elementary town
> I advance for as long as forever is.[60]

The verse is typical. In the act of birth, Dylan has a premonition of death, which he voices as a variation of the colloquialism "fit to kill." The last line expresses a

61. Brinnin, John Malcolm, op. cit.; Shapiro, Karl, op. cit., p. 173
62. Ibid; Merwin, W.S., "The Religious Poet," p. 59
63. Thomas, Dylan, Collected Poems, p. 143
64. Brinnin, John Malcolm, op. cit.; Merwin, W.S., op. cit., p. 60

terrible, uncertain optimism, Dylan's hopeless promise to advance eternally.

Dylan was convinced that everything carried within it the seeds of its own destruction. Birth contained the intimation of death, youth the suggestion of old age, light the elements of darkness, sanity, the glimmerings of madness. Dylan hoped that through sex he could be made whole, but he also believed that it would destroy him.[61] Thus he oscillated between an expression of sexual ecstacy and one of sexual revulsion. He is unable to resolve the ambivalence and his failure produces some of the most anguished, tormented poems in the English language.

Dylan as a religious poet is dramatic and intense because he is more deeply moved by a religious experience than by a sexual one. He almost instinctively feels a religious force in his life, feels somehow the power and majesty of God or gods. As a religious poet, Dylan is primarily a celebrator.[62] He celebrates the Creation, the life of man, and even his death. In each poem he performs a religious rite. "Ceremony After a Fire Raid" conjures a cluster of images suggesting a complex, beautiful, and symbolic Catholic Mass - or perhaps it is a Black Mass:

> Begin
> With singing
> Sing
> Darkness kindled back into beginning
> When the caught tongue nodded blind,
> A star was broken
> Into the centuries of the child
> Myselves grieve now, and miracles cannont atone.[63]

W.S. Mervin commits himself to the extent that he writes, "The poems of Dylan are consistent. They are the poems of a religious poet trying desperately to come to grips with his subject."[64] Dylan's intensity is such that sometimes he seems drunk on the exuberance and wonder of creation. However, his outward celebration only serves to disguise the fact that he is essentially a tragic poet. He recognizes death as more

65. Olson, Elder, op. cit., p. 84
66. Kleinman, H.H., op. cit., p. 13
67. Thomas, Dylan, Collected Poems, p. 81
68. Ibid, p. 80
69. Ibid, p. 82

powerful than life. He clings to Christianity with desperation rather than faith, shunning the pagan world only because he associates it with death. Man's salvation is possible only through belief. Without it, there can be no immortality and no redemption. Life will be no more than "a nightmare dream of death."[65]

H.H. Kleinman is the most renouned propounder of Dylan's Christian enthusiasm. He has, with amazing dedication, analyzed Dylan's twelve sonnets in order to show that his imagery is entirely Christian and Biblical. Kleinman believes Dylan was attempting to resolve his religious doubt through a study of the life of Christ.[66] From the Immaculate Conception through the Crucifixion and culminating in the Resurrection, these poems express Dylan's hope in the future and his belief in the eventual salvation of mankind. Yet even Kleinman cannot avoid noticing that these sonnets are not of a traditionally religious nature. Often their tone is cruel and sarcastic. In the fourth sonnet, the reader is bombarded with a series of taunting, derisive questions which apparently have no meaning. Dylan asks irreverantly:

> What is the metre of the dictionary?
> The size of genesis? the short spark's of gender?
> Shape without shape? the shape of Pharoah's echo?[67]

Instead of wise men and shepherds attending the Nativity, newsmen and reporters fling insolent questions at the Holy Mother and ridicule the idea of the Immaculate Conception.

The first sonnet, which also deals with the Nativity, contains a note of horror and forboding:

> Alterwise by owl-light in the half-way house
> The gentleman lay graveward with his furies;
> Abaddon in the hangnail cracked from Adam,
> And, from his fork, a dog among the fairies,
> The atlas-eater with a jaw for news,
> Bit out the mandrake with to-morrow's scream.[68]

The fifth sonnet begins:

> And from the windy West came two-gunned Gabriel,
> From Jesu's sleeve trumped up the king of spots,
> The sheath-decked jacks, queen with a shuffled heart;...[69]

70. Stanford, Derek, op. cit., p. 64 - 65

71. Thomas, Dylan, Collected Poems, p. 111

72. Ibid, p. 62

Thus the Annunciation is depicted as the work of a rough cowboy at a card-game. Dylan includes no veneration, tenderness, or wonder for the holy event. Instead, he has commercialized and glamorized Gabriel and his proverbial horn, giving the entire affair a Hollywood sheen. The figure of Gabriel, foretelling the future with a deck of marked cards, is sinister and impious.

Dylan's religious sonnets contain more than a little of the irreverant and the skeptical. This cynicism and sense of bitter disillusionment have encouraged other critids to conclude that at best Dylan was an agnostic,[70] fervently wanting to believe in the miracle of God, but unable to convince himself of God's reality. "Conversation of Prayer" voices Dylan's doubts.

> And the child not caring to whom he climbs his prayer
> Shall drown in a grief as deep as his made grave,
> And mark the dark eyed wave, through the eyes of sleep,
> Dragging him up the stairs to one who lies dead.[71]

"Why East Wind Chills," one of Dylan's best lyrical pieces, deals with his agnosticism in a more passive, resigned way. Once again Dylan reverts to his child's habit of asking intermidable and unanswerable questions:

> Why east wind chills and south wind cools...
> Why silk is soft and stone wounds,..
> Why night-time rain and the breasts blood
> Both quench his thirst...
> When cometh Jack Frost?...
> Shall they clasp a comet in their fists?[72]

But to these questions, Dylan now counsels, "Be content," and "Know no answer." Man must wait for the final answer, which will come only at death.

Other critics feel that Dylan's is essentially a pagan spirit, that his hymns are not to a Christian God but to pagan devils. His celebration is too amoral, too like an orgy, to satisfy the demands of pure Christianity. According to John Malcolm Brinnin, Dylan represents the Bible as

73. Brinnin, John Malcolm, op. cit.; Scarfe, Francis, op. cit., p. 24

74. Ibid; Shapiro, Karl, op. cit., p. 174

75. Thomas, Dylan, Collected Poems, p. 80

76. Brinnin, John Malcolm, op. cit.; Rexroth, Kenneth, op. cit., p. 129

"a cruel and crazy legend, as seen through childish memories of hot-gospelling and the diabolical grimace of the Welsh Bethel."[73] When he talks about nature he talks about God ("Poem in October"); when he talks about God or Christ he uses the first person (the eighth sonnet). Such confusion of terms tends to suggest that Dylan associated both the divine and the damned with God; that God, man, and nature struck him as one indivisible being, not ominipotent, not all-knowledgeable, but rather struggling to triumph against an ever-victorious Death. Dylan once wrote that his poems were written for "love of Man and praise of God,"[74] but there is little faith or humanism in them. Instead, we find morbid satanism and self-inflicted tortures and agonies. Dylan's gods are heathen and cruel, just as man and nature seemed heathen and cruel to him. He sincerely wanted to capture the puritannical spirit of the true Christian, but in spite of himself retained the pagan. His spirit was too free and too tormented to accept traditional Christianity. He turned toward the black magic of obscure cults and the ritual of pantheism. He attempted to follow the teachings of Christianity because they promised redemption and salvation, but he could not curb nor tame his inclinations toward a very different path. He remained "a dog among the fairies."[75]

This then is something of Dylan Thomas. He is basically a poet of emotion who does not care to concern himself with the cold and logical workings of the intellect. He does not contemplate life, but lives it. Critics have persisted in complaining that he wrote, "as though he had never met a human being who had ever bathed or used a toothbrush."[76] Undeniably, there is something explicit and instinctive in Dylan's poetry. Such blunt and undisguised expression of a man's most personal emotions is apt to strike the reader as unrefined and slightly embarassing. When Dylan writes:

77. Thomas, Dylan, Collected Poems, p. 143
78. Thomas, Dylan, In Country Sleep, p. 23

> Forgive
> Us forgive
> Us your death that myselves the believers
> May hold it in a great flood
> Till the blood shall spurt,
> And the dust shall sing like a bird
> As the grains blow, as your death grows, through our
> heart...[77]

the reader wishes he might look away for a moment. He feels that such a personal revelation could not have been meant for the ears of the world. And when Dylan writes:

> And there this night I walk in the white-giant's thigh
> Where barren as boulders women lie longing still
>
> To labour and love though they lay down long ago.
>
> Through throats where many rivers meet, the women pray,
> Pleading in the waded bay for the seed to flow
> Though the names on their weed grown stones are rained
> away,
>
> And alone in the night's eternal, curving act
> They yearn with tongues of curlews for the unconceived
> And immemorial sons of the cudgelling, hacked
> Hill...[78]

we tend to blush, reading of such unsatisfied, eternally unsatisfied, yearning.

Dylan Thomas was an individual who felt and imagined more passionately and sensitively than most. He had the marvellous ability to bring his every thought into focus for his audience. Often, the reader could not grasp the meaning of the thought, but its feeling was pure and true. Whether Dylan was writing about the sex act or the Crucifixion, he brought the emotions of the experience to the doorstep of the reader. In order to appreciate the emotional impact of Dylan Thomas, one has merely to open the door.

315 Via de la Paz
Pacific Palisades
California 90272

Sept. 29,1967

Mr. Scott Meredith
580 Fifth Ave.
New York 36, N.Y.

Dear Scott:

This may be known as the year of the Freedmans.

We are enclosing some material we feel will be of interest to you. Firstly, a letter from Norman cousins to Miss Freedman. That is our Jo. Notice the date. At that time she was twelve years old, and corresponded with such people as Cousins on poetry, Bertrand Russell as to why he was not a Christian, and Douglas Bader on how he managed to escape from prison camp minus his legs.

Then of course we returned to the States to bring her up properly and see to her schooling. Currently she is eighteen, and as the clipping indicates, an outstanding student who walked away with the largest undergraduate scholastic grant. The article dealt rather glancingly with the winning of First Prize in French Poetry. The award was presented by the French government and as a result she will spend her Junior year at Bordeaux.

Jo is, and has been since she was old enough to express herself, a poet. We are sending you a half dozen recent things snatched from her folio. If you do not handle this avenue of literature, we are sure you can put her work in the hands of someone who does, and who will be interested in building her name.

Best Regards,

Benedict & Nancy Freedman

MONEY - LONG AGO AND NOW

ACT I

Meet the Money Genie

Steve: Jerry, look at this rusty old coin I found last summer.
Jerry: I wonder if it's one of those Spanish "pieces of eight" that pirates buried!
Steve: Could be, Jerry, could be!
Genie: What do you wish?
Steve: Who-o-o are y-y-you?
Genie: I am the Money Genie. I have come to serve you. I obey whoever has the magic coin.
Jerry: Where did you come from?
Genie: In all the ages of man, I have been around in one form or another. I am everywhere all the time working as an economic servant to help people obtain food, clothing, shelter, and the other good things of life.
Steve: "In all the ages of man." What do you mean by that?
Genie: Back in the dim past of civilization, I was the "Barter Genie."
Jerry: What is "barter"?
Genie: "Barter" means trading one kind of goods or services for another kind of goods or services. It is still used today in some places.
Jerry: Really?
Genie: Let us take a quick trip to the dense forest of Central Africa. Barter is still used there. The Tikki-Tikki Pygmies carry on "dumb barter" or "silent trade."
Steve: But how will we get there, Genie?
Genie: In my red flying saucer. Hop on, Young Masters!
Steve and Jerry: Let's go!
Genie: Cover your eyes with your hands. Breathe deeply and slowly, count out loud:"one-two-three." Ready!
All: One-two-three!

ACT II

Dumb Barter in Central Africa

Announcer: The flying red saucer carrying Steve, Jerry, and the Money Genie has landed in a clearing of tropical trees in a jungle in Central Africa.
Jerry: Well, here we are!
Steve: Did you see the Tikki-Tikki Pygmies wandering about in the forest?
Jerry: They surely bring down the game with those poison arrows!
Genie: They also catch jungle animals in traps. Naturally they have more meat than they need to eat.
Jerry: Don't they get tired of eating just meat?
Genie: Whenever they want something else to eat, they must "exchange" meat for vegetables and fruits with the tribes who live in the valleys.
Steve: When different tribes do not speak the same language, how can they trade?
Genie: They have found a way. But come, Young Masters, let us conceal the flying red saucer.
Genie: The Tikki-Tikki Pygmies are approaching. See the Pygmies lay game in the center of the clearing. Now they hide in the bush.
erry: Are they calling the valley tribe?
eve: Here come two native farmers!
nie: After examing the meat, they lay down a big bunch of bananas. Now they hide.

Jerry: The Pygmy hunters are coming back into the clearing! They are looking at the bananas!
Genie: We can tell that they are satisfied with the trade because they carry off the bananas!

ACT III
No Money at All? What Then?

Genie: It is interesting to think of the kind of trading carried on by the African Pygmies as something happening long ago or in faraway lands, but what would it be like in this country, at this very moment, if barter were the only means of exchange?
Steve: I never thought of that!
Genie: Then let us look at the situation your friends Tom, Peter, and Arthur would find themselves in if there were no money at all. Tom has a baseball bat. Peter has a tennis racket. Arthur has a football. Will they trade?
Peter: See the tennis racket my uncle gave me, Tom? I don't care a thing about tennis. Will you trade your baseball bat for my tennis racket?
Tom: No, Peter, I guess not. What I really want is a football.
Peter: Arthur, will you exchange your football for my tennis racket? It's a good one.
Arthur: Sure, Peter, I have always wanted a tennis racket.
Peter: Say, Tom, I've got a football to trade for your baseball bat now.
Tom: O.K., Peter.
Genie: Wouldn't it be clumsy to do all business in this manner! How much easier it is to buy things with money and to be paid with money.

ACT IV
Anything will Do for Money

Genie: The acceptance of strange kinds of money has occurred in the history of almost every country. Strange as it may seem, anything - anything at all - can be money if people are willing to accept it as money.
Jerry: Honestly?
Steve: What were some things people used for money, Genie?
Genie: The first money consisted of things that could be of use or things that were ornaments. Such things are called "money materials" or "token money."
Explainer I: In early Greece and Italy one "money material" was cattle.
Explainer II: Cattle were useful and nearly everyone owned some. After a while, cattle came to be used very often in trading. A certain number of oxen would buy a certain amount of land or dishes or tools or cooking pots or jewels. They could even buy a wife.
Explainer III: It was not always the most useful things, however, that became "money materials." Some people wanted pretty things. They valued them more.
Explainer IV: These people desired the things what were hard to get. They wanted beautiful little trinkets, or things that shine and sparkle, ornaments or materials from which ornaments could be made. Shells and bright feathers were highly prized.
Explainer V: When our country was first settled, the American Indians used shells for money. They made the ~~sells~~ Shells into purple and white beads called "wampum."
Explainer VI: There must not be too much of the "money material" in the world. For if a thing is too easy to get, its value is less. If it is scarce-hard to get-a small amount is worth more.

VI (Cont.) A small amount can be easily carried and guarded, yet it will buy a much larger amount of goods.

Explainer VII: When iron nails had to be made by hand, they were scarce. Because they were also easy to carry, these nails were convenient to use in making change.

Explainer VIII: Probably the oddest of all "token money" was the round stone money of the island of Yap in the South Pacific. These Yap stones are really enormous "coins" - fairly flat, with a rounded border and a hole in the middle so they may be carried on a pole.

Explainer IX: These stones would last a long time, but they were certainly hard to carry. The largest measured up to eight feet across.

Explainer X: In parts of Africa blocks of salt are used for money even today.

Explainer XI: →The salt blocks are valued and are not too hard to transport, but they are not very durable. To be polite, a man on his way to market with his blocks of salt must let his friends lick the salt a bit. Or suppose there was a hard rain!

Genie: So you see, Young Masters, that people from earliest times have searched for "money materials" that were valuable, that would satisfy their sense of beauty, that would be scarce enough to have value, that would be hard to destroy (durable), and that could be carried conveniently. (portable)

ACT V
Survival of the Fittest

Genie: Young Masters, among all the "money materials" used by different people at different times, metals seem to make the best - especially gold and silver. Copper, brass, bronze, and even iron are other metals that have been used for coins.

First Narrator: A good money material has to have several qualities. First, it has to be something that everyone knows by sight. This is so that false money cannot be passed off for real money. Today, no one can fool us with a quarter made of iron, or a dime made of lead.

Second Narrator: The "money material" has to last a long time. That was one trouble with cattle as money. A man might trade some land for a cow,,and the cow might get sick and die. He would then have no money.

Third Narrator: There must not be too much of the money material in the world. For if a thing is too easy to get, its value is less.

Fourth Narrator: At first "metal money" was used in the shape of lumps or bars or dust. It had to be weighed or measured each time it was used in buying or selling. A rate of exchange had to be worked out. So many lumps of gold could be exchanged for a certain number of sheep. This was not very convenient; a simpler way of measuring was needed.

Fifth Narrator: The answer was to make the metal into coins. A coin is a very small piece of metal, shaped and marked in a certain way so that everyone can tell what it is and just how much it is worth. The marking has to be put on by the government. That is why one side of a country's coin very often bears the head of the king or the president.

Sixth Narrator: The first real coins were issued by Lydia, a small nation in Asia Minor about 700 B.C., or twenty-six hundred years ago. These first coins were shaped like kidney beans and had a rough design stamped upon them. They were made of electrum, which is an alloy or combination of gold and silver.

Seventh Narrator: About the same time, the Chinese began issuing cash. Cash was a small copper or iron coin. There was a hole in the middle of the coin so that it could be carried on a string.

Genie: And so the development of money through the ages is not very different from that of animal life. It has been a case of the survival of the fittest. Is it clear to you now, Young Masters?

Steve: Yes, Genie, I understand.

Jerry: I get it, Genie.

Genie: Then repeat after me: "Token money was more convenient than barter." "Metal coins were found to be better than token money." "Gold was preferred to other metals."

ACT VI
Gold - Where Is It?

Jerry: What do you mean by saying, "Gold has lasted until now," Genie?

Genie: Up until 1933 the United States Government was on the "gold standard." Before that time a person could go to the bank and exchange a five-dollar bill for a five-dollar gold piece.

Jerry: I saw a gold dollar last summer when we were in Denver.

Steve: What did it look like?

Jerry: There's an eagle on one side and an Indian in feathered headdress on the other. It's awfully small. But is heavy for its size.

Steve: Why can't we get gold dollars from the bank now, Genie?

Genie: In 1933 the Government decided to stop paying out gold on demand. It asked people to turn in to banks any gold coins they had and to accept paper money for them. It stopped making gold coins.

Steve: What did our Government do with all that gold?

Genie: The government had the gold melted into bars called bullion.

Jerry: How much of it do we have?

Genie: Let me answer this way, Young Master. All the gold ever dug by man probably weighs about sixty thousand tons. A single lump containing all this gold would fit comfortably into a high-school gymnasium. It is worth sixty billion American dollars or a little more.

Steve: Do we have all of it?

Genie: Oh, no! The United States Treasury has over one-third- or about twenty-two billions of dollars' worth.

Genie: Various foreign governments, and the central banks through which they do business, have another twelve billion dollars in gold, more or less.

Genie: This does not include Russian gold, which may amount to several billions of dollars.

Genie: So the total amount of gold held by all the governments of the world probably totals close to 40 billion dollars' worth. The hoarding of private individuals over the world may well come to ten billion dollars' worth of gold.

Genie: That leaves ten billion more to account for.

Steve: Then where is this unaccounted-for gold?

Genie: This last ten billion dollars' worth of gold is not in the form of money at all. Some of it is in jewelry like watches, rings, necklaces, bracelets, and earrings.

Jerry: Well, what do you know!

Genie: Much of the gold of the past is now in museums and churches in the form of jewels, vessels, and gildings on robes and picture frames. Some of this gold is on palace walls and in the crown jewels of royalty.

Steve: Say, don't some people have gold in their teeth?
Genie: Yes, indeed!
Jerry: How about buried treasure?
Genie: You are right, Young Master. Some gold does lie buried in treasure chests in the holds of sunken ships or on lonely beaches as forgotten pirate gold. Sometimes honest people buried gold when they expected trouble - and then were prevented from coming back for it.
Jerry: I wonder where -
Genie: Hunting for buried treasure may be fun, Young Master, but it isn't a very sure way to get rich. Most of the gold in the world - even if mined thousands of years ago- is still in the possession of individuals or governments or groups of people who know its value. That is why gold is such a good money material. What were the requirements I showed you?
Steve: Let's see. It should be durable. Did you tell us how durable gold is, Genie?
Genie: A very little gold has ever been actually lost. Of course, a little constantly rubs off from coins and rings, and traces of gold vapor go up the chimney when old gold is melted. But gold is a very durable metal - not at all like a cow that could die or a bar of salt that could melt.
Jerry: You did show us that it is scarce. Just think, all the gold in the world could fit into a high-school gym !
Steve: It is beautiful to people's eyes. They like to make jewelry of it and decorate things with it.
Jerry: It is portable. I still think how tiny that gold dollar I saw was.
Genie: And that is part of the story of money, Young Masters. When you want to know more, just rub your magic coin and I will come again.
Steve: I will!
Jerry: Thanks a lot, Genie.

Looking down at Martin, I have trouble believing what a monster he is. Curled up in his crib, fists tightly clenched, face smiling and cherubic, he seems the perfect image of a three month old baby. How strange that he can be so different...

I knew something was bothering Bob when I told him, "There will soon be a new delivery in this household," and Bob said, "Tell them to send it back; we can't afford anything now." Of course when I told him I meant a baby, stupid, he was very pleased, but I knew something was wrong, because Bob never acts that way.

It all came out a few weeks later. Proffessor Garfield, who is Bob's superior, asked us both out to lunch. Naturally I accepted, but I really didn't want to go, because the most boring thing in the whole world is to sit and listen to two scientist gab. But the Proffessor took us to a swanky restaurant, which I appreciated (and still do considerably, since our budget provides ground round., hotdogs, and soft drinks period.) I decided that although I couldn't enjoy the conversation, which went on about three miles above my head, I could enjoy a delicious meal.

But the Proffessor was very attentive, which surprised me, because all he ever thought of was complicated theories and intricate hypotheses and involved problems, none of which, needless to say, I could understand. However he was so nice it became embarassing, and then everyone hemmed and hawed. I can't stand hemming and hawing, so finally I asked the Proffessor, whether he wanted to tell me anything in particular. He hemmed and hawed some more and looked at Bob. I also cannot stand secrets, and I was about to blow my top when Bob gave me a sheepish smile and began "Sweetheart..."

By now I was terribly upset, because whenever Bob smiles sheepishly at me, I know he's been into some mischief. Sometimes he acts just like a child. And secondly, he never, but never calls me sweetheart unless he want something from me. And I became more surprised as he continued:

"Sweetheart, now don't say no to this right away. I know it will sound very...uh...odd, but just think about it for awhile. Now the Proffessor here and I have been conducting some experiments in genetics and we've discovered..."

I never quite understood what it was they had discovered, but I understood well enough when the Proffessor interrupted:

"What Bob is trying to say is that we have compounded into a workable formula the knowledge of the average Ph.D. That is to say, we believe it is possible to inject a pregnant mother with this formula and equip her coming child with the learning and education of a college graduate. Now, Mrs. Acton, Bob has told me that you are expecting, and..."

I never heard the rest. Furiously I left the table, cursing all men as beasts and sadists. When Bob caught up with me, I burst into tears and sobbed incoherently that no child of mine would be subjected to God knows what kind of serums with unknown effects. "I want my child to be normal!" I wept. Didn't they realize that this was experimenting with human life? And to his own child too!

I said alot more, and Bob just nodded. When he does this I

know he won't give in. At the end of my raging, pleading, cajoling, threatening, and begging, Bob kept nodding and finally I agreed. After all, I had two perfectly healthy girls, Terry and Sandi, and Bob convinced me that absolutely no harm could come to the infant. Or the mother, which was also nice to know.

I remember those months as a series of injections, tests, and waiting. That was the worst of it. Wondering just how this would all turn out. Sometimes I wanted to forget the whole thing, but it was too late. Of course it was highly confidential. No one knew except the Professor's staff and a few government officials. And close tabs were to be kept on our family till the child grew up. And then at last the moment was at hand...

The first words my new child spoke were, "Gentlemen, may I congratulate you on an excellent delivery!" I was sure I was dreaming. However, it wasn't possible to pretend I was dreaming when they brought Martin to me. He looked like a newborn baby, he smiled like one, but instead of googoo, he said, "Good morning. I presume you are my mother. How do you do? I detest milk, as I am prone to constipation. I love Pepsi-cola, which the bungling nurse spilled on me." Then he fell asleep, just like any normal baby would.

Martin was presented to Professor Garfield, and they argued nuclear physics for an hour. The Professor said it was astounding, amazing, remarkable, and would somebody please get this brat out of his sight before he keeled over. Later he told me that apparently there were some slight flaws in the personality part of his series, which undoubtedly could be worked out. They haven't been.

When Bob came to see me, he chucked Martin under the chin, and said, "Hi there, son!" Martin looked as offended as possible for a newborn baby to look, and said, "I detest being chucked under the chin, (there are so many things he 'detests') and my name is Martin. I realize it gives you a superiority complex to act juvenile with me, but I assure you it sickens me and is not in the least worth while since I probably know more than you anyway." Bob left with a violent dislike of his new son. As for me... well...I was overwhelmed.

The day I brought Martin home was one I shall not forget, for a long time, although I wish I could. Martin examined his sisters, aged five and eight, and pronounced them unsuitable companions and prehistoric mentalities. This upset Sandi, my oldest, very much, because she is a sensitive child, even if she doesn't understand the fundamentals of calculus, as Martin complained. As soon as we arrived, Martin proceeded to give us a rundown of our own personalities and our places in life. (Apparently there had been a lot of psychiatry in his formula.)

"You both harbor inumerable neuroses and delusions," he began. As far as I was concerned, he could have stopped right then. But he went on, "I am aware that in speaking thus, I am providing you with highly developed inferiority complexes, but this is unavoidable, and not in the least undesirable. I have discovered that children generally feed the ego of their parents, by reason of their ignorance. I, however, shall enlighten and

educate you. I am looking forward to many enjoyable, if elementary evenings with you, Robert, (She had decided that calling us mother and father would be admitting to a position of inferiority, ~~which was his pet peeve~~) discussing sufficiently simple subjects to make the conversation possible. As for you, Elen, (glaring at me) you will have as little as possible to do with me, as your ignorance is so profound as to be contagious. Needless to say, keep your children out of my way, because I cannot tolerate them. That will be all for now," and we were dismissed.

Bob was furious at this speech. After all, he was a respected well known scientist, with a long list of publications, and considered himself pretty talented. Maybe he is egotistical, as Martin told us. And I had graduated college, ~~which was~~ little less than my son could claim, although I had graduated many years earlier. But as Martin explained in following sessions, while our knowledge ended with what we learned in college, his was just beginning there. He already spoke modern languages fluently and was planning to master uridic and several other dead languages, several experiments for his later years... (Like about two, when he could walk.)

Despite my dismay at his terrible self-centeredness, I could not help laughing at seeing this angelic infant, and he really is a beautiful baby, consendingly discussing advanced mathematics with my husband, arguing semantics in four languages with anyone available, and in between times sucking Pepsi out of a baby bottle and wetting his diapers.

We took him in to the Professor once more, who announced he was overjoyed and that the experiment was a success. But when we asked him whether more babies like Martin would be created, he became very confused and muttered something about the effect of such a child on society. Not to mention his haggard parents, I hasten to add. Leaving, the Professor took me aside and explained how terribly sorry he was, and if there was anything he could do, just let him know. But he couldn't make Martin normal, which was the only thing that would help.

Things went from bad to worse, and kept on going. Bob is rarely home now, since he says it's ridiculous for a grown man to argue physics with his three month old son. What really bothers him is that Martin is usually right. The little girls I have been packed off to Grandmother's for an indefinite stay, who never learned about Martin fro security reasons. I am the one who must listen to his calculus problems, speech makings, his unbearable formality and condencsation. I must also feed him his bottle, and change his diapers. It's only in moments like these that I can imagine he is a normal infant. He looks so innocent and sweet. But every time I look at him I can't help wondering, "What will happen when Martin is unleashed on the world?"

(A) I have lost my rather picturesque idea of a baby as something soft and cuddly to gurgle at and act foolish with. (B)