

American Literatures After 1865

AMERICAN LITERATURES AFTER 1865

SCOTT D. PETERSON; AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG
DAVIS



American Literatures After 1865 by Scott D. Peterson; Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License, except where otherwise noted.

CONTENTS

Introduction Helena Marvin and OpenAI	1
PART I. CONTEMPORARY FICTION: METAMODERNISM 101 / SILKO / FAULKNER	
1. Leslie Marmon Silko (1948 -) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	7
2. William Faulkner (1897 – 1962) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	9
3. Reading and Review Questions Amy Berke; Robert Bleil; Jordan Cofer; Doug Davis; and OpenAI	14
PART II. CONTEMPORARY FICTION: HUGHES / WALKER / CATHER	
4. Langston Hughes (1902-1967) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	17
5. “The Negro Speaks of Rivers” - 1921 Langston Hughes	20
6. Alice Walker (1944 -) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	21
7. Willa Cather (1873 - 1947) Wikipedia	23
PART III. LATE ROMANTICISM: WHITMAN / DICKINSON	
8. Late Romanticism Introduction Robert Bleil	29
9. Walt Whitman (1819 - 1892) Robert Bleil	31
10. "Song of Myself" - 1892 Walt Whitman	34

11.	"Oh Captain! My Captain!" - 1865 Walt Whitman	36
12.	Emily Dickinson (1830 - 1886) Robert Bleil	37
13.	"The Soul Selects Her Own Society" - 1862 Emily Dickinson	40
14.	"My Life Had Stood—a Loaded Gun" - 1863 Emily Dickinson	41
15.	"Because I Could Not Stop for Death" - 1890 Emily Dickinson	42
	PART IV. REALISM: TWAIN / HARTE / HOWELLS / BIERCE	
16.	Realism Introduction Amy Berke; Jordan Cofer; and Doug Davis	45
17.	Mark Twain (1835 - 1910) Amy Berke; Jordan Cofer; and Doug Davis	48
18.	"The Celebrated Jumping frog of Calaveras County" - 1865 Mark Twain	51
19.	"The War Prayer" - 1905 Mark Twain	54
20.	Bret Harte (1836-1902) Helena Marvin and OpenAI	56
21.	"The Outcasts of Poker Flat" - 1869 Bret Harte	59
22.	William Dean Howells (1837 - 1920) Amy Berke; Robert Bleil; and Jordan Cofer	64
23.	"Editha" - 1905 William Dean Howells	67
24.	Ambrose Bierce (1842–circa 1914) Amy Berke; Robert Bleil; and Jordan Cofer	74
25.	"Occurrence at Owl Creek Bridge" - 1890 Ambrose Bierce	76

PART V. REALISM: JAMES / JEWETT / CHOPIN

- | | | |
|-----|---|-----|
| 26. | Henry James (1843 - 1916) | 83 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 27. | "Daisy Miller" - 1878 | 86 |
| | Henry James | |
| 28. | Sarah Orne Jewett (1849 - 1909) | 111 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 29. | "A White Heron" - 1886 | 114 |
| | Sarah Orne Jewett | |
| 30. | Kate Chopin (1850 - 1904) | 119 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 31. | "At The 'Cadian Ball" - 1845 | 122 |
| | Kate Chopin | |
| 32. | "The Storm" - 1868 | 127 |
| | Kate Chopin | |

PART VI. REALISM: FREEMAN / CHESNUTT / GILMAN

- | | | |
|-----|---|-----|
| 33. | Mary E. Wilkins Freeman (1852 - 1930) | 133 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 34. | "A New England Nun" - 1891 | 136 |
| | Mary E. Wilkins Freeman | |
| 35. | "The Revolt of 'Mother'" - 1890 | 142 |
| | Mary E. Wilkins Freeman | |
| 36. | Charles Waddell Chesnutt (1858 - 1932) | 150 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 37. | "The Passing of Grandison" - 1899 | 152 |
| | Charles Waddell Chesnutt | |
| 38. | Charlotte Perkins Gilman (1860 - 1935) | 160 |
| | Amy Berke; Robert Bleil; and Jordan Cofer | |
| 39. | "The Yellow Wall-Paper" - 1892 | 163 |
| | Charlotte Perkins Gilman | |

PART VII. NATURALISM & MODERNISM: NORRIS / CRANE / LONDON / WASHINGTON / DU BOIS

40.	Naturalism & Modernism	173
	Amy Berke; Robert Bleil; and Jordan Cofer	
	<i>Naturalism</i>	173
	<i>Modernism</i>	174
41.	Frank Norris (1870 - 1902)	176
	Amy Berke; Robert Bleil; and Jordan Cofer	
42.	"A Plea for Romantic Fiction" - 1901	179
	Frank Norris	
43.	Stephen Crane (1871 - 1900)	182
	Amy Berke; Robert Bleil; and Jordan Cofer	
44.	"The Open Boat" - 1897	184
	Stephen Crane	
45.	Jack London (1876 - 1916)	195
	Amy Berke; Robert Bleil; and Jordan Cofer	
46.	"To Build a Fire" - 1908	198
	Jack London	
47.	Booker T. Washington (1856 - 1915)	205
	Amy Berke; Robert Bleil; and Jordan Cofer	
48.	Selections From "Up From Slavery" - 1901	208
	Booker T. Washington	
49.	W.E.B. Du Bois (1868 - 1963)	219
	Amy Berke; Robert Bleil; and Jordan Cofer	
50.	Selections From "The Souls of Black Folk" - 1903	222
	W.E.B. Du Bois	

PART VIII. MODERNISM: FROST / STEVENS / WILLIAMS / POUND / MOORE / ELIOT

51.	Robert Frost (1874 - 1963)	235
	Amy Berke; Robert Bleil; and Jordan Cofer	
52.	"Mending Wall" - 1914	238
	Robert Frost	
53.	"Home Burial" - 1914	240
	Robert Frost	

54.	Wallace Stevens (1879 - 1955) Amy Berke; Robert Bleil; and Jordan Cofer	243
55.	"The Emperor of Ice Cream" - 1923 Wallace Stevens	246
56.	William Carlos Williams (1883 - 1963) Amy Berke; Robert Bleil; and Jordan Cofer	247
57.	"The Red Wheelbarrow" - 1923 William Carlos Williams	250
58.	Ezra Pound (1885 - 1972) Amy Berke; Robert Bleil; and Jordan Cofer	251
59.	"In a Station of The Metro" - 1926 Ezra Pound	254
60.	Marianne Moore (1887 - 1972) Amy Berke; Robert Bleil; and Jordan Cofer	255
61.	"Poetry" - 1919 Marianne Moore	258
62.	T. S. Eliot (1888 - 1965) Amy Berke; Robert Bleil; and Jordan Cofer	259
63.	"The Love Song of J. Alfred Prufrock" - 1915 T. S. Eliot	261
PART IX. MODERNISM: MILLAY / CUMMINGS / FITZGERALD / HEMINGWAY		
64.	Edna St. Vincent Millay (1892 - 1950) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	267
65.	"First Fig" - 1921 Edna St. Vincent Millay	270
66.	"I Think I Should Have Loved You Presently" - 1921 Edna St. Vincent Millay	271
67.	e.e. Cummings (1894 - 1962) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	272
68.	"in Just-" - 1919 e.e. Cummings	275
69.	F. Scott Fitzgerald (1896 - 1940) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	276

70.	"Bernice Bobs Her Hair" - 1920 F. Scott Fitzgerald	279
71.	Ernest Hemingway (1899 - 1961) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	291
PART X. MODERNISM: MILLER		
72.	Arthur Miller (1915 - 2005) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	297
PART XI. SOUTHERN RENAISSANCE AND HARLEM RENAISSANCE: GLASGOW / WELTY / FAUSET / LARSEN / CULLEN		
73.	Southern Renaissance & The Harlem Renaissance Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	303
	<i>Southern Renaissance - First Wave (1920 - 1940)</i>	303
	<i>The Harlem Renaissance</i>	304
74.	Ellen Glasgow (1873 - 1945) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	305
75.	"Dare's Gift" - 1917 Ellen Glasgow	308
76.	Eudora Alice Welty (1909 - 2001) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	322
77.	Jessie Redmon Fauset (1882 - 1961) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	324
78.	"Sleeper Awakes" - 1921 Jessie Redmon Fauset	327
79.	Nella Larsen (1891 - 1964) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	339
80.	Countee Cullen (1903 - 1946) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	343
81.	"Heritage" - 1925 Countee Cullen	346
82.	"Yet Do I Marvel" - 1925 Countee Cullen	349
PART XII. SOUTHERN RENAISSANCE: O'CONNOR / WILLIAMS		
83.	Southern Literary Renaissance - Second Wave (1945-1965) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	353

84.	Flannery O'Connor (1925 - 1964) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	355
85.	Tennessee Williams (1911 - 1983) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	357
PART XIII. SOUTHERN RENAISSANCE & POSTMODERNISM: WILLIAMS / BALDWIN / RICH / MORRISON / PLATH / GINSBERG		
86.	Williams: "Streetcar Named Desire" Scenes 5-10 Tennessee Williams	363
87.	Postmodernism Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	364
88.	James Baldwin (1924 - 1987) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	366
89.	Adrienne Rich (1929 - 2012) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	370
90.	Toni Morrison (1931 - 2019) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	372
91.	Sylvia Plath (1932 - 1963) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	375
92.	Allen Ginsberg (1926 - 1997) Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	377
	Glossary Amy Berke; Robert Bleil; Jordan Cofer; and Doug Davis	381

HELENA MARVIN AND OPENAI

Welcome to American Literatures After 1865!

This anthology was created with selected materials from Writing the Nation and beyond.

Berke, Amy; Bleil, Robert; Cofer, Jordan; and Davis, Doug, "Writing the Nation: A Concise Introduction to American Literature 1865 to Present" (2015). *English Open Textbooks*. 5.

This Open Educational Resource (OER) is designed to provide college students with an introduction to the major works of American literatures from 1865 to the present day. You'll find rich and diverse stories and voices that have shaped the American experience. In this collection, and linked beyond it, you can read the works of iconic authors who made their mark on the American literary scene and stories that reflect and challenge the American identity. You will explore themes of race, gender, class, and sexuality. You will gain insight into the struggles and aspirations of the American people. By the end of this OER, you will have a better understanding of the history of American literature and how it has shaped and been shaped by American culture. You will gain a deeper appreciation for the complexity of the American experience and a greater appreciation for the power of literature. We hope that your journey through this anthology of American literatures will inspire and challenge you. We are excited to share this experience with you!

In this collection, you will find some of the most iconic works of American literature, both new and old. Many of the works featured in this anthology are available in the public domain, meaning that they are free from copyright restrictions. As such, you are free to read, share, and use them for any purpose. Much of this work is shared under a Creative Commons Attribution ShareAlike license, just as the Writing the Nation work this anthology has. This OER provides links to many works which are under copyright and cannot be collected within this text.

Some explanatory sections of this anthology (such as this section) were generated with the assistance of OpenAI, a technology that employs machine learning and natural language processing to generate text.

We have also included links to works that are protected by copyright. In many cases, these works can be checked out from the Internet Archive with a free account. We hope you enjoy this collection of American literatures. If you are looking for an anthology of American literatures prior to 1865, do check out the companion work American Literatures Prior to 1865 which can be found at <https://umsystem.pressbooks.pub/alpt1865/>.



This image indicates that the selected reading is linked and available outside of this resource. Works that are not in the public domain are not shared within this OER as the legal permissions do not allow it.

Below is an incomplete bibliography of linked works:

“A Good Man Is Hard to Find.” *A Good Man Is Hard to Find, and Other Stories*, by Flannery O’Connor, New York: Harcourt Brace Jovanovich, 1992, pp. 1–22. *Internet Archive*, <http://archive.org/details/goodmanishardt0000ocon>.

“A Supermarket in California.” *Collected Poems, 1947-1997*, by Allen Ginsberg, New York: HarperCollins Publishers, 2006, p. 144. *Internet Archive*, http://archive.org/details/collectedpoems190000gins_s3u0.

“A Worn Path.” *The Collected Stories of Eudora Welty*, by Eudora Welty, New York: Harcourt Brace Jovanovich, 1980, pp. 142–94. *Internet Archive*, <http://archive.org/details/collectedstories0000welt>.

Abramson, Seth. “Metamodernism 101.” *Just Words*, 23 July 2015, <https://medium.com/just-words/metamodernism-101-8cdb8563e0>.

“Act I & 2.” *Death of a Salesman*, by Arthur Miller, London: Methuen Drama, 2010, pp. 1–118. *Internet Archive*, http://archive.org/details/deathofsalesman0000mill_e4j4.

“Driving into the Wreck.” *Adrienne Rich’s Poetry: Texts of the Poems: The Poet on Her Work: Reviews and Criticism*, by Adrienne Cecile Rich et al., New York: Norton, 1975, pp. 65–68. *Internet Archive*, <http://archive.org/details/adriennerichspoe00adri>.

“Everyday Use.” *In Love & Trouble: Stories of Black Women*, by Alice Walker, Orlando, Fla.: Harcourt, 2001, pp. 47–59. *Internet Archive*, <http://archive.org/details/inlovetroublesto0000walk>.

Faulkner, William. “A Rose for Emily.” *A Rose for Emily*, [Columbus, Ohio] Merrill, 1970, pp. 9–16. *Internet Archive*, <http://archive.org/details/roseforemily0000faul>.

“Good Country People.” *A Good Man Is Hard to Find, and Other Stories*, by Flannery O’Connor, New York: Harcourt Brace Jovanovich, 1992, pp. 167–95. *Internet Archive*, <http://archive.org/details/goodmanishardt0000ocon>.

Langston, Hughes. “Theme for English B.” *Langston Hughes*, by S. L. Berry, Mankato, Minnesota: Creative Education, 2015, p. 17. *Internet Archive*, <http://archive.org/details/langstonhughes0000berr>.

Langston Hughes, “Christ in Alabama,” *Contempo*, 1931. 1931, https://dc.lib.unc.edu/cdm/ref/collection/vir_museum/id/445.

“Neighbour Rosicky.” *Five Stories*, by Willa Cather, New York, Vintage Books, 1956, pp. 72–111. *Internet Archive*, <http://archive.org/details/fivestories00cath>.

Nella Larsen. “Sanctuary.” *The Forum 1930-01: Vol 83 Iss 1*, Open Court Publishing Co, 1930, pp. 15–18. *Internet Archive*, http://archive.org/details/sim_forum-and-century_1930-01_83_1.

“Of Modern Poetry.” *The Collected Poems of Wallace Stevens*, by Wallace Stevens, New York: Alfred A. Knopf, 1989, pp. 239–40. *Internet Archive*, <http://archive.org/details/collectedpoemsof00stev>.

Plath, Sylvia. “Daddy.” *The Collected Poems*, by Ted Hughes, New York: Harper & Row, 1981, pp. 222–24. *Internet Archive*, <http://archive.org/details/collectedpoems00sylv>.

Poetry Breaks: Allen Ginsberg Reads “A Supermarket in California.” Directed by Poets.org, 2017. *YouTube*, <https://youtu.be/AhTh01CO60Y?t=30>.

“Scene One to Scene Four.” *A Streetcar Named Desire*, by Tennessee Williams, [United States?]: Turtleback Books, 2004, pp. 3–84. *Internet Archive*, http://archive.org/details/streetcarnamedde0000will_q0h6.

Silko, Leslie Marmon. "Yellow Woman." *Storyteller*, New York: Penguin Books, 2012, pp. 52–60. *Internet Archive*, http://archive.org/details/storyteller0000silk_i4k4.

"Sonny's Blues." *Going to Meet the Man*, by James Baldwin, New York: Dial Press, 1965, pp. 103–41. *Internet Archive*, <http://archive.org/details/goingtomeetman0000bald>.

"The Snows of Kilimanjaro." *The Snows of Kilimanjaro, and Other Stories*, by Ernest Hemingway, Penguin Books: Jonathan Cape, 1963, pp. 7–33. *Internet Archive*, http://archive.org/details/snowsofkilimanja0000unse_i4o8.

Toni Morrison. "Recitatif." *Leaving Home: Stories*, New York: HarperCollins Publishers, 1998, pp. 203–27. *Internet Archive*, <http://archive.org/details/leavinghomestori0000unse>.

Walker, Alice. "Everyday Use." *Best Short Stories: Advanced Level*, Providence, R.I.: Jamestown Publishers, 1990, pp. 133–41. *Internet Archive*, http://archive.org/details/bestshortstories0000unse_y4f9.



This work (Introduction by Helena Marvin and OpenAI) is free of known copyright restrictions.

PART I.

CONTEMPORARY FICTION: METAMODERNISM

101 / SILKO / FAULKNER

The influence of Leslie Marmon Silko and William Faulkner on contemporary fiction is undeniable. From the depths of Native American culture to the Southern United States, both writers have left their mark on the literary landscape.

Silko, of Laguna Pueblo descent, is celebrated for her lyrical, experimental works that explore the complexities of identity and self-expression through a fusion of Native American beliefs, stories, and traditions. Her novels, such as *Ceremony* and *Almanac of the Dead*, have become foundational texts for many indigenous studies departments and have endured as some of the most important works of Native American literature.

William Faulkner, a Nobel Prize-winning author from Mississippi, is regarded as one of the most influential writers of the twentieth century. His novels, such as *As I Lay Dying* and *The Sound and the Fury*, are renowned for their experimental narrative styles, their exploration of the psychological and moral underpinnings of the human experience, and their powerful evocation of the South. The contributions of these two authors to the world of fiction have been invaluable, and their works continue to shape and influence contemporary literature.

Metamodernism is a cultural philosophy that encourages us to have hope and be creative. It suggests that we can find ways to move forward even when we face crises, and that we can be both serious and funny, sincere and ironic. It's a way of thinking that helps us to make sense of the confusing world we live in and encourages us to come up with creative solutions to the problems that we face.

METAMODERNISM 101



Abramson, Seth. "Metamodernism 101." *Just Words*, 23 July 2015, <https://medium.com/just-words/metamodernism-101-8cdb8563e0>.
backup URL -<https://web.archive.org/web/20220217144041/https://medium.com/just-words/metamodernism-101-8cdb8563e0>

CHAPTER 1.

LESLIE MARMON SILKO (1948 -)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Leslie Marmon Silko, 2011
Photographer Uche Onbuji
Wikimedia Commons
CC BY-SA 2.0

Leslie Marmon Silko (1948 –)

Leslie Marmon Silko was born in Albuquerque, New Mexico, but raised in the outskirts of Old Laguna, a Pueblo village. Silko describes a lively childhood spent outdoors, one which included riding horses and hunting deer. Although Silko enjoys one-fourth Pueblo ancestry, she also shares Mexican ancestry; Silko did not live on the Laguna Pueblo reservation, and Silko was not allowed to participate in many Pueblo rituals. Through the fourth grade, she attended a Bureau of Indian Affairs (BIA) school, only to later commute to Manzano Day School, a Catholic private school in Albuquerque. After high school, Silko enrolled at the University of New Mexico, where she earned a bachelor's degree in English. After college, Silko taught creative writing courses at the University of New Mexico before enrolling in their American Indian law program. As her literary career blossomed, Silko dropped out to focus on her writing. Silko would later spend several

years as a professor of English and Creative Writing at the University of Arizona in Tucson, where she currently resides.

Silko's first published short story, "The Man to Send Rain Clouds" (1969), was originally written for a class in college and was based around a similar autobiographic event. The story earned Silko a National Endowment for the Humanities (NEH) grant and, as Silko continued to publish, her literary reputation grew. In 1974, her first book, *Laguna Woman*, featured a selection of Silko's poems and short fiction; however, it was the emergence of her debut novel, *Ceremony* (1977), which brought her national recognition and established her as a prominent Native American writer. Since then, Silko has remained one of the most respected contemporary American writers: her short story collection, *Storyteller* (1981), was well received and, in the same year, Silko was awarded the famed MacArthur Genius Grant. Her other novels include *Almanac of the Dead* (1991) and *Gardens in the Dunes* (1999). In 1996, Silko published *Yellow Woman and a Beauty of the Spirit*, a collection of essays on Native American life; these essays discuss many contemporary issues relevant to Native Americans as well as her own reflections on her storytelling background and writing process.

Silko's Native American heritage, especially her Pueblo upbringing, is a major thematic element which emerges within her writing regardless of its genre, albeit poetry, fiction, or nonfiction. In "Yellow Woman," a part of her *Storyteller* collection, Silko is able to merge traditional Pueblo legends with a contemporary tale. Part action/adventure story and part mythology, "Yellow Woman" seamlessly tells the tale of a narrator who may or may not be caught up in Laguna ancestral lore.

"YELLOW WOMAN"



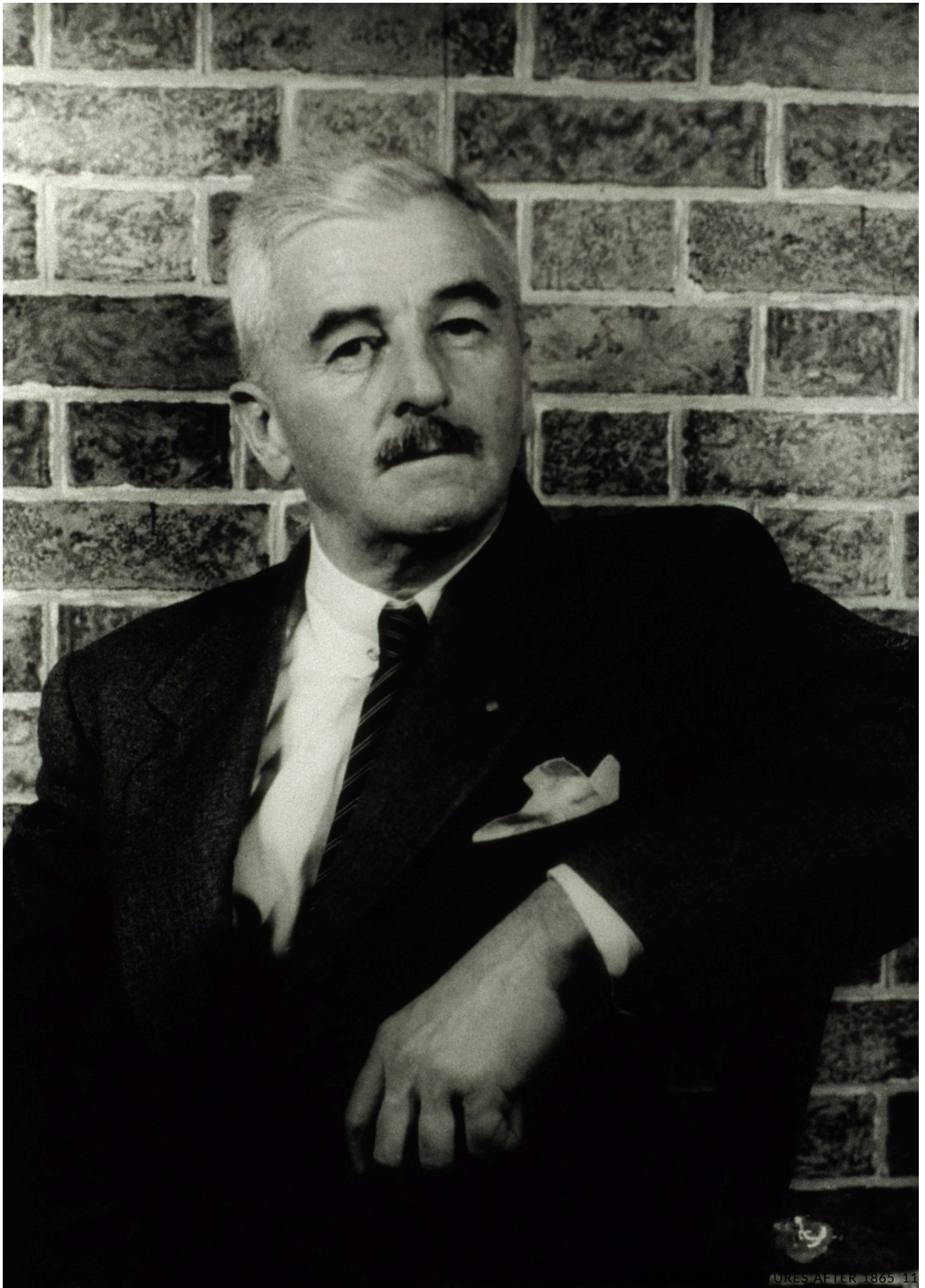
Silko, Leslie Marmon. "Yellow Woman." *Storyteller*, New York: Penguin Books, 2012, pp. 52–60. *Internet Archive*, http://archive.org/details/storyteller0000silk_i4k4.

Or click the link below to access this selection:
https://www.sas.upenn.edu/~cavitch/pdf-library/Silko_YellowWoman.pdf

CHAPTER 2.

WILLIAM FAULKNER (1897 – 1962)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



William Faulkner is the most important writer of the Southern Renaissance. Flannery O'Connor once compared the overpowering force of his influence to a thundering train, remarking that "nobody wants his mule and wagon stalled on the same track the **Dixie Limited** is roaring down." Faulkner was born in Mississippi and raised on tales of his legendary great-great grandfather—the "Old Colonel," who led a group of raiders in the civil war, built his own railroad, served in the state legislature, and was murdered by a political rival—and prominent great-grandfather, the "Young Colonel," who was an assistant United States attorney and banker. Dropping out of high school, Faulkner left Mississippi to pursue his interests in drawing and poetry. During World War I, Faulkner pretended to be English and enlisted in the Royal Air Force, although he never saw combat. He picked up his poetic career after the war, ultimately publishing his first book in 1924, a collection of poetry called *The Marble Faun*. Turning his attention to fiction writing, Faulkner then wrote two timely novels. His first novel, *Soldier's Pay* (1926), explores the states of mind of those who did and did not fight in World War I. His second novel, *Mosquitos* (1927), exposes the triviality of the New Orleans art community of which Faulkner was briefly a part. However, it is with his third novel, *Sartoris* (1929), that Faulkner made what he called his "great discovery": the fictional possibilities contained within his home state of Mississippi. Returning to Oxford, MI, with his new wife, Faulkner moved into an antebellum mansion and began turning the tales he heard growing up about his hometown and surrounding area into one of the greatest inventions in American literary history: Yoknapatawpha County.

Faulkner eventually wrote thirteen novels set in Yoknapatawpha County. Beginning with his fourth novel, *The Sound and the Fury* (1929), Faulkner began to incorporate modernist literary techniques such as stream-of-consciousness narration and non-linear plotting into his already lofty style. *The Sound and the Fury* describes the fall of the Compson family through four distinct psychological points of view, one of which is that of a young man who commits suicide, and another belonging to an illiterate who is severely mentally handicapped. *As I Lay Dying* (1930) describes the death and burial of a matriarch from the perspective of fifteen different characters in fifty-seven sections of often stream-of-consciousness prose. In *Absalom, Absalom!* (1936), four narrators relate the same story yet also change it to arrive at four very different meanings. Modernist techniques such as these enabled Faulkner to show how the particulars of everyday life in the rural American South dramatize what he saw as the universal truths of humanity as a whole. While stylistically modernist, Faulkner's collective epic of Yoknapatawpha County ultimately explores not so much the future of narrative as the human condition itself as lensed through generation-spanning histories of great and low families. Two of Faulkner's Yoknapatawpha stories are included here: "Barn Burning," an early story of the Snopes family about whom Faulkner would eventually write a trilogy of novels; and "A Rose for Emily," one of his many tales about the decline of formerly-great Southern families. These short stories are good representatives of both the range of Faulkner's style and his ambition as a storyteller. In deeply regional tales that are at once grotesque, tragic, brilliant, profound, loving, and hilarious, Faulkner leads us to the source, as he once put it, from which drama flows: "the problems of the human heart in conflict with itself."

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

"A ROSE FOR EMILY"



Faulkner, William. "A Rose for Emily." *A Rose for Emily*, [Columbus, Ohio] Merrill, 1970, pp. 9–16. *Internet Archive*, <http://archive.org/details/roseforemily0000faul>.

Click the link below to access this selection: http://xroads.virginia.edu/~drbr/wf_rose.html

CHAPTER 3.

READING AND REVIEW QUESTIONS

AMY BERKE; ROBERT BLEIL; JORDAN COFER; DOUG DAVIS; AND OPENAI

Writing answers to these questions can be a great way to dive deeper into the works of the authors in each section. There are reading and review questions provided at the end of each part to help you gain a better understanding of the author's style, structure, and themes. As you consider these questions, it's important to remember that there's no right or wrong answer; the main goal is to get you thinking more critically about the texts. As you explore the works of each author, you may discover new insights, interpretations, and ideas. Engaging with the questions can help you cultivate a more meaningful and complete understanding of the authors and their works. So, take the time to read, review, and answer question about each of the authors in this section to get the most out of your studies.

Silko – Reading and Review Questions:

1. What elements seem out of time? What effect on readers do these anachronistic elements have?
2. Is this a story of alienation or community? How does the narrator use the Kachina yellow woman story to connect with her community?
3. Is this a story about humanity or the mystical?

Faulkner – Reading and Review Questions:

1. Why is the discovery of the single grey hair at the end of “A Rose for Emily” significant?
2. Faulkner received the Nobel Prize for Literature in 1950. In his award speech, he lamented that many of America's young authors had forgotten “the problems of the human heart in conflict with itself which alone can make good writing.” Discuss how “A Rose for Emily” show the human heart in conflict with itself.

PART II.

CONTEMPORARY FICTION: HUGHES / WALKER /
CATHER

Hughes – Reading and Review Questions:

1. What is significant about the rivers—the Euphrates, the Congo, the Nile, and the Mississippi—that Hughes names in “The Negro Speaks of Rivers”?
2. Jesus Christ is often represented as being white in Western art. What does Hughes’s identification of Christ as “a nigger” say about the Christians of the segregated American South of the early twentieth century?
3. The semi-autobiographical poem “Theme for English B” was first published in 1946, decades after Hughes attended his one year of college at Columbia “on the hill above Harlem.” However, Hughes writes the poem not in the past tense but in the present tense. How does Hughes’s use of the present tense affect the meaning of the poem?

Walker – Reading and Review Questions:

1. Why does Dee take Polaroids? Why does she change her name? What does this signify?
2. What does the quilt represent?
3. Dee and Magee are both interested in the quilt for different reasons. Why is each sister interested in the quilt? Who does Mama side with in this conflict? Why?

Cather – Reading and Review Questions:

1. Compare Cather’s characters to those of Walker

CHAPTER 4.

LANGSTON HUGHES (1902-1967)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Image | Langston Hughes, 1936 Photographer | Carl Van Vechten source | Wikimedia Commons license | Public Domain

"We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame," Langston Hughes writes in his 1926 manifesto for the younger generation of Harlem Renaissance artists, "The Negro Artist and the Racial Mountain." He continues, "If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful." Celebrated as "the poet laureate of Harlem," Langston Hughes was born in Joplin, Missouri, and traveled extensively before settling in the neighborhood he came to call home. When growing up, Hughes lived variously with his grandmother in Lawrence, Kansas, his father in Mexico, and his mother in Washington,

D.C. After just one year at Columbia University, Hughes left college to explore the world, working as a cabin boy on ships bound for Africa and as a cook in a Paris kitchen. Throughout these early years, Hughes published poems in the African-American magazines *The Crisis* and *Opportunity*; these poems soon earned him recognition as a rising star of the Harlem Renaissance who excelled at the lyrical use of the music, speech, and experiences of urban, working-class African-Americans. Hughes published his first book of poetry, *The Weary Blues*, at the age of twenty-four while still a student at Lincoln University in Pennsylvania. Over the course of his long and influential literary career, Hughes worked extensively in all areas of African-American literature, writing novels, short stories, plays, essays, and works of history; translating work by black authors; and editing numerous anthologies of African-

American history and culture, such as *The First Book of Jazz* (1955) and *The Best Short Stories by Negro Writers* (1969).

Hughes's poems embody one of the major projects of the Harlem Renaissance: to create distinctively African-American art. By the turn of the twentieth century, African-Americans had awakened to the realization that two hundred years of slavery had simultaneously erased their connections to their African heritage and created, in its wake, new, vital forms of distinctively African-American culture. Accordingly, politicians, authors, and artists associated with the Harlem Renaissance reconstructed that lost history and championed art rooted in the black American experience. Hughes's poems from the 1920s are particularly notable for celebrating black culture while also honestly representing the deprivations of working-class African-American life. In "The Negro Speaks of Rivers," Hughes connects African-American culture to the birth of civilization in Africa and the Middle East. In "Mother to Son," Hughes draws upon the music of the blues and black dialect to celebrate the indomitable heart of working black America. Hughes grew increasingly radicalized in the 1930s following such high-profile examples of American racism as the 1931 Scottsboro trial in Alabama. He traveled to the Soviet Union in 1932 to work on an unfinished film about race in the American South and published in leftist publications associated with the **American Communist Party**, the only political party at the time to oppose segregation. "Christ in Alabama" is a good example of Hughes's more pointed political style, in which the poet criticizes the immorality of racism by equating the suffering of African-Americans in Alabama with the suffering of Christ. Poems such as "I, too," and "Theme for English B," in turn, combine Hughes's provocative politics with his cultural lyricism to articulate a theme that runs throughout his life's work: that the American experience is as black as it is white.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

"CHRIST IN ALABAMA"



Langston Hughes, "Christ in Alabama," *Contempo*, 1931. 1931, https://dc.lib.unc.edu/cdm/ref/collection/vir_museum/id/445. Or try this link to access this selection: <https://xroads.virginia.edu/~MA05/dulis/poetry/Hughes/hughes2.html>

"THEME FOR ENGLISH B"



Langston, Hughes. "Theme for English B." *Langston Hughes*, by S. L. Berry, Mankato, Minnesota: Creative Education, 2015, p. 17. *Internet Archive*, <http://archive.org/details/langstonhughes0000berr>. Or click the link below to access this selection: <https://www.poetryfoundation.org/poems/47880/theme-for-english-b>

CHAPTER 5.

“THE NEGRO SPEAKS OF RIVERS” - 1921

LANGSTON HUGHES

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.
I've known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.



This work ("The Negro Speaks of Rivers" - 1921 by Langston Hughes) is free of known copyright restrictions.

CHAPTER 6.

ALICE WALKER (1944 -)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Image | Alice Walker Photographer | Virginia DeBolt source |
Wikimedia Commons license | CC BY-SA 2.0

Born in Eatonton, Georgia, Alice Walker grew up in rural middle Georgia. Her father was a sharecropper, and her mother was a maid. Although they lived under Jim Crow laws in Georgia, in which African-Americans were discouraged from education, Walker's parents turned her away from working in the fields, espousing instead the importance of education and enrolling her in school at an early age. Walker describes writing at the age of eight years old, largely as a result of growing up in what was a strong oral culture.

In 1952, Walker injured her eye after her brother accidentally shot her with a BB gun. Since the family did not have a car, it was a week before Walker received medical attention. By this time, she was blind in that eye, with scar tissue forming. As a result, Walker became shy and withdrawn, yet, years later, after the scar tissue healed, she became more confident and gregarious, graduating high school as the valedictorian. Walker writes about this in her essay, "Beauty: When the Other Dancer is the Self." Walker left Eatonton for Atlanta, attending Spelman College, a prestigious Historically Black College for women, and later receiving a scholarship to Sarah Lawrence College in New York. Walker considers her time in New York as critical for her development. While there, Walker became involved in the Black Arts movement before her work in the Civil Rights movement brought her back to the South.

In 1969, Walker took a teaching position as Writer-in-Residence at Jackson State College in Jackson, Mississippi before accepting the same position at Tougaloo College in Tougaloo, Mississippi. While there, she published her debut novel, *The Third Life of Grange Copeland* (1970). However, Walker

soon returned to New York to join the editorial staff of *Ms.* magazine. Her second novel, *Meridian* (1976), received positive reviews, but her third novel, *The Color Purple* (1982), perhaps best showcases her writing talents. This novel draws on some of Walker's personal experiences as well as demonstrates Walker's own creativity. For it, she won the National Book Award and the Pulitzer Prize. This novel was later adapted as a popular film. In addition to her engagement as an activist in many key issues, Walker has continued to write, publishing the famous book of essays, *In Search of Our Mother's Gardens* (1983), as well as several other novels, such as *Possessing the Secret of Joy* (1992). One theme that emerges in Walker's work is acknowledging the contributions of, often underappreciated, African-American writers, such writers as Zora Neale Hurston. Furthermore, Walker's writing calls attention to the discrepancies in America's treatment of African-Americans, while also acknowledging the importance of all Americans' shared past. In "Everyday Use," we see many of these themes coalesce in the conflict between sisters Dee and Magee. Although they are sisters, these two have very different lives, which leads to the central tension of the story—their argument over the quilt.

"EVERYDAY USE"



"Everyday Use." *In Love & Trouble: Stories of Black Women*, by Alice Walker, Orlando, Fla.: Harcourt, 2001, pp. 47–59. *Internet Archive*, <http://archive.org/details/inlovetroublesto0000walk>.

Please click the link below to access this selection:
<http://xroads.virginia.edu/~ug97/quilt/walker.html>

CHAPTER 7.

WILLA CATHER (1873 - 1947)

WIKIPEDIA



Public Domain Photographer: Cather Van Vechten Created: 1 January 1936

Wilella Sibert Cather, better known as Willa Cather was an American writer known for her novels of life on the Great Plains, including *O Pioneers!*, *The Song of the Lark*, and *My Antonia*. In 1923, she was awarded the Pulitzer Prize for *One of Ours*, a novel set during World War I.

Willa Cather and her family moved from Virginia to Webster County, Nebraska, when she was

nine years old. The family later settled in the town of Red Cloud. Shortly after graduating from the University of Nebraska–Lincoln, Cather moved to Pittsburgh for ten years, supporting herself as a magazine editor and high school English teacher. At the age of 33, she moved to New York City, her primary home for the rest of her life, though she also traveled widely and spent considerable time at her summer residence on Grand Manan Island, New Brunswick. She spent the last 39 years of her life with her domestic partner, Edith Lewis, before being diagnosed with breast cancer and dying of a cerebral hemorrhage. She is buried beside Lewis in a Jaffrey, New Hampshire plot.

Cather achieved recognition as a novelist of the frontier and pioneer experience. She wrote of the spirit of those settlers moving into the western states, many of them European immigrants in the nineteenth century. Common themes in her work include nostalgia and exile. A sense of place is an important element in Cather's fiction: physical landscapes and domestic spaces are for Cather dynamic presences against which her characters struggle and find community.

"NEIGHBOUR ROSICKY"



"Neighbour Rosicky." *Five Stories*, by Willa Cather, New York, Vintage Books, 1956, pp. 72–111.

Internet Archive, <http://archive.org/details/fivestories00cath>.

Please click the link below to access this selection: Neighbour Rosicky by Willa Cather
<http://gutenberg.net.au/ebooks02/0201131.txt>



Willa Cather (1873 - 1947) by Wikipedia is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License, except where otherwise noted.

PART III.

LATE ROMANTICISM: WHITMAN / DICKINSON

Whitman – Reading and Review Questions:

1. How does Whitman's use of free verse challenge readers? What features and/or elements of Whitman's poetry help us to understand how to read it?
2. How does Whitman's use of natural elements compare to his use of manmade or urban elements in his poetry?
3. How would you describe the voice of Whitman's poetry?
4. How does Whitman's poetry engage with the Civil War?

Dickinson – Reading and Review Questions:

1. Many of Dickinson's poems are rhythmically similar to popular nineteenth-century songs. How do those similarities help us to understand Dickinson's poetry?
2. Death and isolation are common themes in Dickinson's poetry, yet her poems rarely seem melancholy. What elements prevent her poems from becoming too solemn?
3. How do Dickinson's poems support or challenge what we think we know about gender roles in the nineteenth century?
4. Compare and contrast Dickinson's isolation with Whitman's aggressively public persona.

CHAPTER 8.

LATE ROMANTICISM INTRODUCTION

ROBERT BLEIL

Emily Dickinson and Walt Whitman, the authors whose works appear in this chapter, are unlikely protagonists—or leading characters—for a literary movement. Each was an outsider: Dickinson, an unmarried woman who lived a life of quiet seclusion in western Massachusetts, and Whitman, a vagabond who lived a life in search of community. Dickinson and Whitman promoted a spirit of exploration and inventiveness that matched the geographical, industrial, political, and social growth of the United States. From their works, we gain not so much a literary renaissance as we do a sense of artistic innovation that developed alongside these other areas of American life and commerce.

As literary historians like William Charvat have noted, the development of an American literary tradition owes as much to the development of the American publishing industry in the middle decades of the nineteenth century as it does to the prominence of individual authors like Catharine Maria Sedgwick, Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Ralph Waldo Emerson, Henry David Thoreau, and Harriet Beecher Stowe. Sales of these authors' works were dwarfed by the sales of pirated editions of novels by British authors like Walter Scott and Charles Dickens. Nonetheless, the success of these British imports convinced American publishers that the American market was sufficiently robust to demand new works; this demand created an opportunity for American writers to expand their audience, and a flourishing literary culture began to prosper.

American authors still faced steep odds in seeing their works into print, and American literary publishing did not flourish until the completion of the First Transcontinental Railroad in 1869 allowed the reliably consistent shipment of individuals and goods across the country. Additional technological improvements, including the widespread adoption of steam-powered machinery and gas-fueled lights, also provide the necessary conditions for the rapid production of printed materials and the means by which these materials could be enjoyed at the conclusion of a day of laboring. Thus, only when the Industrial Age expands the definition of leisure do Americans begin to embrace the culture of print and expand the boundaries of American literature.

The first attempts to define the literary culture of the mid-nineteenth century began in the 1930s and early 1940s as the United States took on a larger role in global politics, and the need for definition gained sharper focus with the publication of F. O. Matthiessen's *The American Renaissance* in 1941. Matthiessen argued that writers like Hawthorne, Melville, Emerson, and Thoreau represented the expansion of a uniquely American style of writing that interacted with, and embraced, the North American landscape in new ways. What Matthiessen called a renaissance, however, was less of a cultural flourishing than the limited success of a few male authors from New England. Despite the real impact of Matthiessen's work in recognizing the presence of significant male American writers, his catalogue still neglected writing of women, African-Americans, and Native Americans whose works would not be widely recognized until the 1970s.

In order to describe the work of these authors, Matthiessen and others turned to literary labels popularized in reference to British authors of the late eighteenth and early nineteenth centuries. Romanticism, a literary movement emphasizing the freedom and originality of self-expression that began in Europe at the end of the eighteenth century, also seemed to capture the spirit of nineteenth-century America and was frequently applied to authors of both prose and poetry. In the hands of these authors, the meadows of western Massachusetts replaced the Lake District as the source of inspiration, and the rejection of Puritan morality continued the American emphasis on freedom

of expression. When Whitman and Dickinson began writing poetry in the 1850s, the thriving Abolitionist movement added urgency to the need for new voices and rapid change.

When we refer to Whitman and Dickinson as late Romantics, we place them at the end of a period that begins in the 1820s, and we suggest that their works are merely derivative from those that preceded them chronologically. Yet Whitman's and Dickinson's poetry is contemporary with these other works, and it seems more fruitful to consider the differences in genre than the differences in chronology. Whitman and Dickinson achieved their fame by changing American poetry from patriotic and historical ballads to free verse—poetry that lacks both rhyme and regular meter— and musically inspired celebrations of the individual in the American landscape.

Whitman and Dickinson are the most famous of the Late Romantics, and their work inspired successive generations of American authors. From these poets, Mark Twain, Stephen Crane, and Charles Chesnutt found the freedom to use a variety of American dialects in their work, the realists of the late nineteenth and early twentieth centuries discovered the richness of the American landscape, and the Modernist poets located a source of new poetical forms to meet the needs of the adolescent Republic that came of age in the decades immediately following the Civil War.

That national coming of age, in the years of Reconstruction, Western Expansion, Manifest Destiny, industrial might, and rapid immigration, also marks the traditional beginning of courses like this one. The Civil War, while not a precise dividing line, is regarded as the most reliable current method for marking the split between the first and second half of the literary history of the United States. Teachers and critics quickly realized, however, that the continued growth of the literary and cultural productions of the United States required more precise divisions than the chronological division into pre-bellum and post-bellum periods can provide. This collection of readings follows those new divisions, with chapters on Late Romanticism, Realism, Naturalism, Pre-Modernism, Modernism, and post-1945 American Literature, but the boundaries between these divisions remain fluid.

The readings that follow are arranged loosely by chronology, and the author- editors of this collection have tried to provide useful headnotes to the sections and the individual authors, but do not be afraid to draw connections beyond the loose boundaries and invent new terms that better describe these works. As American literature continues to grow, we create new categories that better describe our shared experience.

CHAPTER 9.

WALT WHITMAN (1819 - 1892)

ROBERT BLEIL



Image 1.1 | Walt Whitman, 1887. Photographer | George C. Cox Source | Wikimedia Commons License | Public Domain

The second of nine children and born in 1819 to a Long Island farmer and carpenter, Walt Whitman is both the journeyman poet of American-ness and its champion. A journalist and newspaper editor throughout his life, Whitman worked as a law clerk, a schoolteacher, a printer, a civil servant, and a hospital aide, but he was always writing; from his teenage years until his death,

his byline was on constant view. Contemporary reports suggest that Whitman was an industrious worker but that he was often accused of idleness because his habit of long midday walks contrasted sharply with nineteenth-century attitudes toward work.

In “Song of Myself,” Whitman addressed these critics directly by writing, “I loafe and invite my soul,/ I lean and loafe at my ease observing a spear of summer grass” (4- 5). For Whitman, too much industry dulled the ability to celebrate the ordinary. In the preface to the first edition of *Leaves of Grass* in 1855, Whitman expounds on his love for the common: “Other states indicate themselves in their deputies...but the genius of the United States is not best or most in its executives or legislators, nor in its ambassadors or authors or colleges or churches or parlors, nor even in its newspapers or inventors...but always most in the common people.”¹ Whitman’s love for the common people that he encountered and observed in the urban centers of the north is expressed in all of his poetry; if his British contemporary Alfred Lord Tennyson is the national poet of mourning, then Whitman is the national poet of celebration.

Many readers feel confused and disoriented when reading Whitman for the first time. Without using the aid of rhyme and meter as a guide, Whitman’s poetry may initially appear disjointed and meandering, but at the same time readers often take great comfort in the simplicity of the language, the clarity of the images, and the deep **cadences**, or rhythms, of the verse. Such contradictions are at the heart of Whitman’s work. Much of Whitman’s success and endurance as a poet comes from his ability to marry embedded cultural forms to the needs of a growing and rapidly modernizing nation. Whitman first came to wide public attention with the publication of the first edition of *Leaves of Grass* in 1855 when he was just twenty- five years old.

Grand in scope if not in size, the first edition established Whitman as a poet who loved wordplay and common images; by the time of his death in 1892, Whitman had expanded the initial collection of just twelve poems over the course of six editions to one that ultimately included more than 400 poems. The selection included here largely samples Whitman’s early poetry up through the Civil War. In the selections from *Song of Myself* and “Crossing Brooklyn Ferry,” we see Whitman at his most iconic: sweeping views of everyday life that freely mingle high and low culture. Yet the poet of the common man did not spend all of his days gazing at his fellow Americans. In the final selection from Whitman, we see Whitman rising as a national poet with “O Captain! My Captain!” one of two poems on the death of Abraham Lincoln. An urban poet who lived almost his entire life in New York, New Jersey, and Washington, DC, the enduring appeal of his works testifies to his ability to connect the great and the common through language.

You can hear (probably) Walt Whitman reading some of his poetry, because there are wax cylinder recordings of who is thought to be Whitman, reading his poetry, found online at The Walt Whitman Archive (<https://whitmanarchive.org/multimedia/>) and recently someone worked to remove the digital noise from one of those recordings while retaining voice quality – to hear that visit youtube at <https://youtu.be/qsZiUKaeT08?t=20>.

CHAPTER 10.

"SONG OF MYSELF" - 1892

WALT WHITMAN

1

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.
My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.
Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

2

Houses and rooms are full of perfumes, the shelves are crowded with perfumes,
I breathe the fragrance myself and know it and like it,
The distillation would intoxicate me also, but I shall not let it.
The atmosphere is not a perfume, it has no taste of the distillation, it is odorless,
It is for my mouth forever, I am in love with it,
I will go to the bank by the wood and become undisguised and naked,
I am mad for it to be in contact with me.
The smoke of my own breath,
Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine,
My respiration and inspiration, the beating of my heart, the passing of blood and air through my
lungs,
The sniff of green leaves and dry leaves, and of the shore and dark-color'd sea-rocks, and of hay in
the barn,
The sound of the belch'd words of my voice loos'd to the eddies of the wind,
A few light kisses, a few embraces, a reaching around of arms,
The play of shine and shade on the trees as the supple boughs wag,
The delight alone or in the rush of the streets, or along the fields and hill-sides,
The feeling of health, the full-noon trill, the song of me rising from bed and meeting the sun.
Have you reckon'd a thousand acres much? have you reckon'd the earth much?
Have you practis'd so long to learn to read?
Have you felt so proud to get at the meaning of poems?
Stop this day and night with me and you shall possess the origin of all poems,
You shall possess the good of the earth and sun, (there are millions of suns left,)
You shall no longer take things at second or third hand, nor look through the eyes of the dead, nor
feed on the spectres in books,
You shall not look through my eyes either, nor take things from me,

You shall listen to all sides and filter them from your self.

3

I have heard what the talkers were talking, the talk of the beginning and the end,
But I do not talk of the beginning or the end.

There was never any more inception than there is now,
Nor any more youth or age than there is now,
And will never be any more perfection than there is now,
Nor any more heaven or hell than there is now.

Urge and urge and urge,
Always the procreant urge of the world.

Out of the dimness opposite equals advance, always substance and increase, always sex,
Always a knit of identity, always distinction, always a breed of life.

To elaborate is no avail, learn'd and unlearn'd feel that it is so.

Sure as the most certain sure, plumb in the uprights, well entretied, braced in the beams,
Stout as a horse, affectionate, haughty, electrical,
I and this mystery here we stand.

Clear and sweet is my soul, and clear and sweet is all that is not my soul.

Lack one lacks both, and the unseen is proved by the seen,
Till that becomes unseen and receives proof in its turn.

Showing the best and dividing it from the worst age vexes age,
Knowing the perfect fitness and equanimity of things, while they discuss I am silent, and go bathe
and admire myself.

Welcome is every organ and attribute of me, and of any man hearty and clean,
Not an inch nor a particle of an inch is vile, and none shall be less familiar than the rest.

I am satisfied—I see, dance, laugh, sing;

As the hugging and loving bed-fellow sleeps at my side through the night, and withdraws at the peep
of the day with stealthy tread,

Leaving me baskets cover'd with white towels swelling the house with their plenty,

Shall I postpone my acceptance and realization and scream at my eyes,

That they turn from gazing after and down the road,

And forthwith cipher and show me to a cent,

Exactly the value of one and exactly the value of two, and which is ahead?

4

Trippers and askers surround me,

People I meet, the effect upon me of my early life or the ward and city I live in, or the nation,

The latest dates, discoveries, inventions, societies, authors old and new,

My dinner, dress, associates, looks, compliments, dues,

The real or fancied indifference of some man or woman I love,

The sickness of one of my folks or of myself, or ill-doing or loss or lack of money, or depressions or
exaltations,

Battles, the horrors of fratricidal war, the fever of doubtful news, the fitful events;

These come to me days and nights and go from me again,

But they are not the Me myself.

Apart from the pulling and hauling stands what I am,

Stands amused, complacent, compassionating, idle, unitary,

Looks down, is erect, or bends an arm on an impalpable certain rest,

Looking with side-curved head curious what will come next,

Both in and out of the game and watching and wondering at it.

Backward I see in my own days where I sweated through fog with linguists and contenders,

I have no mockings or arguments, I witness and wait.

Find the rest of the poem at:

Foundation, Poetry. "Song of Myself (1892 Version) by Walt Whitman." *Poetry Foundation*, Poetry
Foundation, 12 Dec. 2022, [https://www.poetryfoundation.org/poems/45477/song-of-](https://www.poetryfoundation.org/poems/45477/song-of-myself-1892-version)
[myself-1892-version. https://www.poetryfoundation.org/](https://www.poetryfoundation.org/).



This work ("Song of Myself" - 1892 by Walt Whitman) is free of known copyright restrictions.

CHAPTER 11.

"OH CAPTAIN! MY CAPTAIN!" - 1865

WALT WHITMAN

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.
O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head!
 It is some dream that on the deck,
 You've fallen cold and dead.
My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
 Exult O shores, and ring O bells!
 But I with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.



This work ("Oh Captain! My Captain!" - 1865 by Walt Whitman) is free of known copyright restrictions.

CHAPTER 12.

EMILY DICKINSON (1830 - 1886)

ROBERT BLEIL



Image 1.2 | emily dickinson, 1848 Photographer | Unknown Source | Wikimedia Commons License | Public Domain

Born into an influential and socially prominent New England family in 1830, Emily Dickinson benefited from a level of education and mobility that most of her contemporaries, female and male, could not comprehend. The middle child of Edward Dickinson and Emily Norcross, Dickinson, along with her older brother Austin and younger sister Lavinia, received both an extensive formal education and the informal education that came by way of countless visitors to the family homestead during Edward Dickinson's political career. Contrary to popular depictions of her life, Dickinson did travel outside of Amherst but ultimately chose to remain at home in the close company of family and friends. An intensely private person, Dickinson exerted almost singular control over the distribution of her poetry during her lifetime. That control, coupled with early portrayals of her as reclusive, has led many readers to assume that Dickinson was a fragile and timid figure whose formal, mysterious, concise, and clever poetry revealed the mind of a writer trapped in the rigid gender confines of the nineteenth century. More recent scholarship demonstrates not only the fallacy of Dickinson's depiction as the ghostly "Belle of Amherst," but also reveals the technical complexity of her poetry that

predates the Modernism of T. S. Eliot, Ezra Pound, William Carlos Williams, and Marianne Moore by almost three-quarters of a century. In the selections that follow, Dickinson's poetry displays both her technical proficiency and her embrace of techniques that were new to the nineteenth century. Like her contemporary Walt Whitman, Dickinson used poetry to show her readers familiar landscapes from a fresh perspective.

The selections that follow, from Dickinson's most prolific years (1861-1865), illustrate the poet's mastery of the **lyric**—a short poem that often expresses a single theme such as the speaker's mood or feeling. "I taste a liquor never brewed –," our first selection, celebrates the poet's relationship to the natural world in both its wordplay (note the use of liquor in line one to indicate both an alcoholic beverage in the first stanza and a rich nectar in the third) and its natural **imagery**. Here, as in many of her poems, Dickinson's vibrant language demonstrates a vital spark in contrast to her reclusive image. Our second selection, "The Soul selects her own Society –," shows Dickinson using well-known images of power and authority to celebrate the independence of the soul in the face of expectations. In both of these first two poems, readers will note the celebrations of the individual will that engages fully with life without becoming either intoxicated or enslaved.

The third selection, "Because I could not stop for Death –," one of the most famous poems in the Dickinson canon, forms an important bookend to our second selection in that both poems show Dickinson's precise control over the speaker's relationship to not only the natural world but also the divine. While death cannot be avoided, neither is it to be feared; the speaker of this poem reminds readers that the omnipresence of death does not mean that death is immanent. This idea of death as always present and potential comes full circle in the final selection in this unit, "My Life had stood – a Loaded Gun –." Here Dickinson plays with our preconceptions not only of death, but also of energy which appears always to be waiting for someone to unleash it. Considered carefully, these four poems demonstrate the range of Dickinson's reach as a poet. In these lyrics, mortality and desire combine in precise lyrics that awaken both our imagination and our awareness of the natural world.

CHAPTER 13.

“THE SOUL SELECTS HER OWN SOCIETY” - 1862

EMILY DICKINSON

The Soul selects her own Society —
Then — shuts the Door —
To her divine Majority —
Present no more —
 Unmoved — she notes the Chariots — pausing —
At her low Gate —
Unmoved — an Emperor be kneeling
Upon her Mat —
 I’ve known her — from an ample nation —
Choose One —
Then — close the Valves of her attention —
Like Stone —

CHAPTER 14.

“MY LIFE HAD STOOD—A LOADED GUN” - 1863

EMILY DICKINSON

My Life had stood – a Loaded Gun –
In Corners – till a Day
The Owner passed – identified –
And carried Me away –
And now We roam in Sovereign Woods –
And now We hunt the Doe –
And every time I speak for Him
The Mountains straight reply –
And do I smile, such cordial light
Upon the Valley glow –
It is as a Vesuvian face
Had let it's pleasure through –
And when at Night – Our good Day done –
I guard My Master's Head –
'Tis better than the Eider Duck's
Deep Pillow – to have shared –
To foe of His – I'm deadly foe –
None stir the second time –
On whom I lay a Yellow Eye –
Or an emphatic Thumb –
Though I than He – may longer live
He longer must – than I –
For I have but the power to kill,
Without – the power to die –



This work (“My Life Had Stood—a Loaded Gun” - 1863 by Emily Dickinson) is free of known copyright restrictions.

CHAPTER 15.

“BECAUSE I COULD NOT STOP FOR DEATH” - 1890

EMILY DICKINSON

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.
We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –
We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –
Or rather – He passed Us –
The Dews drew quivering and Chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –
We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –
Since then – ’tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses’ Heads
Were toward Eternity –



This work (“Because I Could Not Stop for Death” - 1890 by Emily Dickinson) is free of known copyright restrictions.

PART IV.

REALISM: TWAIN / HARTE / HOWELLS / BIERCE

Twain – Reading and Review Questions:

1. In “The Celebrated Jumping Frog of Calaveras County,” what is Jim Smiley’s talent? Why does he lose it?
2. Would you consider Mark Twain an experimental writer? How are his stories different from other authors of his time period?
3. In Twain’s “War Prayer,” how do the town’s people react to the prophet? Is his message clear? How is this a controversial story?

Harte – Reading and Review Questions:

1. What does the story reveal about the nature of justice and morality?
2. What is the symbolic significance of the snowstorm?

Howells – Reading and Review Questions:

1. Examine the tension between the “ideal” and the “real” in “Editha.” Which mode of representation is depicted as superior to the other? Why?
2. What strategies does Editha use to convince George to go to war? Why does she use these particular strategies? Are the principles she espouses truly hers? Or is she manipulating him using catch phrases from the time period?
3. What motivates George to finally enlist?
4. Characterize Editha’s feelings about George’s death.
5. Contrast Editha with George’s mother.
6. At the end of “Editha,” how does the word “vulgar” expressed by the artist help Editha return to living again in the ideal?

Bierce – Reading and Review Questions:

1. In “An Occurrence at Owl Creek Bridge,” examine the measuring and passing of time in the story. What is the significance of these references to time?

CHAPTER 16.

REALISM INTRODUCTION

AMY BERKE; JORDAN COFER; AND DOUG DAVIS

After the Civil War and toward the end of the nineteenth century, America experienced significant change. With the closing of the Western frontier and increasing urbanization and **industrialization**, and with the completion of the First Transcontinental Railroad and the advent of new communication technologies such as the telegraph, America began to emerge as a more unified nation as it moved into the **Industrial Age**. As **immigration** from both Europe and Asia peaked during the last half of the nineteenth century, immigrants provided cheap labor to rising urban centers in the Northeast and eventually in the Midwest. There was a subsequent rise in the middle class for the first time in America, as the economic landscape of the country began to change. The country's social, political, and cultural landscape began to change as well. Women argued for the right to vote, to own property, and to earn their own living, and, as African-Americans began to rise to social and political prominence, they called for social equality and the right to vote as well. Workers in factories and businesses began to lobby for better working conditions, organizing to create unions. Free public schools opened throughout the nation, and, by the turn of the century, the majority of children in the United States attended school. Throughout the latter part of the nineteenth century, activists and reformers worked to battle injustice and social ills. Within this heady mix of political, economic, social, and cultural change, American writers began to look more to contemporary society and social issues for their writing material, rather than to the distant or fictional past.

The first members of the new generation of writers sought to create a new American literature, one that distinctly reflected American life and values and did not mimic British literary customs. At the same time, these writers turned to the past, toward writers such as Nathaniel Hawthorne and James Fenimore Cooper, and reacted against their predecessors' allegiance to the Romantic style of writing which favored the ideal over the real representation of life in fiction. William Dean Howells, Mark Twain, and Henry James wrote prolifically about the Realistic method, where writers created characters and plot based on average people experiencing the common concerns of everyday life, and they also produced their own literary masterpieces using this style.

All writers in the Realistic mode shared a commitment to referential narrative. Their readers expected to meet characters that resembled ordinary people, often of the middle class, living in ordinary circumstances, who experienced plausible real-life struggles and who often, as in life, were unable to find resolution to their conflicts. Realists developed these characters by using ordinary speech in dialogue, commensurate to the character's social class. Often in Realistic stories, characterization and plot became intertwined, as the plot was formed from the exploration of a character working through or reacting to a particular issue or struggle. In other words, character often drove the plot of the story. Characters in Realistic fiction were three-dimensional, and their inner lives were often revealed through an objective, omniscient narrator.

Realists set their fiction in places that actually existed, and they were interested in recent or contemporary life, not in history or legend. Setting in Realistic fiction was important but was not limited to a particular place or region. Realists believed in the accuracy of detail, and, for them, accuracy helped build the "truth" conveyed in the work. The implied assumption for these writers is that "reality" is verifiable, is separate from human perception of it, and can be agreed upon collectively. Finally, Realistic writers believed that the function of the author is to show, not simply tell. The story should be allowed to tell itself with a decided lack of authorial intrusion. Realistic writers attempted

to avoid sentimentality or any kind of forced or heavy-handed emotional appeal. The three most prominent theorists and practitioners of American Literary Realism are Mark Twain, often called the comic Realist; William Dean Howells, often termed the social Realist; and Henry James, often characterized as the psychological Realist.

Two earlier literary styles contributed to the emergence of Realism: **Local Color** and **Regionalism**. These two sub-movements cannot be completely separated from one another or from Realism itself, since all three styles have intersecting points. However, there are distinct features of each style that bear comparison.

LOCAL COLOR (1865-1885)

After the Civil War, as the country became more unified, regions of the country that were previously “closed” politically or isolated geographically became interesting to the populace at large. Readers craved stories about eccentric, peculiar characters living in isolated locales. Local Color writing therefore involves a detailed setting forth of the characteristics of a particular locality, enabling the reader to “see” the setting. The writer typically is concerned with habits, customs, religious practices, dress, fashion, favorite foods, language, dialect, common expressions, peculiarities, and surrounding flora and fauna of a particular locale. Local Color pieces were sometimes told from the perspective of an outsider (such as travelers or journalists) looking into a particular rural, isolated locale that had been generally closed off from the contemporary world. In some stories, the local inhabitants would examine their own environments, nostalgically trying to preserve in writing the “ways things were” in the “good old days.” The Local Color story often involved a worldly “stranger” coming into a rather closed off locale populated with common folk. From there the story took a variety of turns, but often the stranger, who believed he was superior to the country bumpkins, was fooled or tricked in some way. Nostalgia and sentimentality, and even elements of the Romantic style of the earlier part of the century, may infuse a Local Color story. Often, the story is humorous, with a local trickster figure outwitting the more urbane outsider or interloper. In Local Color stories about the Old South, for example, nostalgia for a bygone era may be prevalent. The “plantation myth” popularized by Thomas Nelson Page, for instance, might offer a highly filtered and altered view of plantation life as idyllic, for both master and slave. Local Color stories about the West, such as Mark Twain’s “The Jumping Frog of Calaveras County,” might offer raucous stories with stock characters of gamblers or miners who outwit the interloper from the city, who flaunts his intellectual superiority over the locals. An early African-American writer, Charles Chesnutt, used the Local Color style of writing to deconstruct the plantation myth by showing the innate dignity, intelligence, and power of slaves or former slaves who outwit the white racist landowners.

Local Color writing can be seen as a transitional type of writing that took American literature away from the Romantic style and more firmly into the Realistic style. The characters are more realistically drawn, with very human, sometimes ignoble, traits: they swear, speak in regional dialect, swat flies away from their faces, and make mistakes; they are both comic and pitiable. The setting is realistically drawn as well: a real-life location, with accurate depictions of setting, people, and local customs. Local Color writing, however, does not reach the more stylistically and thematically complicated dimensions of Realistic writing. Local Color works tend to be somewhat sentimental stories with happy endings or at least endings where good prevails over evil. Characters are often flat or two-dimensional who are either good or bad. Outlandish and improbable events often happen during the course of the story, and characters sometimes undergo dramatic and unbelievable changes in characterization. Local Color did, however, begin a trend in American literature that allowed for a more authentic American style and storyline about characters who speak like Americans, not the British aristocracy, real-life American places, and more down-to-earth, recognizably human characters.

REGIONALISM (1875-1895)

Regionalism can be seen as a more sophisticated form of Local Color, with the author using one main character (the protagonist) to offer a specific point of view in the story. Regionalist writers often employ Local Color elements in their fiction. After all, they are concerned with the characteristics of a particular locale or region. However, regionalist writers tell the story empathetically, from the protagonist’s perspective. That is, the Regional writer attempts to render a convincing surface of a particular time and place, but investigates the psychological character traits from a more universal perspective. Characters tend to be more three-dimensional and the plot less formulaic or predictable. Often what prevents Regional writers from squarely falling into the category of “Realist” is their tendency toward nostalgia, sentimentality, authorial intrusion, or a rather contrived or happy ending.

In Sarah Orne Jewett’s “A White Heron,” for example, the story has a number of features of

Local Color stories: characters speak in a New England dialect, the landscape is described in detail, the customs and rituals of farming class families are described, and an outsider—the young male ornithologist—comes to this secluded region with a sense of superiority and is thwarted in his endeavors by young Sylvy who refuses to give up the secret location of the heron. However, the story is told from the perspective of Sylvy, and readers gain insight into her inner conflict as she attempts to make a difficult decision. We gain awareness of Sylvy's complexity as a character, a young girl who is faced with making an adult decision, a choice that will force her to grow up and face the world from a more mature stance. Jewett does, at times, allow the narrator to intrude in order to encourage readers to feel sympathy for Sylvy. Therefore, the story does not exhibit the narrative objectivity of a Realistic story.

Regionalism has often been used as a term to describe many works by women writers during the late nineteenth century; however, it is a term which, unfortunately, has confined these women writers' contribution to American literature to a particular style. Sarah Orne Jewett and Mary Wilkins Freeman, for example, certainly wrote about the New England region, but their larger focus was on ordinary women in domestic spaces who seek self-agency in a male-dominated culture. Kate Chopin set most of her works among the **Creole** and **Acadian** social classes of the Louisiana Bayou region, yet the larger themes of her works offer examinations of women who long for passionate and personal fulfillment and for the ability to live authentic, self-directed lives. Like the established theorists of Realism—Howells, Twain, and James—women writers of the time, including Charlotte Perkins Gilman and Ellen Glasgow, who are generally not thought of as Regional writers, produced work which often defied strict labeling and which contributed to the beginning of a **feminist** tradition in American literature. While literary labels help frame the style and method of stories written in the late nineteenth century, most literary works—especially those that have withstood the test of time—defy reductionism.

CHAPTER 17.

MARK TWAIN (1835 - 1910)

AMY BERKE; JORDAN COFER; AND DOUG DAVIS

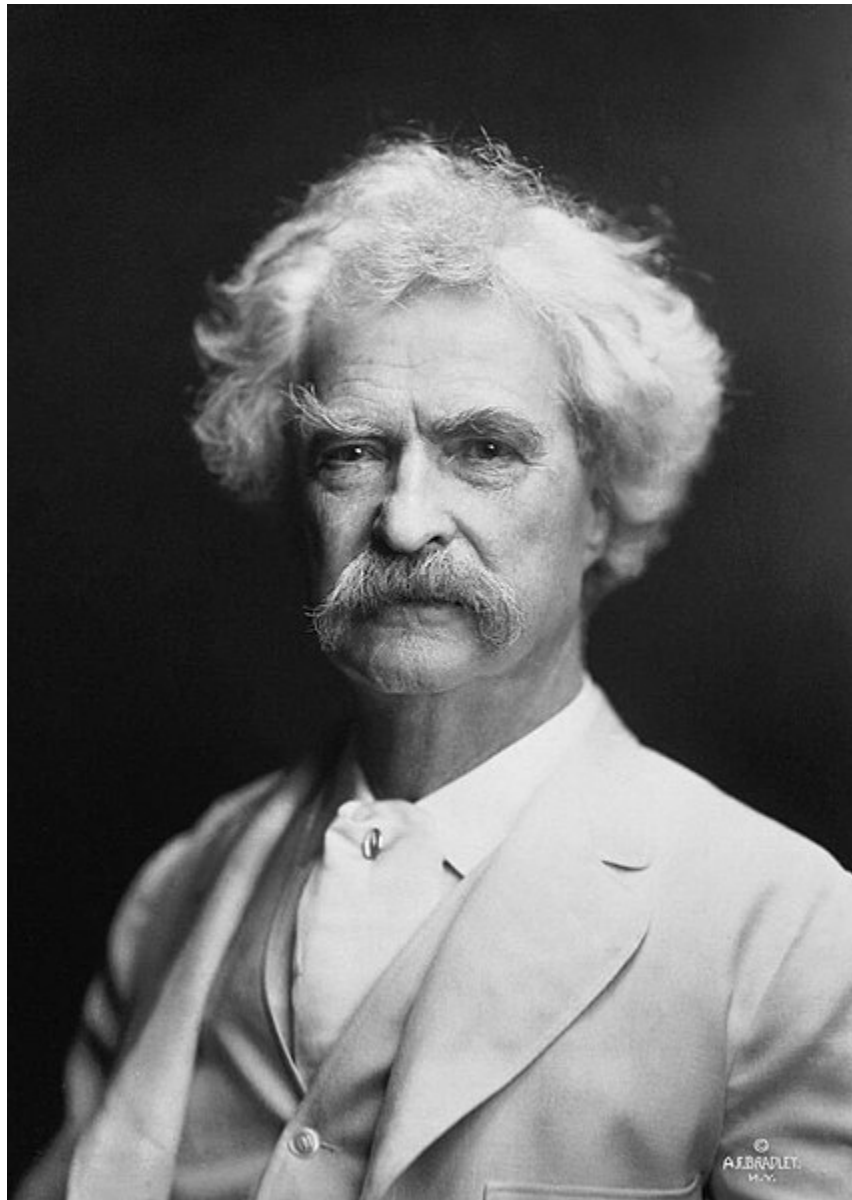


Image | Mark Twain, 1907 Photographer | A. F. Bradley Source | Wikimedia Commons
License | Public Domain

Mark Twain is the pen name of author Samuel Langhorne Clemmons. Twain was born in Florida, Missouri, but grew up in Hannibal, Missouri, near the banks of the Mississippi River. This location was a major influence on his work and served as the setting for many of his stories. Although Twain originally apprenticed as a printer, he spent eighteen months on the Mississippi River training as a riverboat pilot (the name Mark Twain is a reference to a nautical term). By the start of the Civil War (1861), traffic on the Mississippi River had slowed considerably, which led Twain to abandon his dreams of piloting a riverboat. Twain claims to have spent two weeks in the Marion Rangers, a poorly organized local confederate militia, after leaving his job on a riverboat. In 1861, Twain's brother Orion was appointed by President Lincoln to serve as the Secretary of Nevada, and Twain initially accompanied him out West, serving as the Assistant Secretary of Nevada. Twain's adventures out West would become the material for his successful book, *Roughing It!*, published in 1872, following on the heels of the success of his international travelogue, *Innocents Abroad* (1869). While living out West, Twain made a name for himself as a journalist, eventually serving as the editor of the *Virginia City Daily Territorial Enterprise*. The multi-talented Twain rose to prominence as a writer, journalist, humorist, memoirist, novelist, and public speaker.

Twain was one of the most influential and important figures of **American Literary Realism**, achieving fame during his lifetime. Twain was hailed as America's most famous writer, and is the author of several classic books such as *The Adventure of Tom Sawyer* (1876), *The Adventures of*

Huckleberry Finn (1884), *Roughing It!*, *Innocents Abroad*, *Life on the Mississippi* (1883), and *A Connecticut Yankee in King Arthur's Court* (1889). Twain is known for his use of dialect, regional humor, and **satire**, as well as the repeated theme of having jokes at the expense of an outsider (or work featuring an outsider who comes to fleece locals).

In his famous "The Celebrated Jumping Frog of Calaveras County," which has also been published under its original title "Jim Smiley and His Jumping Frog" and "The Notorious Jumping Frog of Calaveras County," Twain experiments with early versions of **meta-fiction**, embedding a story within a story. Furthermore, the story relies on local color humor and regional dialect ("Why blame my cats") as well as featuring an outsider entering a new place, a staple in Twain's work. In *Roughing It!*, which details Twain's travels out West from 1861-1867, Twain details many adventures visiting with outlaws and other strange characters, as well as encounters with notable figures of the age, such as Brigham Young and Horace Greeley. Furthermore, *Roughing It!* provided descriptions of the frontier from Nevada to San Francisco to Hawaii to an audience largely unfamiliar with the area. Although he claimed it to be a work of non-fiction, *Roughing It!* features many fantastic stories of Twain's travels in the West, several of which were exaggerated or untrue. In "The War Prayer," a satire of the Spanish-American War (1898), Twain proves to be a master of irony. The story, which was originally rejected during Twain's lifetime, begins as a prayer for American soldiers and, as it continues, highlights many of the horrors of war.

CHAPTER 18.

"THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY" - 1865

MARK TWAIN

In compliance with the request of a friend of mine, who wrote me from the East, I called on good-natured, garrulous old Simon Wheeler, and inquired after my friend's friend, Leonidas W. Smiley, as requested to do, and I hereunto append the result. I have a lurking suspicion that *Leonidas W. Smiley* is a myth; that my friend never knew such a personage; and that he only conjectured that if I asked old Wheeler about him, it would remind him of his infamous *Jim Smiley*, and he would go to work and bore me to death with some exasperating reminiscence of him as long and as tedious as it should be useless to me. If that was the design it succeeded.

I found Simon Wheeler dozing comfortably by the barroom stove of the dilapidated tavern in the decayed mining camp of Engel's, and noticed that he was fat and bald-headed, and had an expression of winning gentleness and simplicity upon his tranquil countenance. He roused up and gave me good-day. I told him a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named *Leonidas W. Smiley* Rev. *Leonidas W. Smiley*, a young minister of the Gospel, who he had heard was at one time a resident of Angel's Camp. I added that if Mr. Wheeler could tell me anything about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Simon Wheeler backed me into a corner and blockaded me there with his chair, and then sat down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned his initial sentence, he never betrayed the slightest suspicion of enthusiasm; but all through the interminable narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly, that, so far from his imagining that there was anything ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in *finesse*. I let him go on in his own way, and never interrupted him once.

"Rev. Leonidas W. H'm, Reverend Le well, there was a feller here once by the name of *Jim Smiley*, in the winter of '49 or maybe it was the spring of '50 I don't recollect exactly, somehow, though what makes me think it was one or the other is because remember the big flume warn't finished when he first come to the camp; but any way he was the curiosest man about always betting on anything that turned up you ever see, if he could get anybody to bet on the other side; and if he couldn't he'd change sides. Any way that suited the other man would suit *him* any way just so's he got a bet, *he* was satisfied. But still he was lucky, uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it, and take any side you please as I was just telling you. If there was a horse-race, you'd find him flush or you'd find him busted at the end of it; if there was a dog-fight, he'd bet on it; if there was a cat-fight he'd bet on it; if there was a chicken-fight he'd bet on it; why, if there was two birds sitting on a fence, he would bet you which one would fly first; or if there was a camp meeting, he would be there reg'lar to bet on Parson Walker, which he judged to be the best exhorter about here, and so he was too, and a good man. If he even see a straddle bug start to go anywheres, he would bet you how long it would take him to get to wherever he was going to, and if you took him up he would foller that straddle-bug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley, and can tell you about him. Why, it never made no difference to *him* he'd bet on *any* thing the dangdest feller. Parson Walker's wife laid very sick once,

for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley up and asked him how she was, and he said. she was considerable better thank the Lord for his inf'nit mercy and coming on so smart that with the blessing of Prov'dence she'd get well yet; and Smiley, before he thought, says, "Well, I'll resk two and a half she don't anyway."

Thish-yer Smiley had a mare the boys called her: the fifteen minute nag, but that was only in fun, you know, because of course she was faster than that and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards' start, and then pass her under way; but always at the fag end of the race she'd get excited and desperate-like, and come cavorting and straddling up and scattering her legs around limber, sometimes in the air, and sometimes out to one side amongst the fences, and kicking up more dust and raising more racket with her coughing and sneezing and blowing her nose and *always* fetch up at the stand just about a neck ahead, as near as you could cipher it down.

And he had a little small bull-pup that to look at him you'd think he warn't worth a cent but to set around and look ornery and lay for a chance to steal something. But as soon as money was up on him he was a different dog; his under jaw began to stick out like the fo'castle of a steamboat, and his teeth would uncover and shine like the furnaces. And a dog might tackle him and bullyrag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson which was the name of the pup Andrew Jackson would never let on but what he was satisfied, and hadn't expected nothing else and the bets being doubled and doubled on the other side all the time, till the money was all up; and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it not chaw, you understand, but only just grip and hang on till they throwed up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he see in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was *his* fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him and he had genius I know it, because he hadn't no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

Well, thishyer Smiley had rattarriers, and chicken cocks, and tomcats and all them kind of things, till you couldn't rest, and you couldn't fetch nothing f or him to bet on but he'd match you. He ketched a frog one day, and took him home, and said be cal'lated to educate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he *did* learn him, too. He'd give him a little punch behind, and the next minute you'd see that frog whirling in the air like a doughnut-see him turn one summerset, or maybe a couple, if he got a good start, and come down flat-footed and all right, like a cat. He got him up so in the matter of catching flies, and kep' him in practice so constant, that he'd nail a fly every time as fur as he could see him. Smiley said all a frog wanted was education and he could do 'most anything and I believe him. Why, I've seen him set Dan'l Webster down here on this floor Dan'l Webster was the name of the frog and sing out, "Flies Dan'l, flies!" and quicker'n you could wink he'd spring straight up and snake a fly off'n the counter there, and flop down on the floor ag'in as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doin' any more'nany frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it come to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley would ante up money on him as long as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had travelled and been everywhere, all said he laid over any frog that ever *they* see.

Well, Smiley kep' the beast in a little lattice box, and he used to fetch him down town sometimes and lay for a bet. One day, a feller a stranger in the camp, he was come acrost him with his box, and says:

"What might it be that you've got in the box?"

And Smiley says, sorter indifferent-like, "It might be a parrot, or it might be a canary, maybe, but it ain't it's only just a frog."

"Well," Smiley, says, easy and careless, "he's good enough for one thing, I should judge he can out jump any frog in Calaveras county."

The feller took the box again, and took another long, particular look, and gave it back to Smiley,

and says, very deliberate, "Well," he says, "I don't see no p'int about that frog that's any better'n any other frog."

"Maybe you don't," Smiley says. "Maybe you understand frogs and maybe you don't understand 'em; maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got my opinion and I'll resk forty dollars that he can outjump any frog in Calaveras county."

And the feller studied a minute, and then says, kinder sad like, "Well, I'm only a stranger here, and I aint got no frog; but if I had a frog, I'd bet you."

And then Smiley says, "That's all right that's all right if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait. So he sat there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a teaspoon and filled him full of quail shot filled him pretty near up to his chin and set him on the floor. Smiley he went to the swamp and slopped around in the mud for along time, and finally he ketched a frog, and fetched him in, and gave him to this feller and says:

"Now, if you're ready, set him alongside of Dan'l, with his fore-paws just even with Dan'l's, and I'll give the word." Then he says, "One two three *git*!" and him and the feller touched up the frogs from behind, and the new frog hopped off lively, but Dan'l gave a heave, and hysted up his shoulders so like a Frenchman, but it warn't no use he couldn't budge; he was planted as solid as a church, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulder so at Dan'l, and says again, very deliberate, "Well," he says, "I don't see no p'int about that frog that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throw'd off for I wonder if there ain't something the matter with him he 'pears to look mighty _baggy, somehow." And he ketched Dan'l by the nap of the neck, and hefted him, and says, "Why, blame my cats if he don't weigh five pound!" and turned him upside down and he belched out a double handful of shot. And then he see how it was, and he was the maddest man he set the frog down and took out after that feller, but he never ketched him. And "

[Here Simon Wheeler heard his name called from the front yard, and got up to see what was wanted.] And turning to me as he moved away, he said: "Just set where yon are, stranger, and rest easy I ain't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the enterprising vagabond *Jim* Smiley would be likely to afford me much information concerning the *Rev. Leonidas W. Smiley*, and so I started away.

At the door I met the sociable Wheeler returning, and he button-holed me and re-commenced:

"Well, thish-yer Smiley had a yaller one-eyed cow that didn't have no tail, only jest a short stump like a bannanner, and "

However, lacking both time and inclination, I did not wait to hear about the afflicted cow, but took my leave.



This work ("The Celebrated Jumping frog of Calaveras County" - 1865 by Mark Twain) is free of known copyright restrictions.

CHAPTER 19.

“THE WAR PRAYER” - 1905

MARK TWAIN

It was a time of great and exalting excitement.

The country was up in arms, the war was on, in every breast burned the holy fire of patriotism; the drums were beating, the bands playing, the toy pistols popping, the bunched firecrackers hissing and spluttering; on every hand and far down the receding and fading spread of roofs and balconies a fluttering wilderness of flags flashed in the sun; daily the young volunteers marched down the wide avenue gay and fine in their new uniforms, the proud fathers and mothers and sisters and sweethearts cheering them with voices choked with happy emotion as they swung by; nightly the packed mass meetings listened, panting, to patriot oratory which stirred the deepest deeps of their hearts, and which they interrupted at briefest intervals with cyclones of applause, the tears running down their cheeks the while; in the churches the pastors preached devotion to flag and country, and invoked the God of Battles beseeching His aid in our good cause in outpourings of fervid eloquence which moved every listener. It was indeed a glad and gracious time, and the half dozen rash spirits that ventured to disapprove of the war and cast a doubt upon its righteousness straightway got such a stern and angry warning that for their personal safety's sake they quickly shrank out of sight and offended no more in that way.

Sunday morning came next day the battalions would leave for the front; the church was filled; the volunteers were there, their young faces alight with martial dreams visions of the stern advance, the gathering momentum, the rushing charge, the flashing sabers, the flight of the foe, the tumult, the enveloping smoke, the fierce pursuit, the surrender! Then home from the war, bronzed heroes, welcomed, adored, submerged in golden seas of glory! With the volunteers sat their dear ones, proud, happy, and envied by the neighbors and friends who had no sons and brothers to send forth to the field of honor, there to win for the flag, or, failing, die the noblest of noble deaths. The service proceeded; a war chapter from the Old Testament was read; the first prayer was said; it was followed by an organ burst that shook the building, and with one impulse the house rose, with glowing eyes and beating hearts, and poured out that tremendous invocation

*God the all-terrible!
Thou who ordainest!
Thunder thy clarion
and lightning thy sword!*

Then came the “long” prayer. None could remember the like of it for passionate pleading and moving and beautiful language. The burden of its supplication was, that an ever-merciful and benignant Father of us all would watch over our noble young soldiers, and aid, comfort, and encourage them in their patriotic work; bless them, shield them in the day of battle and the hour of peril, bear them in His mighty hand, make them strong and confident, invincible in the bloody onset; help them to crush the foe, grant to them and to their flag and country imperishable honor and glory.

An aged stranger entered and moved with slow and noiseless step up the main aisle, his eyes fixed upon the minister, his long body clothed in a robe that reached to his feet, his head bare, his white hair descending in a frothy cataract to his shoulders, his seamy face unnaturally pale, pale even to ghastliness. With all eyes following him and wondering, he made his silent way; without pausing, he ascended to the preacher's side and stood there waiting. With shut lids the preacher, unconscious of his presence, continued with his moving prayer, and at last finished it with the words, uttered in

fervent appeal, "Bless our arms, grant us the victory, O Lord our God, Father and Protector of our land and flag!"

The stranger touched his arm, motioned him to step aside which the startled minister did and took his place. During some moments he surveyed the spellbound audience with solemn eyes, in which burned an uncanny light; then in a deep voice he said:

"I come from the Throne bearing a message from Almighty God!" The words smote the house with a shock; if the stranger perceived it he gave no attention. "He has heard the prayer of His servant your shepherd, and will grant it if such shall be your desire after I, His messenger, shall have explained to you its import that is to say, its full import. For it is like unto many of the prayers of men, in that it asks for more than he who utters it is aware of except he pause and think.

"God's servant and yours has prayed his prayer. Has he paused and taken thought? Is it one prayer? No, it is two one uttered, the other not. Both have reached the ear of Him Who heareth all supplications, the spoken and the unspoken. Ponder this keep it in mind. If you would beseech a blessing upon yourself, beware! lest without intent you invoke a curse upon a neighbor at the same time. If you pray for the blessing of rain upon your crop which needs it, by that act you are possibly praying for a curse upon some neighbor's crop which may not need rain and can be injured by it.

"You have heard your servant's prayer the uttered part of it. I am commissioned of God to put into words the other part of it that part which the pastor and also you in your hearts fervently prayed silently. And ignorantly and unthinkingly? God grant that it was so! You heard these words: 'Grant us the victory, O Lord our God!' That is sufficient. The whole of the uttered prayer is compact into those pregnant words. Elaborations were not necessary. When you have prayed for victory you have prayed for many unmentioned results which follow victory *must* follow it, cannot help but follow it. Upon the listening spirit of God fell also the unspoken part of the prayer. He commandeth me to put it into words. Listen!

"O Lord our Father, our young patriots, idols of our hearts, go forth to battle be Thou near them! With them in spirit we also go forth from the sweet peace of our beloved firesides to smite the foe. O Lord our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriot dead; help us to drown the thunder of the guns with the shrieks of their wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with little children to wander unfriended the wastes of their desolated land in rags and hunger and thirst, sports of the sun flames of summer and the icy winds of winter, broken in spirit, worn with travail, imploring Thee for the refuge of the grave and denied it for our sakes who adore Thee, Lord, blast their hopes, blight their lives, protract their bitter pilgrimage, make heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask it, in the spirit of love, of Him Who is the Source of Love, and Who is the ever-faithful refuge and friend of all that are sore beset and seek His aid with humble and contrite hearts. Amen.

(*After a pause.*) "Ye have prayed it; if ye still desire it, speak! The messenger of the Most High waits!" It was believed afterward that the man was a lunatic, because there was no sense in what he said.

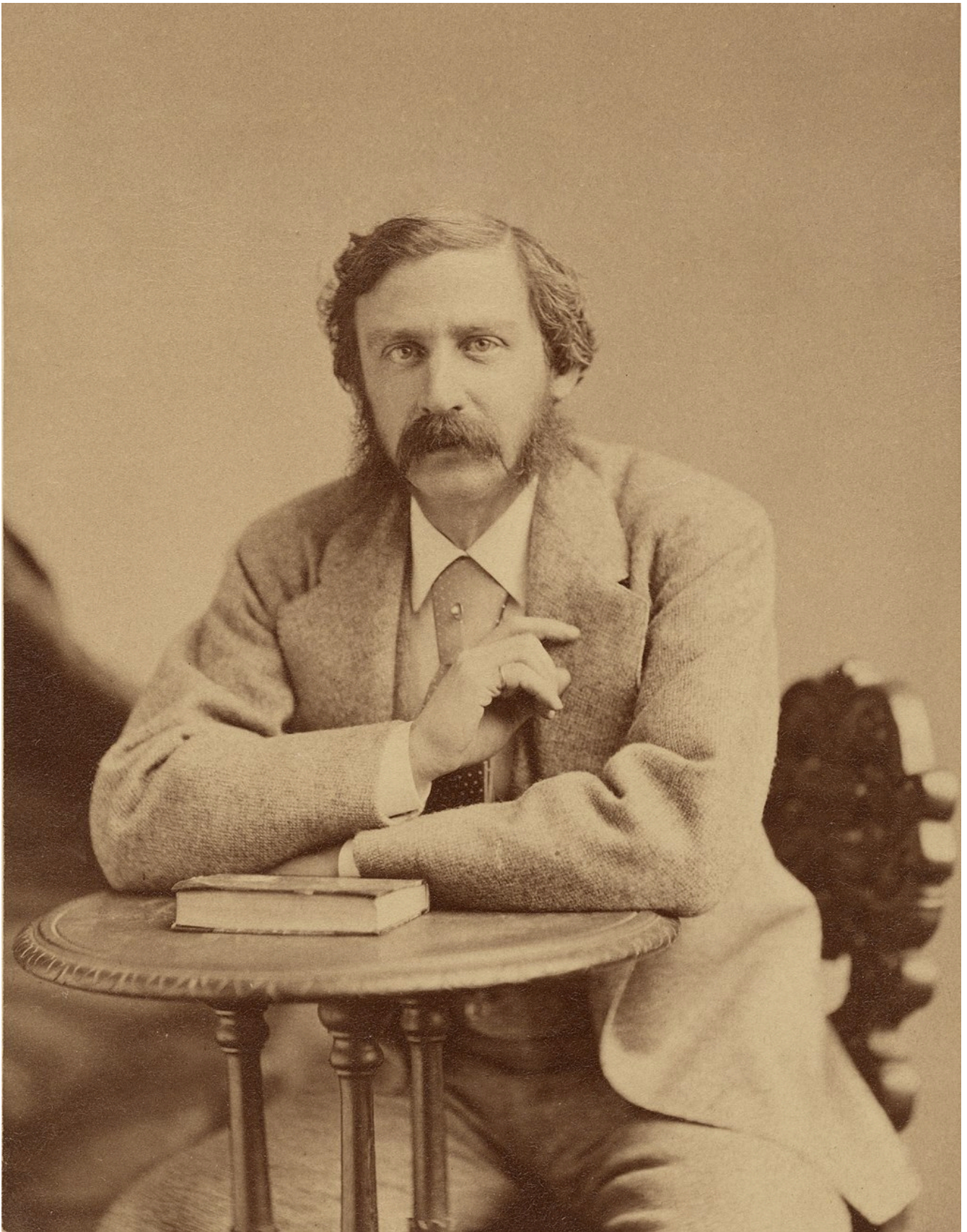


This work ("The War Prayer" - 1905 by Mark Twain) is free of known copyright restrictions.

CHAPTER 20.

BRET HARTE (1836-1902)

HELENA MARVIN AND OPENAI



Bret Harte by Napoleon Sarony | Public Domain found in the Wikimedia Commons

Bret Harte (1836-1902) was an American author and poet of the late 19th century. He is best known

for his short stories about the California Gold Rush, and for his poem “The Heathen Chinese”. He was also an editor of several magazines and newspapers.

Bret Harte was born in New York and grew up in California, and his stories often draw on his experiences there. He wrote tales of the Western United States, with a focus on the mining camps, and he was known for his use of local dialect and colorful characters. He wrote the stories “The Luck of Roaring Camp”, “The Outcasts of Poker Flat”, and “The Idyl of Red Gulch”, among others.

“The Outcasts of Poker Flat” is a short story by Bret Harte, first published in 1869. It tells the story of four people exiled from a western mining town, and follows them as they try to survive in the wilderness. The story offers a unique insight into the lawless and often violent world of the American West. It is a powerful and timeless tale of courage, loyalty, and hope in the face of adversity.



This work (Bret Harte (1836-1902) by Helena Marvin and OpenAI) is free of known copyright restrictions.

CHAPTER 21.

"THE OUTCASTS OF POKER FLAT" - 1869

BRET HARTE

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

THE OUTCASTS OF POKER FLAT

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the twenty-third of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, ceased as he approached, and exchanged significant glances. There was a Sabbath lull in the air which, in a settlement unused to Sabbath influences, looked ominous.

Mr. Oakhurst's calm, handsome face betrayed small concern in these indications. Whether he was conscious of any predisposing cause was another question. "I reckon they're after somebody," he reflected; "likely it's me." He returned to his pocket the handkerchief with which he had been whipping away the red dust of Poker Flat from his neat boots, and quietly discharged his mind of any further conjecture.

In point of fact, Poker Flat was "after somebody." It had lately suffered the loss of several thousand dollars, two valuable horses, and a prominent citizen. It was experiencing a spasm of virtuous reaction, quite as lawless and ungovernable as any of the acts that had provoked it. A secret committee had determined to rid the town of all improper persons. This was done permanently in regard of two men who were then hanging from the boughs of a sycamore in the gulch, and temporarily in the banishment of certain other objectionable characters. I regret to say that some of these were ladies. It is but due to the sex, however, to state that their impropriety was professional, and it was only in such easily established standards of evil that Poker Flat ventured to sit in judgment.

Mr. Oakhurst was right in supposing that he was included in this category. A few of the committee had urged hanging him as a possible example, and a sure method of reimbursing themselves from his pockets of the sums he had won from them. "It's agin justice," said Jim Wheeler, "to let this yer young man from Roaring Camp—an entire stranger—carry away our money." But a crude sentiment of equity residing in the breasts of those who had been fortunate enough to win from Mr. Oakhurst overruled this narrower local prejudice.

Mr. Oakhurst received his sentence with philosophic calmness, none the less coolly that he was

aware of the hesitation of his judges. He was too much of a gambler not to accept Fate. With him life was at best an uncertain game, and he recognized the usual percentage in favor of the dealer.

A body of armed men accompanied the deported wickedness of Poker Flat to the outskirts of the settlement. Besides Mr. Oakhurst, who was known to be a coolly desperate man, and for whose intimidation the armed escort was intended, the expatriated party consisted of a young woman familiarly known as the "Duchess"; another, who had won the title of "Mother Shipton"; and "Uncle Billy," a suspected sluice-robber and confirmed drunkard. The cavalcade provoked no comments from the spectators, nor was any word uttered by the escort. Only, when the gulch which marked the uttermost limit of Poker Flat was reached, the leader spoke briefly and to the point. The exiles were forbidden to return at the peril of their lives.

As the escort disappeared, their pent-up feelings found vent in a few hysterical tears from the Duchess, some bad language from Mother Shipton, and a Parthian volley of expletives from Uncle Billy. The philosophic Oakhurst alone remained silent. He listened calmly to Mother Shipton's desire to cut somebody's heart out, to the repeated statements of the Duchess that she would die in the road, and to the alarming oaths that seemed to be bumped out of Uncle Billy as he rode forward. With the easy good humor characteristic of his class, he insisted upon exchanging his own riding horse, "Five Spot," for the sorry mule which the Duchess rode. But even this act did not draw the party into any closer sympathy. The young woman readjusted her somewhat draggled plumes with a feeble, faded coquetry; Mother Shipton eyed the possessor of "Five Spot" with malevolence, and Uncle Billy included the whole party in one sweeping anathema.

The road to Sandy Bar—a camp that, not having as yet experienced the regenerating influences of Poker Flat, consequently seemed to offer some invitation to the emigrants—lay over a steep mountain range. It was distant a day's severe travel. In that advanced season, the party soon passed out of the moist, temperate regions of the foothills into the dry, cold, bracing air of the Sierras. The trail was narrow and difficult. At noon the Duchess, rolling out of her saddle upon the ground, declared her intention of going no farther, and the party halted.

The spot was singularly wild and impressive. A wooded amphitheater, surrounded on three sides by precipitous cliffs of naked granite, sloped gently toward the crest of another precipice that overlooked the valley. It was, undoubtedly, the most suitable spot for a camp, had camping been advisable. But Mr. Oakhurst knew that scarcely half the journey to Sandy Bar was accomplished, and the party were not equipped or provisioned for delay. This fact he pointed out to his companions curtly, with a philosophic commentary on the folly of "throwing up their hand before the game was played out." But they were furnished with liquor, which in this emergency stood them in place of food, fuel, rest, and prescience. In spite of his remonstrances, it was not long before they were more or less under its influence. Uncle Billy passed rapidly from a bellicose state into one of stupor, the Duchess became maudlin, and Mother Shipton snored. Mr. Oakhurst alone remained erect, leaning against a rock, calmly surveying them.

Mr. Oakhurst did not drink. It interfered with a profession which required coolness, impassiveness, and presence of mind, and, in his own language, he "couldn't afford it." As he gazed at his recumbent fellow exiles, the loneliness begotten of his pariah trade, his habits of life, his very vices, for the first time seriously oppressed him. He bestirred himself in dusting his black clothes, washing his hands and face, and other acts characteristic of his studiously neat habits, and for a moment forgot his annoyance. The thought of deserting his weaker and more pitiable companions never perhaps occurred to him. Yet he could not help feeling the want of that excitement which, singularly enough, was most conducive to that calm equanimity for which he was notorious. He looked at the gloomy walls that rose a thousand feet sheer above the circling pines around him; at the sky, ominously clouded; at the valley below, already deepening into shadow. And, doing so, suddenly he heard his own name called.

A horseman slowly ascended the trail. In the fresh, open face of the newcomer Mr. Oakhurst recognized Tom Simson, otherwise known as the "Innocent" of Sandy Bar. He had met him some months before over a "little game," and had, with perfect equanimity, won the entire fortune—amounting to some forty dollars—of that guileless youth. After the game was finished, Mr. Oakhurst drew the youthful speculator behind the door and thus addressed him: "Tommy, you're a good little man, but you can't gamble worth a cent. Don't try it over again." He then handed him his money back, pushed him gently from the room, and so made a devoted slave of Tom Simson.

There was a remembrance of this in his boyish and enthusiastic greeting of Mr. Oakhurst. He had started, he said, to go to Poker Flat to seek his fortune. "Alone?" No, not exactly alone; in fact (a giggle), he had run away with Piney Woods. Didn't Mr. Oakhurst remember Piney? She that used to wait on the table at the Temperance House? They had been engaged a long time, but old Jake Woods had objected, and so they had run away, and were going to Poker Flat to be married, and here they were. And they were tired out, and how lucky it was they had found a place to camp and company. All this

the Innocent delivered rapidly, while Piney, a stout, comely damsel of fifteen, emerged from behind the pine tree, where she had been blushing unseen, and rode to the side of her lover.

Mr. Oakhurst seldom troubled himself with sentiment, still less with propriety; but he had a vague idea that the situation was not fortunate. He retained, however, his presence of mind sufficiently to kick Uncle Billy, who was about to say something, and Uncle Billy was sober enough to recognize in Mr. Oakhurst's kick a superior power that would not bear trifling. He then endeavored to dissuade Tom Simson from delaying further, but in vain. He even pointed out the fact that there was no provision, nor means of making a camp. But, unluckily, the Innocent met this objection by assuring the party that he was provided with an extra mule loaded with provisions and by the discovery of a rude attempt at a log house near the trail. "Piney can stay with Mrs. Oakhurst," said the Innocent, pointing to the Duchess, "and I can shift for myself."

Nothing but Mr. Oakhurst's admonishing foot saved Uncle Billy from bursting into a roar of laughter. As it was, he felt compelled to retire up the canyon until he could recover his gravity. There he confided the joke to the tall pine trees, with many slaps of his leg, contortions of his face, and the usual profanity. But when he returned to the party, he found them seated by a fire—for the air had grown strangely chill and the sky overcast—in apparently amicable conversation. Piney was actually talking in an impulsive, girlish fashion to the Duchess, who was listening with an interest and animation she had not shown for many days. The Innocent was holding forth, apparently with equal effect, to Mr. Oakhurst and Mother Shipton, who was actually relaxing into amiability. "Is this yer a damned picnic?" said Uncle Billy with inward scorn as he surveyed the sylvan group, the glancing firelight, and the tethered animals in the foreground. Suddenly an idea mingled with the alcoholic fumes that disturbed his brain. It was apparently of a jocular nature, for he felt impelled to slap his leg again and cram his fist into his mouth.

As the shadows crept slowly up the mountain, a slight breeze rocked the tops of the pine trees, and moaned through their long and gloomy aisles. The ruined cabin, patched and covered with pine boughs, was set apart for the ladies. As the lovers parted, they unaffectedly exchanged a kiss, so honest and sincere that it might have been heard above the swaying pines. The frail Duchess and the malevolent Mother Shipton were probably too stunned to remark upon this last evidence of simplicity, and so turned without a word to the hut. The fire was replenished, the men lay down before the door, and in a few minutes were asleep.

Mr. Oakhurst was a light sleeper. Toward morning he awoke benumbed and cold. As he stirred the dying fire, the wind, which was now blowing strongly, brought to his cheek that which caused the blood to leave it—snow!

He started to his feet with the intention of awakening the sleepers, for there was no time to lose. But turning to where Uncle Billy had been lying, he found him gone. A suspicion leaped to his brain and a curse to his lips. He ran to the spot where the mules had been tethered; they were no longer there. The tracks were already rapidly disappearing in the snow.

The momentary excitement brought Mr. Oakhurst back to the fire with his usual calm. He did not waken the sleepers. The Innocent slumbered peacefully, with a smile on his good-humored, freckled face; the virgin Piney slept beside her frailer sisters as sweetly as though attended by celestial guardians; and Mr. Oakhurst, drawing his blanket over his shoulders, stroked his mustaches and waited for the dawn. It came slowly in a whirling mist of snowflakes that dazzled and confused the eye. What could be seen of the landscape appeared magically changed. He looked over the valley, and summed up the present and future in two words—"snowed in!"

A careful inventory of the provisions, which, fortunately for the party, had been stored within the hut and so escaped the felonious fingers of Uncle Billy, disclosed the fact that with care and prudence they might last ten days longer. "That is," said Mr. Oakhurst, sotto voce to the Innocent, "if you're willing to board us. If you ain't—and perhaps you'd better not—you can wait till Uncle Billy gets back with provisions." For some occult reason, Mr. Oakhurst could not bring himself to disclose Uncle Billy's rascality, and so offered the hypothesis that he had wandered from the camp and had accidentally stampeded the animals. He dropped a warning to the Duchess and Mother Shipton, who of course knew the facts of their associate's defection. "They'll find out the truth about us all when they find out anything," he added, significantly, "and there's no good frightening them now."

Tom Simson not only put all his worldly store at the disposal of Mr. Oakhurst, but seemed to enjoy the prospect of their enforced seclusion. "We'll have a good camp for a week, and then the snow'll melt, and we'll all go back together." The cheerful gaiety of the young man, and Mr. Oakhurst's calm, infected the others. The Innocent with the aid of pine boughs extemporized a thatch for the roofless cabin, and the Duchess directed Piney in the rearrangement of the interior with a taste and tact that opened the blue eyes of that provincial maiden to their fullest extent. "I reckon now you're used to fine things at Poker Flat," said Piney. The Duchess turned away sharply to conceal something that reddened her cheeks through its professional tint, and Mother Shipton requested Piney not to "chatter." But when Mr. Oakhurst returned from a weary search for the trail, he heard the sound of

happy laughter echoed from the rocks. He stopped in some alarm, and his thoughts first naturally reverted to the whisky, which he had prudently cached. "And yet it don't somehow sound like whisky," said the gambler. It was not until he caught sight of the blazing fire through the still-blinding storm and the group around it that he settled to the conviction that it was "square fun."

Whether Mr. Oakhurst had cached his cards with the whisky as something debarred the free access of the community, I cannot say. It was certain that, in Mother Shipton's words, he "didn't say cards once" during that evening. Haply the time was beguiled by an accordion, produced somewhat ostentatiously by Tom Simson from his pack. Notwithstanding some difficulties attending the manipulation of this instrument, Piney Woods managed to pluck several reluctant melodies from its keys, to an accompaniment by the Innocent on a pair of bone castanets. But the crowning festivity of the evening was reached in a rude camp-meeting hymn, which the lovers, joining hands, sang with great earnestness and vociferation. I fear that a certain defiant tone and Covenanter's swing to its chorus, rather than any devotional quality, caused it speedily to infect the others, who at last joined in the refrain:

"I'm proud to live in the service of the Lord,
And I'm bound to die in His army."

The pines rocked, the storm eddied and whirled above the miserable group, and the flames of their altar leaped heavenward as if in token of the vow.

At midnight the storm abated, the rolling clouds parted, and the stars glittered keenly above the sleeping camp. Mr. Oakhurst, whose professional habits had enabled him to live on the smallest possible amount of sleep, in dividing the watch with Tom Simson somehow managed to take upon himself the greater part of that duty. He excused himself to the Innocent by saying that he had "often been a week without sleep." "Doing what?" asked Tom. "Poker!" replied Oakhurst, sententiously; "when a man gets a streak of luck,—nigger luck—he don't get tired. The luck gives in first. Luck," continued the gambler, reflectively, "is a mighty queer thing. All you know about it for certain is that it's bound to change. And it's finding out when it's going to change that makes you. We've had a streak of bad luck since we left Poker Flat—you come along, and slap you get into it, too. If you can hold your cards right along you're all right. For," added the gambler, with cheerful irrelevance,

"I'm proud to live in the service of the Lord,
And I'm bound to die in His army."

The third day came, and the sun, looking through the white-curtained valley, saw the outcasts divide their slowly decreasing store of provisions for the morning meal. It was one of the peculiarities of that mountain climate that its rays diffused a kindly warmth over the wintry landscape, as if in regretful commiseration of the past. But it revealed drift on drift of snow piled high around the hut—a hopeless, uncharted, trackless sea of white lying below the rocky shores to which the castaways still clung. Through the marvelously clear air the smoke of the pastoral village of Poker Flat rose miles away. Mother Shipton saw it, and from a remote pinnacle of her rocky fastness hurled in that direction a final malediction. It was her last vituperative attempt, and perhaps for that reason was invested with a certain degree of sublimity. It did her good, she privately informed the Duchess. "Just you go out there and cuss, and see." She then set herself to the task of amusing "the child," as she and the Duchess were pleased to call Piney. Piney was no chicken, but it was a soothing and original theory of the pair thus to account for the fact that she didn't swear and wasn't improper.

When night crept up again through the gorges, the reedy notes of the accordion rose and fell in fitful spasms and long-drawn gasps by the flickering campfire. But music failed to fill entirely the aching void left by insufficient food, and a new diversion was proposed by Piney—storytelling. Neither Mr. Oakhurst nor his female companions caring to relate their personal experiences, this plan would have failed too but for the Innocent. Some months before he had chanced upon a stray copy of Mr. Pope's ingenious translation of the *ILIAD*. He now proposed to narrate the principal incidents of that poem—having thoroughly mastered the argument and fairly forgotten the words—in the current vernacular of Sandy Bar. And so for the rest of that night the Homeric demigods again walked the earth. Trojan bully and wily Greek wrestled in the winds, and the great pines in the canyon seemed to bow to the wrath of the son of Peleus. Mr. Oakhurst listened with quiet satisfaction. Most especially was he interested in the fate of "Ash-heels," as the Innocent persisted in denominating the "swift-footed Achilles."

So with small food and much of Homer and the accordion, a week passed over the heads of the outcasts. The sun again forsook them, and again from leaden skies the snowflakes were sifted over the land. Day by day closer around them drew the snowy circle, until at last they looked from their prison over drifted walls of dazzling white that towered twenty feet above their heads. It became

more and more difficult to replenish their fires, even from the fallen trees beside them, now half-hidden in the drifts. And yet no one complained. The lovers turned from the dreary prospect and looked into each other's eyes, and were happy. Mr. Oakhurst settled himself coolly to the losing game before him. The Duchess, more cheerful than she had been, assumed the care of Piney. Only Mother Shipton—once the strongest of the party—seemed to sicken and fade. At midnight on the tenth day she called Oakhurst to her side. "I'm going," she said, in a voice of querulous weakness, "but don't say anything about it. Don't waken the kids. Take the bundle from under my head and open it." Mr. Oakhurst did so. It contained Mother Shipton's rations for the last week, untouched. "Give 'em to the child," she said, pointing to the sleeping Piney. "You've starved yourself," said the gambler. "That's what they call it," said the woman, querulously, as she lay down again and, turning her face to the wall, passed quietly away.

The accordion and the bones were put aside that day, and Homer was forgotten. When the body of Mother Shipton had been committed to the snow, Mr. Oakhurst took the Innocent aside, and showed him a pair of snowshoes, which he had fashioned from the old pack saddle. "There's one chance in a hundred to save her yet," he said, pointing to Piney; "but it's there," he added, pointing toward Poker Flat. "If you can reach there in two days she's safe." "And you?" asked Tom Simson. "I'll stay here," was the curt reply.

The lovers parted with a long embrace. "You are not going, too?" said the Duchess as she saw Mr. Oakhurst apparently waiting to accompany him. "As far as the canyon," he replied. He turned suddenly, and kissed the Duchess, leaving her pallid face aflame and her trembling limbs rigid with amazement.

Night came, but not Mr. Oakhurst. It brought the storm again and the whirling snow. Then the Duchess, feeding the fire, found that someone had quietly piled beside the hut enough fuel to last a few days longer. The tears rose to her eyes, but she hid them from Piney.

The women slept but little. In the morning, looking into each other's faces, they read their fate. Neither spoke; but Piney, accepting the position of the stronger, drew near and placed her arm around the Duchess's waist. They kept this attitude for the rest of the day. That night the storm reached its greatest fury, and, rending asunder the protecting pines, invaded the very hut.

Toward morning they found themselves unable to feed the fire, which gradually died away. As the embers slowly blackened, the Duchess crept closer to Piney, and broke the silence of many hours: "Piney, can you pray?" "No, dear," said Piney, simply. The Duchess, without knowing exactly why, felt relieved, and, putting her head upon Piney's shoulder, spoke no more. And so reclining, the younger and purer pillowing the head of her soiled sister upon her virgin breast, they fell asleep.

The wind lulled as if it feared to waken them. Feathery drifts of snow, shaken from the long pine boughs, flew like white-winged birds, and settled about them as they slept. The moon through the rifted clouds looked down upon what had been the camp. But all human stain, all trace of earthly travail, was hidden beneath the spotless mantle mercifully flung from above.

They slept all that day and the next, nor did they waken when voices and footsteps broke the silence of the camp. And when pitying fingers brushed the snow from their wan faces, you could scarcely have told from the equal peace that dwelt upon them which was she that had sinned. Even the law of Poker Flat recognized this, and turned away, leaving them still locked in each other's arms.

But at the head of the gulch, on one of the largest pine trees, they found the deuce of clubs pinned to the bark with a bowie knife. It bore the following, written in pencil, in a firm hand:

BENEATH THIS TREE
LIES THE BODY
OF
JOHN OAKHURST,
WHO STRUCK A STREAK OF BAD LUCK
ON THE 23D OF NOVEMBER, 1850,
AND
HANDED IN HIS CHECKS
ON THE 7TH DECEMBER, 1850.

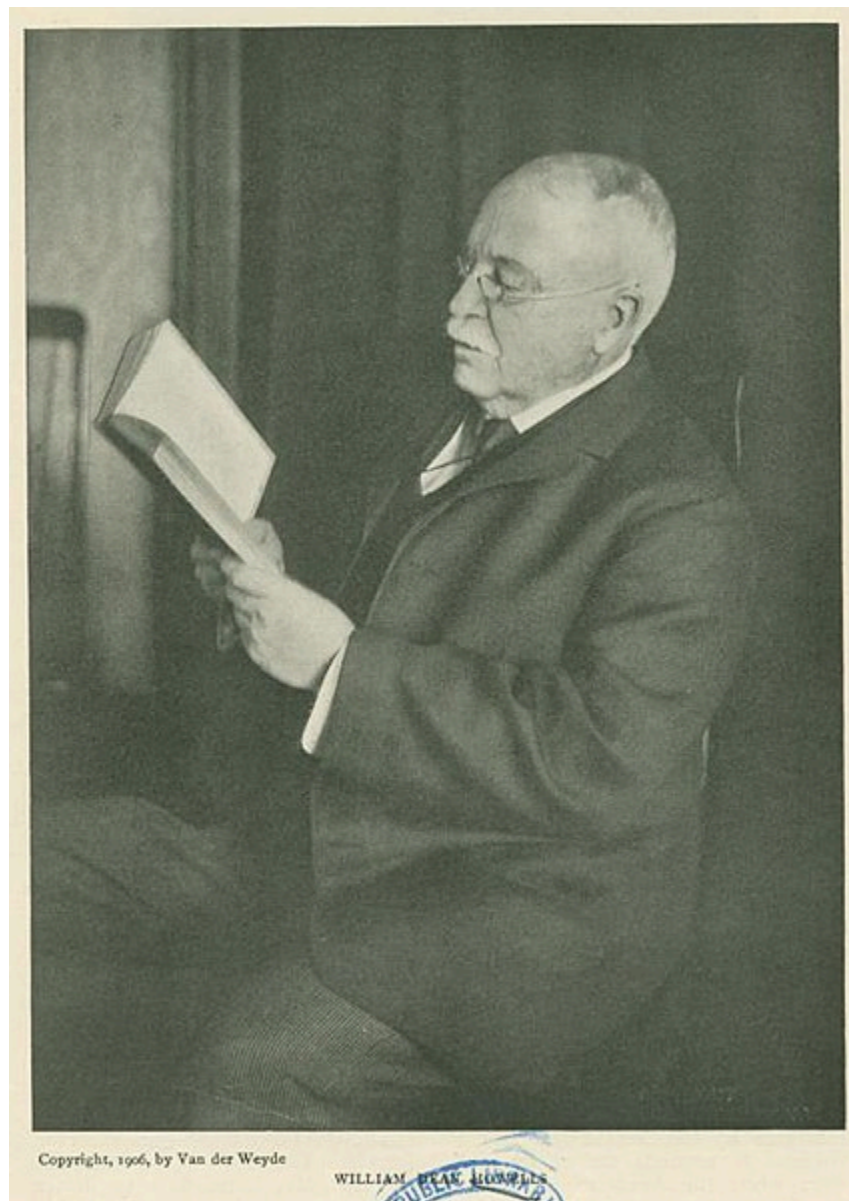
And pulseless and cold, with a Derringer by his side and a bullet in his heart, though still calm as in life, beneath the snow lay he who was at once the strongest and yet the weakest of the outcasts of Poker Flat.



CHAPTER 22.

WILLIAM DEAN HOWELLS (1837 - 1920)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



William Dean Howells, 1906 : Photographer Van der Weyde | Wikimedia Commons,
License Public Domain

William Dean Howells was born in Martinsville, Ohio, in 1837. Howells's father was a newspaper editor, and Howells learned the skills of a writer and editor under his father's guidance. Howells continued to work in publishing until he secured a position with *The Atlantic Monthly* in Massachusetts in 1866, where he served as Assistant Editor. In 1871, Howells was promoted to Editor of the magazine, and he continued working in that position until 1881. Howells, along with Mark Twain and Henry James, became one of the main advocates and theorists of American Literary Realism, a style of writing that reacted against the previous Romantic era's perceived literary excesses. Instead, the Realists praised the American novel that presented characters, setting, and action as "true to life." Howells's scope of influence on a generation of American writers can be seen in his endorsement of Henry James, Mark Twain, Sarah Orne Jewett, Mary E. Wilkins Freeman, Charles Chesnutt, Hamlin Garland, Frank Norris, and Stephen Crane, to name but a few. Howells eventually became known as the "Dean of American Letters" and today is considered the father of American Literary Realism. Howells produced his own creative work during his lifetime and is best remembered for two fine novels in the Realist tradition: *A Modern Instance* (1882) and *The Rise of Silas Lapham* (1885), as well as a host of short stories and theoretical works on Realism. Howells lived a long, productive life, dying in 1920 at the age of 83.

With Mark Twain and Henry James, Howells wrote and spoke prolifically about Realism and its

superiority over the earlier Romantic style practiced by authors such as James Fenimore Cooper. In *Criticism and Fiction* (1891), Howells set forth his views on Realism, arguing that fiction should be “life-like” and “true to human experience.” Howells, along with Twain in particular, rejected the idealistic, the fantastic, the heroic, and the exaggerated, preferring instead simplicity and honesty in fiction writing. Although there were some elements of reality that Howells preferred authors avoid, particularly the salacious and the sensational, Howells consistently privileged realism over idealism in his theory of writing fiction. Howells’s own literary work espoused these principles. *A Modern Instance* (1882) and *The Rise of Silas Lapham* (1885), two of his most famous novels, both deal with ordinary middle class people facing plausible personal conflicts in a contemporary setting. The characters are multi-faceted and dimensional, and the resolutions for the main characters are left open, as is often the case in “real life.” In his famous short story “Editha,” Howells explores a young woman’s patriotic impulses in contrast to the reality of war. He sets the story on the eve of the Spanish-American War, when nationalism was soaring and the desire for war with Spain was strong. Editha, a young woman who lives in the “ideal,” is caught up in the patriotic fervor, taking her understanding of the heroic from Romantic ideas that glorify war. She insists her fiancé George enlist in the army, imagining him as a heroic warrior leaving to fight for her. The story contrasts Editha’s naïve understanding of war with the grim reality of what war means for George.

CHAPTER 23.

"EDITHA" - 1905

WILLIAM DEAN HOWELLS

The air was thick with the war feeling, like the electricity of a storm which had not yet burst. Editha sat looking out into the hot spring afternoon, with her lips parted, and panting with the intensity of the question whether she could let him go. She had decided that she could not let him stay, when she saw him at the end of the still leafless avenue, making slowly up towards the house, with his head down and his figure relaxed. She ran impatiently out on the veranda, to the edge of the steps, and imperatively demanded greater haste of him with her will before she called him aloud to him: "George!"

He had quickened his pace in mystical response to her mystical urgency, before he could have heard her; now he looked up and answered, "Well?"

"It's war," he said, and he pulled her up to him and kissed her.

She kissed him back intensely, but irrelevantly, as to their passion, and uttered from deep in her throat. "How glorious!"

"It's war," he repeated, without consenting to her sense of it; and she did not know just what to think at first. She never knew what to think of him; that made his mystery, his charm. All through their courtship, which was contemporaneous with the growth of the war feeling, she had been puzzled by his want of seriousness about it. He seemed to despise it even more than he abhorred it. She could have understood his abhorring any sort of bloodshed; that would have been a survival of his old life when he thought he would be a minister, and before he changed and took up the law. But making light of a cause so high and noble seemed to show a want of earnestness at the core of his being. Not but that she felt herself able to cope with a congenital defect of that sort, and make his love for her save him from himself. Now perhaps the miracle was already wrought in him. In the presence of the tremendous fact that he announced, all triviality seemed to have gone out of him; she began to feel that. He sank down on the top step, and wiped his forehead with his handkerchief, while she poured out upon him her question of the origin and authenticity of his news.

All the while, in her duplex emotioning, she was aware that now at the very beginning she must put a guard upon herself against urging him, by any word or act, to take the part that her whole soul willed him to take, for the completion of her ideal of him. He was very nearly perfect as he was, and he must be allowed to perfect himself. But he was peculiar, and he might very well be reasoned out of his peculiarity. Before her reasoning went her emotioning: her nature pulling upon his nature, her womanhood upon his manhood, without her knowing the means she was using to the end she was willing. She had always supposed that the man who won her would have done something to win her; she did not know what, but something. George Gearson had simply asked her for her love, on the way home from a concert, and she gave her love to him, without, as it were, thinking. But now, it flashed upon her, if he could do something worthy to have won her be a hero, her hero it would be even better than if he had done it before asking her; it would be grander. Besides, she had believed in the war from the beginning.

"But don't you see, dearest," she said, "that it wouldn't have come to this if it hadn't been in the order of Providence? And I call any war glorious that is for the liberation of people who have been struggling for years against the cruelest oppression. Don't you think so, too?"

"I suppose so," he returned, languidly. "But war! Is it glorious to break the peace of the world?"

"That ignoble peace! It was no peace at all, with that crime and shame at our very gates." She was

conscious of parroting the current phrases of the newspapers, but it was no time to pick and choose her words. She must sacrifice anything to the high ideal she had for him, and after a good deal of rapid argument she ended with the climax: "But now it doesn't matter about the how or why. Since the war has come, all that is gone. There are no two sides any more. There is nothing now but our country."

He sat with his eyes closed and his head leant back against the veranda, and he remarked, with a vague smile, as if musing aloud, "Our country right or wrong."

"Yes, right or wrong!" she returned, fervidly. "I'll go and get you some lemonade." She rose rustling, and whisked away; when she came back with two tall glasses of clouded liquid on a tray, and the ice clucking in them, he still sat as she had left him, and she said, as if there had been no interruption: "But there is no question of wrong in this case. I call it a sacred war. A war for liberty and humanity, if ever there was one. And I know you will see it just as I do, yet."

He took half the lemonade at a gulp, and he answered as he set the glass down: "I know you always have the highest ideal. When I differ from you I ought to doubt myself."

A generous sob rose in Editha's throat for the humility of a man, so very nearly perfect, who was willing to put himself below her.

Besides, she felt, more subliminally, that he was never so near slipping through her fingers as when he took that meek way.

"You shall not say that! Only, for once I happen to be right." She seized his hand in her two hands, and poured her soul from her eyes into his. "Don't you think so?" she entreated him.

He released his hand and drank the rest of his lemonade, and she added, "Have mine, too," but he shook his head in answering, "I've no business to think so, unless I act so, too."

Her heart stopped a beat before it pulsed on with leaps that she felt in her neck. She had noticed that strange thing in men: they seemed to feel bound to do what they believed, and not think a thing was finished when they said it, as girls did. She knew what was in his mind, but she pretended not, and she said, "Oh, I am not sure," and then faltered.

He went on as if to himself, without apparently heeding her: "There's only one way of proving one's faith in a thing like this."

She could not say that she understood, but she did understand.

He went on again. "If I believed if I felt as you do about this war. Do you wish me to feel as you do?"

Now she was really not sure; so she said: "George, I don't know what you mean."

He seemed to muse away from her as before. "There is a sort of fascination in it. I suppose that at the bottom of his heart every man would like at times to have his courage tested, to see how he would act."

"How can you talk in that ghastly way?"

"It is rather morbid. Still, that's what it comes to, unless you're swept away by ambition or driven by conviction. I haven't the conviction or the ambition, and the other thing is what it comes to with me. I ought to have been a preacher, after all; then I couldn't have asked it of myself, as I must, now I'm a lawyer. And you believe it's a holy war, Editha?" he suddenly addressed her. "Oh, I know you do! But you wish me to believe so, too?"

She hardly knew whether he was mocking or not, in the ironical way he always had with her plainer mind. But the only thing was to be outspoken with him.

"George, I wish you to believe whatever you think is true, at any and every cost. If I've tried to talk you into anything, I take it all back."

"Oh, I know that, Editha. I know how sincere you are, and how I wish I had your undoubting spirit! I'll think it over; I'd like to believe as you do. But I don't, now; I don't, indeed. It isn't this war alone; though this seems peculiarly wanton and needless; but it's every war so stupid; it makes me sick. Why shouldn't this thing have been settled reasonably?"

"Because," she said, very throatily again, "God meant it to be war." "You think it was God? Yes, I suppose that is what people will say." "Do you suppose it would have been war if God hadn't meant it?"

"I don't know. Sometimes it seems as if God had put this world into men's keeping to work it as they pleased."

"Now, George, that is blasphemy."

"Well, I won't blaspheme. I'll try to believe in your pocket Providence," he said, and then he rose to go.

"Why don't you stay to dinner?" Dinner at Balcom's Works was at one o'clock. "I'll come back to supper, if you'll let me. Perhaps I shall bring you a convert." "Well, you may come back, on that condition."

"All right. If I don't come, you'll understand."

He went away without kissing her, and she felt it a suspension of their engagement. It all interested her intensely; she was undergoing a tremendous experience, and she was being equal to it. While she

stood looking after him, her mother came out through one of the long windows onto the veranda, with a catlike softness and vagueness.

"Why didn't he stay to dinner?"

"Because because war has been declared," Editha pronounced, without turning.

Her mother said, "Oh, my!" and then said nothing more until she had sat down in one of the large Shaker chairs and rocked herself for some time. Then she closed whatever tacit passage of thought there had been in her mind with the spoken words: "Well, I hope he won't go."

"And I hope he will," the girl said, and confronted her mother with a stormy exaltation that would have frightened any creature less unimpressible than a cat. Her mother rocked herself again for an interval of cogitation. What she arrived at in speech was: "Well, I guess you've done a wicked thing, Editha Balcom."

The girl said, as she passed indoors through the same window her mother had come out by: "I haven't done anything yet."

In her room, she put together all her letters and gifts from Gearson, down to the withered petals of the first flower he had offered, with that timidity of his veiled in that irony of his. In the heart of the packet she enshrined her engagement ring which she had restored to the pretty box he had brought it her in. Then she sat down, if not calmly yet strongly, and wrote:

"George: I understood when you left me. But I think we had better emphasize your meaning that if we cannot be one in everything we had better be one in nothing. So I am sending these things for your keeping till you have made up your mind.

"I shall always love you, and therefore I shall never marry any one else. But the man I marry must love his country first of all, and be able to say to me,

"I could not love thee, dear, so much,

Loved I not honor more.'

"There is no honor above America with me. In this great hour there is no other honor.

"Your heart will make my words clear to you. I had never expected to say so much, but it has come upon me that I must say the utmost. Editha."

She thought she had worded her letter well, worded it in a way that could not be bettered; all had been implied and nothing expressed.

She had it ready to send with the packet she had tied with red, white, and blue ribbon, when it occurred to her that she was not just to him, that she was not giving him a fair chance. He had said he would go and think it over, and she was not waiting. She was pushing, threatening, compelling. That was not a woman's part. She must leave him free, free, free. She could not accept for her country or herself a forced sacrifice.

In writing her letter she had satisfied the impulse from which it sprang; she could well afford to wait till he had thought it over. She put the packet and the letter by, and rested serene in the consciousness of having done what was laid upon her by her love itself to do, and yet used patience, mercy, justice.

She had her reward. Gearson did not come to tea, but she had given him till morning, when, late at night there came up from the village the sound of a fife and drum, with a tumult of voices, in shouting, singing, and laughing. The noise drew nearer and nearer; it reached the street end of the avenue; there it silenced itself, and one voice, the voice she knew best, rose over the silence. It fell; the air was filled with cheers; the fife and drum struck up, with the shouting, singing, and laughing again, but now retreating; and a single figure came hurrying up the avenue.

She ran down to meet her lover and clung to him. He was very gay, and he put his arm round her with a boisterous laugh. "Well, you must call me Captain now; or Cap, if you prefer; that's what the boys call me. Yes, we've had a meeting at the town-hall, and everybody has volunteered; and they selected me for captain, and I'm going to the war, the big war, the glorious war, the holy war ordained by the pocket Providence that blesses butchery. Come along; let's tell the whole family about it. Call them from their downy beds, father, mother, Aunt Hitty, and all the folks!"

But when they mounted the veranda steps he did not wait for a larger audience; he poured the story out upon Editha alone.

"There was a lot of speaking, and then some of the fools set up a shout for me. It was all going one way, and I thought it would be a good joke to sprinkle a little cold water on them. But you can't do that with a crowd that adores you. The first thing I knew I was sprinkling hell-fire on them. 'Cry havoc, and let slip the dogs of war.' That was the style. Now that it had come to the fight, there were no two parties; there was one country, and the thing was to fight to a finish as quick as possible. I suggested volunteering then and there, and I wrote my name first of all on the roster. Then they elected me that's all. I wish I had some ice-water."

She left him walking up and down the veranda, while she ran for the ice-pitcher and a goblet, and when she came back he was still walking up and down, shouting the story he had told her to her father and mother, who had come out more sketchily dressed than they commonly were by day. He drank goblet after goblet of the ice-water without noticing who was giving it, and kept on talking, and

laughing through his talk wildly. "It's astonishing," he said, "how well the worse reason looks when you try to make it appear the better. Why, I believe I was the first convert to the war in that crowd to-night! I never thought I should like to kill a man; but now I shouldn't care; and the smokeless powder lets you see the man drop that you kill. It's all for the country! What a thing it is to have a country that can't be wrong, but if it is, is right, anyway!"

Editha had a great, vital thought, an inspiration. She set down the ice-pitcher on the veranda floor, and ran up-stairs and got the letter she had written him. When at last he noisily bade her father and mother, "Well, good-night. I forgot I woke you up; I sha'n't want any sleep myself," she followed him down the avenue to the gate. There, after the whirling words that seemed to fly away from her thoughts and refuse to serve them, she made a last effort to solemnize the moment that seemed so crazy, and pressed the letter she had written upon him.

"What's this?" he said. "Want me to mail it?"

"No, no. It's for you. I wrote it after you went this morning. Keep it keep it and read it sometime " She thought, and then her inspiration came: "Read it if ever you doubt what you've done, or fear that I regret your having done it. Read it after you've started."

They strained each other in embraces that seemed as ineffective as their words, and he kissed her face with quick, hot breaths that were so unlike him, that made her feel as if she had lost her old lover and found a stranger in his place. The stranger said: "What a gorgeous flower you are, with your red hair, and your blue eyes that look black now, and your face with the color painted out by the white moonshine! Let me hold you under the chin, to see whether I love blood, you tiger-lily!" Then he laughed Gearson's laugh, and released her, scared and giddy. Within her wilfulness she had been frightened by a sense of subtler force in him, and mystically mastered as she had never been before.

She ran all the way back to the house, and mounted the steps panting. Her mother and father were talking of the great affair. Her mother said: "Wa'n't Mr. Gearson in rather of an excited state of mind? Didn't you think he acted curious?"

"Well, not for a man who'd just been elected captain and had set 'em up for the whole of Company A," her father chuckled back.

"What in the world do you mean, Mr. Balcom? Oh! There's Editha!" She offered to follow the girl indoors.

"Don't come, mother!" Editha called, vanishing.

Mrs. Balcom remained to reproach her husband. "I don't see much of anything to laugh at."

"Well, it's catching. Caught it from Gearson. I guess it won't be much of a war, and I guess Gearson don't think so either. The other fellows will back down as soon as they see we mean it. I wouldn't lose any sleep over it. I'm going back to bed, myself."

Gearson came again next afternoon, looking pale and rather sick, but quite himself, even to his languid irony. "I guess I'd better tell you, Editha, that I consecrated myself to your god of battles last night by pouring too many libations to him down my own throat. But I'm all right now. One has to carry off the excitement, somehow."

"Promise me," she commanded, "that you'll never touch it again!"

"What! Not let the cannikin clink? Not let the soldier drink? Well, I promise." "You don't belong to yourself now; you don't even belong to me. You belong to your country, and you have a sacred charge to keep yourself strong and well for your country's sake. I have been thinking, thinking all night and all day long."

"You look as if you had been crying a little, too," he said, with his queer smile.

"That's all past. I've been thinking, and worshipping you. Don't you suppose I know all that you've been through, to come to this? I've followed you every step from your old theories and opinions."

"Well, you've had a long row to hoe."

"And I know you've done this from the highest motives "

"Oh, there won't be much pettifogging to do till this cruel war is "

"And you haven't simply done it for my sake. I couldn't respect you if you had."

"Well, then we'll say I haven't. A man that hasn't got his own respect intact wants the respect of all the other people he can corner. But we won't go into that. I'm in for the thing now, and we've got to face our future. My idea is that this isn't going to be a very protracted struggle; we shall just scare the enemy to death before it comes to a fight at all. But we must provide for contingencies, Editha. If anything happens to me "

"Oh, George!" She clung to him, sobbing.

"I don't want you to feel foolishly bound to my memory. I should hate that, wherever I happened to be."

"I am yours, for time and eternity time and eternity." She liked the words; they satisfied her famine for phrases.

"Well, say eternity; that's all right; but time's another thing; and I'm talking about time. But there is something! My mother! If anything happens "

She winced, and he laughed. "You're not the bold soldier-girl of yesterday!" Then he sobered. "If anything happens, I want you to help my mother out. She won't like my doing this thing. She brought me up to think war a fool thing as well as a bad thing. My father was in the Civil War; all through it; lost his arm in it." She thrilled with the sense of the arm round her; what if that should be lost? He laughed as if divining her: "Oh, it doesn't run in the family, as far as I know!" Then he added gravely: "He came home with misgivings about war, and they grew on him. I guess he and mother agreed between them that I was to be brought up in his final mind about it; but that was before my time. I only knew him from my mother's report of him and his opinions; I don't know whether they were hers first; but they were hers last. This will be a blow to her. I shall have to write and tell her."

He stopped, and she asked: "Would you like me to write, too, George?"

"I don't believe that would do. No, I'll do the writing. She'll understand a little if I say that I thought the way to minimize it was to make war on the largest possible scale at once that I felt I must have been helping on the war somehow if I hadn't helped keep it from coming, and I knew I hadn't; when it came, I had no right to stay out of it."

Whether his sophistries satisfied him or not, they satisfied her. She clung to his breast, and whispered, with closed eyes and quivering lips: "Yes, yes, yes!"

"But if anything should happen, you might go to her and see what you could do for her. You know? It's rather far off; she can't leave her chair."

"Oh, I'll go, if it's the ends of the earth! But nothing will happen! Nothing can! I"

She felt her lifted with his rising, and Gearson was saying, with his arm still round her, to her father: "Well, we're off at once, Mr. Balcom. We're to be formally accepted at the capital, and then bunched up with the rest somehow, and sent into camp somewhere, and got to the front as soon as possible. We all want to be in the van, of course; we're the first company to report to the Governor. I came to tell Editha, but I hadn't got round to it."

She saw him again for a moment at the capital, in the station, just before the train started southward with his regiment. He looked well, in his uniform, and very soldierly, but somehow girlish, too, with his clean-shaven face and slim figure. The manly eyes and the strong voice satisfied her, and his preoccupation with some unexpected details of duty flattered her. Other girls were weeping and bemoaning themselves, but she felt a sort of noble distinction in the abstraction, the almost unconsciousness, with which they parted. Only at the last moment he said: "Don't forget my mother. It mayn't be such a walk-over as I supposed," and he laughed at the notion.

He waved his hand to her as the train moved off she knew it among a score of hands that were waved to other girls from the platform of the car, for it held a letter which she knew was hers. Then he went inside the car to read it, doubtless, and she did not see him again. But she felt safe for him through the strength of what she called her love. What she called her God, always speaking the name in a deep voice and with the implication of a mutual understanding, would watch over him and keep him and bring him back to her. If with an empty sleeve, then he should have three arms instead of two, for both of hers should be his for life. She did not see, though, why she should always be thinking of the arm his father had lost.

There were not many letters from him, but they were such as she could have wished, and she put her whole strength into making hers such as she imagined he could have wished, glorifying and supporting him. She wrote to his mother glorifying him as their hero, but the brief answer she got was merely to the effect that Mrs. Gearson was not well enough to write herself, and thanking her for her letter by the hand of someone who called herself "Yrs truly, Mrs. W. J. Andrews."

Editha determined not to be hurt, but to write again quite as if the answer had been all she expected. Before it seemed as if she could have written, there came news of the first skirmish, and in the list of the killed, which was telegraphed as a trifling loss on our side, was Gearson's name. There was a frantic time of trying to make out that it might be, must be, some other Gearson; but the name and the company and the regiment and the State were too definitely given.

Then there was a lapse into depths out of which it seemed as if she never could rise again; then a lift into clouds far above all grief, black clouds, that blotted out the sun, but where she soared with him, with George George! She had the fever that she expected of herself, but she did not die in it; she was not even delirious, and it did not last long. When she was well enough to leave her bed, her one thought was of George's mother, of his strangely worded wish that she should go to her and see what she could do for her. In the exaltation of the duty laid upon her it buoyed her up instead of burdening her she rapidly recovered.

Her father went with her on the long railroad journey from northern New York to western Iowa; he had business out at Davenport, and he said he could just as well go then as any other time; and he went with her to the little country town where George's mother lived in a little house on the edge of the illimitable cornfields, under trees pushed to a top of the rolling prairie. George's father had settled there after the Civil War, as so many other old soldiers had done; but they were Eastern people, and

Editha fancied touches of the East in the June rose overhanging the front door, and the garden with early summer flowers stretching from the gate of the paling fence.

It was very low inside the house, and so dim, with the closed blinds, that they could scarcely see one another: Editha tall and black in her crapes which filled the air with the smell of their dyes; her father standing decorously apart with his hat on his forearm, as at funerals; a woman rested in a deep arm-chair, and the woman who had let the strangers in stood behind the chair.

The seated woman turned her head round and up, and asked the woman behind her chair: "Who did you say?"

Editha, if she had done what she expected of herself, would have gone down on her knees at the feet of the seated figure and said, "I am George's Editha," for answer.

But instead of her own voice she heard that other woman's voice, saying: "Well, I don't know as I did get the name just right. I guess I'll have to make a little more light in here," and she went and pushed two of the shutters ajar.

Then Editha's father said, in his public will-now-address-a-few-remarks tone: "My name is Balcom, ma'am Junius H. Balcom, of Balcom's Works, New York; my daughter "

"Oh!" the seated woman broke in, with a powerful voice, the voice that always surprised Editha from Gearson's slender frame. "Let me see you. Stand round where the light can strike on your face," and Editha dumbly obeyed. "So, you're Editha Balcom," she sighed.

"Yes," Editha said, more like a culprit than a comforter.

"What did you come for?" Mrs. Gearson asked.

Editha's face quivered and her knees shook. "I came because because George " She could go no further.

"Yes," the mother said, "he told me he had asked you to come if he got killed.

You didn't expect that, I suppose, when you sent him."

"I would rather have died myself than done it!" Editha said, with more truth in her deep voice than she ordinarily found in it. "I tried to leave him free "

"Yes, that letter of yours, that came back with his other things, left him free." Editha saw now where George's irony came from.

"It was not to be read before unless until I told him so," she faltered.

"Of course, he wouldn't read a letter of yours, under the circumstances, till he thought you wanted him to. Been sick?" the woman abruptly demanded.

"Very sick," Editha said, with self-pity.

"Daughter's life," her father interposed, "was almost despaired of, at one time." Mrs. Gearson gave him no heed. "I suppose you would have been glad to die,

such a brave person as you! I don't believe he was glad to die. He was always a timid boy, that way; he was afraid of a good many things; but if he was afraid he did what he made up his mind to. I suppose he made up his mind to go, but I knew what it cost him by what it cost me when I heard of it. I had been through one war before. When you sent him you didn't expect he would get killed."

The voice seemed to compassionate Editha, and it was time. "No," she huskily murmured.

"No, girls don't; women don't, when they give their men up to their country. They think they'll come marching back, somehow, just as gay as they went, or if it's an empty sleeve, or even an empty pantaloons, it's all the more glory, and they're so much the prouder of them, poor things!"

The tears began to run down Editha's face; she had not wept till then; but it was now such a relief to be understood that the tears came.

"No, you didn't expect him to get killed," Mrs. Gearson repeated, in a voice which was startlingly like George's again. "You just expected him to kill some one else, some of those foreigners, that weren't there because they had any say about it, but because they had to be there, poor wretches conscripts, or whatever they call 'em. You thought it would be all right for my George, your George, to kill the sons of those miserable mothers and the husbands of those girls that you would never see the faces of." The woman lifted her powerful voice in a psalmlike note. "I thank my God he didn't live to do it! I thank my God they killed him first, and that he ain't livin' with their blood on his hands!" She dropped her eyes, which she had raised with her voice, and glared at Editha. "What you got that black on for?" She lifted herself by her powerful arms so high that her helpless body seemed to hang limp its full length. "Take it off, take it off, before I tear it from your back!"

The lady who was passing the summer near Balcom's Works was sketching Editha's beauty, which lent itself wonderfully to the effects of a colorist. It had come to that confidence which is rather apt to grow between artist and sitter, and Editha had told her everything.

"To think of your having such a tragedy in your life!" the lady said. She added: "I suppose there are people who feel that way about war. But when you consider the good this war has done how much it has done for the country! I can't understand such people, for my part. And when you had come all the way out there to console her got up out of a sick-bed! Well!"

"I think," Editha said, magnanimously, "she wasn't quite in her right mind; and so did papa."

“Yes,” the lady said, looking at Editha’s lips in nature and then at her lips in art, and giving an empirical touch to them in the picture. “But how dreadful of her! How perfectly excuse me how vulgar!”

A light broke upon Editha in the darkness which she felt had been without a gleam of brightness for weeks and months. The mystery that had bewildered her was solved by the word; and from that moment she rose from grovelling in shame and self-pity, and began to live again in the ideal.

CHAPTER 24.

AMBROSE BIERCE (1842–CIRCA 1914)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Bierce around 1866 Public Domain Found in the Wikimedia Commons

Ambrose Bierce was born in a rural area of Meigs County, Ohio, in 1842. Although poor, Bierce's father owned a collection of books and instilled in his son an appreciation for the written word. Bierce left home in his teens, eager to make his way in the world, living with relatives and attempting formal education. He eventually joined the Union Army at the onset of the Civil War, serving in

the 9th Indiana Infantry Regiment, eventually as a lieutenant. He survived some of the most brutal battles of the Civil War, including Shiloh and Chickamauga. After the war, Bierce settled out West in San Francisco, married, and had three children. Bierce began to write and publish a number of short stories while working at several well-known West Coast literary magazines. In 1892, he published *Tales of Soldiers and Civilians*, a collection of his war stories, many of which are considered his best works today. After suffering a number of personal losses, including the death of two of his children and a divorce from his wife, who died soon thereafter, Bierce left the States to travel to Mexico. While many fictitious stories relaying the events of his last days persist, there is no conclusive proof of his fate. He was never heard from again after late 1913.

Bierce was an **iconoclast**, a writer who was fiercely independent and who, using the power of his pen, cynically derided current trends in literature. He was sometimes referred to as “Bitter Bierce,” and his *Devil’s Dictionary* (1911), compiled during most of his writing career, offered dark, satiric definitions of common words. While Bierce was praised by William Dean Howells as an important new writer on the literary scene in the 1890s, Bierce in his journalistic pieces for West Coast literary magazines could be brutal in his assessment of Howells and James, mocking them for their views on Realism, a mode which he considered too tame to tackle the breadth and depth of human experience. Not surprisingly, it is difficult to categorize Bierce’s work, particularly his war stories. His fiction is aligned, at least in principle, with Realist features such as the depiction of life-like characters and authentic details of setting. However, in Bierce’s war stories, the landscape often transforms beyond the objectively realistic, as Bierce probes the subjective reality of those who experience the nightmarish events most traumatically; the result is that the story moves into the realm of the fantastic or the grotesque, particularly in two of his most famous war stories, “An Occurrence at Owl Creek Bridge” and “Chickamauga,” where Bierce lays bare the human cost of war. In “Owl Creek Bridge” and “Chickamauga,” the central civilian characters, a Southern planter and a young Southern boy, respectively, both seem to believe that they can participate in or “play” at war and remain unscathed. Whether as a result of impaired senses, naïvete, inexperience, or cultural conditioning, the characters are unable to read accurately the horror of war or to comprehend their own personal peril in “playing” war until, that is, the horror of the moment is brought home to them: facing their own imminent death or the brutal death of a loved one.

CHAPTER 25.

“OCCURENCE AT OWL CREEK BRIDGE” - 1890

AMBROSE BIERCE

I

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the sleepers supporting the metals of the railway supplied a footing for him and his executioners two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the centre of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground a gentle acclivity topped with a stockade of vertical tree trunks, loop-holed for rifles, with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Mid-way of the slope between bridge and fort were the spectators a single company of infantry in line, at "parade rest," the butts of the rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the centre of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well-fitting frock-coat. He wore a mustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached

a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgment as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteady footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each stroke with impatience and he knew not why apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

II

Peyton Farquhar was a well-to-do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with the gallant army that had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in war time. Meanwhile he did what he could. No service was too humble for him to perform in aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels or trains will be summarily hanged. I saw the order."

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side the creek?"

"Only a picket post half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man a civilian and student of hanging should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tow."

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened ages later, it seemed to him by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fibre of his body and limbs. These pains appeared to flash along well-defined lines of ramification and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fulness of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation, like a vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud plash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river! the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought, "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair."

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort! what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it fiercely aside, its undulations resembling those of a water-snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish! But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf saw the very insects upon them: the locusts, the brilliant-bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragon-flies' wings, the strokes of the water-spiders' legs, like oars which had lifted their boat all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were unarmed. Their movements were grotesque and horrible, their forms gigantic.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, splattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a gray eye and remembered having read that gray eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counter-swirl had caught Farquhar and turned him half round; he was again looking into the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps

enough to know the dread significance of that deliberate, drawling, aspirated chant; the lieutenant on shore was taking a part in the morning's work. How coldly and pitilessly with what an even, calm intonation, presaging, and enforcing tranquillity in the men with what accurately measured intervals fell those cruel words:

"Attention, company! . . . Shoulder arms! . . . Ready! . . . Aim! . . . Fire!"

Farquhar dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dulled thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out.

As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther down stream nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning.

"The officer," he reasoned, "will not make that martinet's error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

An appalling splash within two yards of him was followed by a loud, rushing sound, *diminuendo*, which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its depths! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

"They will not do that again," he thought; "the next time they will use a charge of grape. I must keep my eye upon the gun; the smoke will apprise me the report arrives too late; it lags behind the missile. That is a good gun."

Suddenly he felt himself whirled round and round spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In a few moments he was flung upon the gravel at the foot of the left bank of the stream the southern bank and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange, roseate light shone through the spaces among their trunks and the wind made in their branches the music of æolian harps. He had no wish to perfect his escape was content to remain in that enchanting spot until retaken.

A whiz and rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

All that day he traveled, laying his course by the rounding sun. The forest seemed interminable; nowhere did he discover a break in it, not even a woodman's road. He had not known that he lived in so wild a region. There was something uncanny in the revelation.

By nightfall he was fatigued, footsore, famishing. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Over-head, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and malign significance. The wood on either side was full of singular noises, among which once, twice, and again he distinctly heard whispers in an unknown tongue.

His neck was in pain and lifting his hand to it he found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene

perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forward with extended arms. As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon then all is darkness and silence!

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.



This work ("Occurrence at Owl Creek Bridge" - 1890 by Ambrose Bierce) is free of known copyright restrictions.

PART V.

REALISM: JAMES / JEWETT / CHOPIN

James – Reading and Review Questions:

1. What features of Realism do you see in *Daisy Miller*?
2. How does James use point of view in the novella? For example, who is the narrator in the story? What effect does the narrative voice have in conveying the story as gossip?
3. Is Daisy Miller truly an innocent? Is she a victim of a cynical, hypocritical culture? Or does she bring about her own fate?
4. How is Winterbourne, also an American abroad, different from Daisy? Through what lens does he view Daisy?
5. Why does Winterbourne obsess over whether Daisy is “innocent” or not? What is Winterbourne seeking in Daisy?
6. What does the expression “Roman fever” mean in the context of the story? While the expression refers literally to malaria, what other figurative associations might the expression convey?

Jewett – Reading and Review Questions:

1. What overlapping features of Local Color, Regionalism, and Realism can be seen in *A White Heron*?
2. What is the symbolic value in various elements of nature in the story, for example, of the tree, the cow, the heron, the sea, or even Sylvie (whose name means “the forest” or “woods”)?
3. How does the story convey a feminist or proto-feminist theme?
4. Is Sylvie saving only the heron when she keeps the heron’s location secret? Explain.
5. Even though Sylvie is only nine years old, how does Jewett explore the concept of heterosexual love in the story? How is the possibility of future love between Sylvie and the ornithologist portrayed?
6. What contrasts between the country and city are examined in terms of Sylvie’s characterization?

Chopin – Reading and Review Questions:

1. How do either (or both) stories represent elements of Realistic or Naturalistic fiction?
2. In “At the ‘Cadian Ball,” what is the relationship between social classes presented in the story

(Creoles and Acadians)?

3. In “The Storm,” what does the title suggest in terms of figurative meaning?
4. In “The Storm,” is it reasonable to accept that at the end “everyone was happy”? Or are consequences possible or inevitable beyond the ending of the story?
5. What does a reading of the stories in sequence provide readers in terms of interpretation of “The Storm” that a reading of the second story alone might not?
6. Examine the role social class plays in both stories.

CHAPTER 26.

HENRY JAMES (1843 - 1916)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Henry James
Public Domain
Wikimedia Commons

Henry James was born in New York City in 1843 to a wealthy family. James's father, Henry James, Sr., was a theologian and philosopher who provided James and his siblings with a life rich in travel and exposure to different cultures and languages. Having lived abroad for several years, the James family returned to America prior to the start of the Civil War, settling in Newport, Rhode Island, and later in Cambridge, Massachusetts. Unable to serve in the Union Army during the Civil War as a result of a physical disability, James attended Harvard Law School before deciding to embark on a life of traveling and writing, eventually locating to London in 1876. James's short works soon came to the attention of William Dean Howells, then assistant editor at the *Atlantic Monthly* in Boston, and James and Howells eventually became proponents and literary theorists for the Realism movement in literature that had reached American shores. Although gregarious and well-connected to leading artists and intellectuals of his age, James never married, preferring to live alone and to focus his personal time on reading and writing. While James spent a number of years traveling between England and America, he lived most of his adult life in England, eventually receiving British citizenship in 1915, one year before he died.

James was one of the leading proponents of American Literary Realism, along with William Dean Howells and Mark Twain. James's *The Art of Fiction* (1884) sets forth many of James's ideas about

the nature and importance of Realistic fiction. Often described as a psychological Realist, James went further than Howells and Twain in terms of experimentation with point of view, particularly in employing unreliable narrators and interior monologues. His notable novel length works, including *Daisy Miller* (1878), *The Portrait of a Lady* (1881), *The Bostonians* (1886), *What Maisie Knew* (1897), *The Turn of the Screw* (1898), and *The Ambassadors* (1903), examine a variety of themes, such as the plight of strong-willed or precocious young women or children at odds with the pressures of conventional society, tensions arising from transatlantic travel and living abroad where Americans experience clashes between American and European cultures, and emotional devastation resulting from a life not fully lived.

James's *Daisy Miller, A Study* (1878) is a novella that focuses on a young independent minded American girl traveling abroad with her mother and brother in Europe who meets an American living abroad, Frederick Winterbourne. Her interactions with Winterbourne provide an examination of ways in which Daisy is viewed by those acclimated to European manners and unwritten rules of etiquette and behavior for young women. Winterbourne's obsessive desire to understand whether or not Daisy is "innocent" provides much of the plot of the story. He cannot determine, for example, whether she is a playful young girl, simply ignorant of the cultural conventions of place and time, or whether she is more worldly and manipulative than meets the eye. Winterbourne himself becomes a psychological study: is his preoccupation with Daisy's innocence a reflection of his own inhibitions? Is he living essentially a half-life, unable or unwilling to commit fully to another person? Is he paralyzed in a complex web of social or psychological fears? In characteristic Realist style, James offers no resolution at the end of the story, allowing questions about Daisy's character and Winterbourne's future to go unanswered.

CHAPTER 27.

“DAISY MILLER” - 1878

HENRY JAMES

PART I

At the little town of Vevey, in Switzerland, there is a particularly comfortable hotel. There are, indeed, many hotels, for the entertainment of tourists is the business of the place, which, as many travelers will remember, is seated upon the edge of a remarkably blue lake a lake that it behooves every tourist to visit. The shore of the lake presents an unbroken array of establishments of this order, of every category, from the “grand hotel” of the newest fashion, with a chalk-white front, a hundred balconies, and a dozen flags flying from its roof, to the little Swiss pension of an elder day, with its name inscribed in German looking lettering upon a pink or yellow wall and an awkward summerhouse in the angle of the garden. One of the hotels at Vevey, however, is famous, even classical, being distinguished from many of its upstart neighbors by an air both of luxury and of maturity. In this region, in the month of June, American travelers are extremely numerous; it may be said, indeed, that Vevey assumes at this period some of the characteristics of an American watering place. There are sights and sounds which evoke a vision, an echo, of Newport and Saratoga. There is a flitting hither and thither of “stylish” young girls, a rustling of muslin flounces, a rattle of dance music in the morning hours, a sound of high-pitched voices at all times. You receive an impression of these things at the excellent inn of the “Trois Couronnes” and are transported in fancy to the Ocean House or to Congress Hall. But at the “Trois Couronnes,” it must be added, there are other features that are much at variance with these suggestions: neat German waiters, who look like secretaries of legation; Russian princesses sitting in the garden; little Polish boys walking about held by the hand, with their governors; a view of the sunny crest of the Dent du Midi and the picturesque towers of the Castle of Chillon.

I hardly know whether it was the analogies or the differences that were uppermost in the mind of a young American, who, two or three years ago, sat in the garden of the “Trois Couronnes,” looking about him, rather idly, at some of the graceful objects I have mentioned. It was a beautiful summer morning, and in whatever fashion the young American looked at things, they must have seemed to him charming. He had come from Geneva the day before by the little steamer, to see his aunt, who was staying at the hotel Geneva having been for a long time his place of residence. But his aunt had a headache his aunt had almost always a headache and now she was shut up in her room, smelling camphor, so that he was at liberty to wander about. He was some seven-and-twenty years of age; when his friends spoke of him, they usually said that he was at Geneva “studying.” When his enemies spoke of him, they said but, after all, he had no enemies; he was an extremely amiable fellow, and universally liked. What I should say is, simply, that when certain persons spoke of him they affirmed that the reason of his spending so much time at Geneva was that he was extremely devoted to a lady who lived there a foreign lady a person older than himself. Very few Americans indeed, I think none had ever seen this lady, about whom there were some singular stories. But Winterbourne had an old attachment for the little metropolis of Calvinism; he had been put to school there as a boy, and he had afterward gone to college there circumstances which had led to his forming a great many youthful friendships. Many of these he had kept, and they were a source of great satisfaction to him.

After knocking at his aunt’s door and learning that she was indisposed, he had taken a walk about the town, and then he had come in to his breakfast. He had now finished his breakfast; but he was

drinking a small cup of coffee, which had been served to him on a little table in the garden by one of the waiters who looked like an attache. At last he finished his coffee and lit a cigarette. Presently a small boy came walking along the path an urchin of nine or ten. The child, who was diminutive for his years, had an aged expression of countenance, a pale complexion, and sharp little features. He was dressed in knickerbockers, with red stockings, which displayed his poor little spindle shanks; he also wore a brilliant red cravat. He carried in his hand a long alpenstock, the sharp point of which he thrust into everything that he approached the flowerbeds, the garden benches, the trains of the ladies' dresses. In front of Winterbourne he paused, looking at him with a pair of bright, penetrating little eyes.

"Will you give me a lump of sugar?" he asked in a sharp, hard little voice a voice immature and yet, somehow, not young.

Winterbourne glanced at the small table near him, on which his coffee service rested, and saw that several morsels of sugar remained. "Yes, you may take one," he answered; "but I don't think sugar is good for little boys."

This little boy stepped forward and carefully selected three of the coveted fragments, two of which he buried in the pocket of his knickerbockers, depositing the other as promptly in another place. He poked his alpenstock, lance-fashion, into Winterbourne's bench and tried to crack the lump of sugar with his teeth.

"Oh, blazes; it's harrd!" he exclaimed, pronouncing the adjective in a peculiar manner.

Winterbourne had immediately perceived that he might have the honor of claiming him as a fellow countryman. "Take care you don't hurt your teeth," he said, paternally.

"I haven't got any teeth to hurt. They have all come out. I have only got seven teeth. My mother counted them last night, and one came out right afterward. She said she'd slap me if any more came out. I can't help it. It's this old Europe. It's the climate that makes them come out. In America they didn't come out. It's these hotels."

Winterbourne was much amused. "If you eat three lumps of sugar, your mother will certainly slap you," he said.

"She's got to give me some candy, then," rejoined his young interlocutor. "I can't get any candy here any American candy. American candy's the best candy."

"And are American little boys the best little boys?" asked Winterbourne.

"I don't know. I'm an American boy," said the child.

"I see you are one of the best!" laughed Winterbourne.

"Are you an American man?" pursued this vivacious infant. And then, on Winterbourne's affirmative reply "American men are the best," he declared. His companion thanked him for the compliment, and the child, who had now got astride of his alpenstock, stood looking about him, while he attacked a second lump of sugar. Winterbourne wondered if he himself had been like this in his infancy, for he had been brought to Europe at about this age.

"Here comes my sister!" cried the child in a moment. "She's an American girl." Winterbourne looked along the path and saw a beautiful young lady advancing.

"American girls are the best girls," he said cheerfully to his young companion. "My sister ain't the best!" the child declared. "She's always blowing at me."

"I imagine that is your fault, not hers," said Winterbourne. The young lady meanwhile had drawn near. She was dressed in white muslin, with a hundred frills and flounces, and knots of pale-colored ribbon. She was bareheaded, but she balanced in her hand a large parasol, with a deep border of embroidery; and she was strikingly, admirably pretty. "How pretty they are!" thought Winterbourne, straightening himself in his seat, as if he were prepared to rise.

The young lady paused in front of his bench, near the parapet of the garden, which overlooked the lake. The little boy had now converted his alpenstock into a vaulting pole, by the aid of which he was springing about in the gravel and kicking it up not a little.

"Randolph," said the young lady, "what ARE you doing?"

"I'm going up the Alps," replied Randolph. "This is the way!" And he gave another little jump, scattering the pebbles about Winterbourne's ears.

"That's the way they come down," said Winterbourne.

"He's an American man!" cried Randolph, in his little hard voice.

The young lady gave no heed to this announcement, but looked straight at her brother. "Well, I guess you had better be quiet," she simply observed. It seemed to Winterbourne that he had been in a manner presented. He got up and stepped slowly toward the young girl, throwing away his cigarette. "This little boy and I have made acquaintance," he said, with great civility. In Geneva, as he had been perfectly aware, a young man was not at liberty to speak to a young unmarried lady except under certain rarely occurring conditions; but here at Vevey, what conditions could be better than these? a pretty American girl coming and standing in front of you in a garden. This pretty American girl, however, on hearing Winterbourne's observation, simply glanced at him; she then turned her head

and looked over the parapet, at the lake and the opposite mountains. He wondered whether he had gone too far, but he decided that he must advance farther, rather than retreat. While he was thinking of something else to say, the young lady turned to the little boy again.

"I should like to know where you got that pole," she said.

"I bought it," responded Randolph.

"You don't mean to say you're going to take it to Italy?"

"Yes, I am going to take it to Italy," the child declared.

The young girl glanced over the front of her dress and smoothed out a knot or two of ribbon. Then she rested her eyes upon the prospect again. "Well, I guess you had better leave it somewhere," she said after a moment.

"Are you going to Italy?" Winterbourne inquired in a tone of great respect.

The young lady glanced at him again. "Yes, sir," she replied. And she said nothing more.

"Are you a going over the Simplon?" Winterbourne pursued, a little embarrassed.

"I don't know," she said. "I suppose it's some mountain. Randolph, what mountain are we going over?"

"Going where?" the child demanded.

"To Italy," Winterbourne explained.

"I don't know," said Randolph. "I don't want to go to Italy. I want to go to America."

"Oh, Italy is a beautiful place!" rejoined the young man.

"Can you get candy there?" Randolph loudly inquired.

"I hope not," said his sister. "I guess you have had enough candy, and mother thinks so too."

"I haven't had any for ever so long for a hundred weeks!" cried the boy, still jumping about.

The young lady inspected her flounces and smoothed her ribbons again; and

Winterbourne presently risked an observation upon the beauty of the view. He was ceasing to be embarrassed, for he had begun to perceive that she was not in the least embarrassed herself. There had not been the slightest alteration in her charming complexion; she was evidently neither offended nor flattered. If she looked another way when he spoke to her, and seemed not particularly to hear him, this was simply her habit, her manner. Yet, as he talked a little more and pointed out some of the objects of interest in the view, with which she appeared quite unacquainted, she gradually gave him more of the benefit of her glance; and then he saw that this glance was perfectly direct and unshrinking. It was not, however, what would have been called an immodest glance, for the young girl's eyes were singularly honest and fresh. They were wonderfully pretty eyes; and, indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman's various features her complexion, her nose, her ears, her teeth. He had a great relish for feminine beauty; he was addicted to observing and analyzing it; and as regards this young lady's face he made several observations. It was not at all insipid, but it was not exactly expressive; and though it was eminently delicate, Winterbourne mentally accused it very forgivingly of a want of finish. He thought it very possible that Master Randolph's sister was a coquette; he was sure she had a spirit of her own; but in her bright, sweet, superficial little visage there was no mockery, no irony. Before long it became obvious that she was much disposed toward conversation. She told him that they were going to Rome for the winter she and her mother and Randolph. She asked him if he was a "real American"; she shouldn't have taken him for one; he seemed more like a German this was said after a little hesitation especially when he spoke. Winterbourne, laughing, answered that he had met Germans who spoke like Americans, but that he had not, so far as he remembered, met an American who spoke like a German. Then he asked her if she should not be more comfortable in sitting upon the bench which he had just quitted. She answered that she liked standing up and walking about; but she presently sat down. She told him she was from New York State "if you know where that is." Winterbourne learned more about her by catching hold of her small, slippery brother and making him stand a few minutes by his side.

"Tell me your name, my boy," he said.

"Randolph C. Miller," said the boy sharply. "And I'll tell you her name;" and he leveled his alpenstock at his sister.

"You had better wait till you are asked!" said this young lady calmly.

"I should like very much to know your name," said Winterbourne.

"Her name is Daisy Miller!" cried the child. "But that isn't her real name; that isn't her name on her cards."

"It's a pity you haven't got one of my cards!" said Miss Miller.

"Her real name is Annie P. Miller," the boy went on.

"Ask him HIS name," said his sister, indicating Winterbourne.

But on this point Randolph seemed perfectly indifferent; he continued to supply information with regard to his own family. "My father's name is Ezra B. Miller," he announced. "My father ain't in Europe; my father's in a better place than Europe."

Winterbourne imagined for a moment that this was the manner in which the child had been

taught to intimate that Mr. Miller had been removed to the sphere of celestial reward. But Randolph immediately added, "My father's in Schenectady. He's got a big business. My father's rich, you bet!"

"Well!" ejaculated Miss Miller, lowering her parasol and looking at the embroidered border. Winterbourne presently released the child, who departed, dragging his alpenstock along the path. "He doesn't like Europe," said the young girl. "He wants to go back."

"To Schenectady, you mean?"

"Yes; he wants to go right home. He hasn't got any boys here. There is one boy here, but he always goes round with a teacher; they won't let him play."

"And your brother hasn't any teacher?" Winterbourne inquired.

"Mother thought of getting him one, to travel round with us. There was a lady told her of a very good teacher; an American lady perhaps you know her Mrs. Sanders. I think she came from Boston. She told her of this teacher, and we thought of getting him to travel round with us. But Randolph said he didn't want a teacher traveling round with us. He said he wouldn't have lessons when he was in the cars. And we ARE in the cars about half the time. There was an English lady we met in the cars I think her name was Miss Featherstone; perhaps you know her. She wanted to know why I didn't give Randolph lessons give him 'instruction,' she called it. I guess he could give me more instruction than I could give him. He's very smart."

"Yes," said Winterbourne; "he seems very smart."

"Mother's going to get a teacher for him as soon as we get to Italy. Can you get good teachers in Italy?"

"Very good, I should think," said Winterbourne.

"Or else she's going to find some school. He ought to learn some more. He's only nine. He's going to college." And in this way Miss Miller continued to converse upon the affairs of her family and upon other topics. She sat there with her extremely pretty hands, ornamented with very brilliant rings, folded in her lap, and with her pretty eyes now resting upon those of Winterbourne, now wandering over the garden, the people who passed by, and the beautiful view. She talked to Winterbourne as if she had known him a long time. He found it very pleasant. It was many years since he had heard a young girl talk so much. It might have been said of this unknown young lady, who had come and sat down beside him upon a bench, that she chattered. She was very quiet; she sat in a charming, tranquil attitude; but her lips and her eyes were constantly moving. She had a soft, slender, agreeable voice, and her tone was decidedly sociable. She gave Winterbourne a history of her movements and intentions and those of her mother and brother, in Europe, and enumerated, in particular, the various hotels at which they had stopped. "That English lady in the cars," she said "Miss Featherstone asked me if we didn't all live in hotels in America. I told her I had never been in so many hotels in my life as since I came to Europe. I have never seen so many it's nothing but hotels." But Miss Miller did not make this remark with a querulous accent; she appeared to be in the best humor with everything. She declared that the hotels were very good, when once you got used to their ways, and that Europe was perfectly sweet. She was not disappointed not a bit. Perhaps it was because she had heard so much about it before. She had ever so many intimate friends that had been there ever so many times. And then she had had ever so many dresses and things from Paris. Whenever she put on a Paris dress she felt as if she were in Europe.

"It was a kind of a wishing cap," said Winterbourne.

"Yes," said Miss Miller without examining this analogy; "it always made me wish I was here. But I needn't have done that for dresses. I am sure they send all the pretty ones to America; you see the most frightful things here. The only thing I don't like," she proceeded, "is the society. There isn't any society; or, if there is, I don't know where it keeps itself. Do you? I suppose there is some society somewhere, but I haven't seen anything of it. I'm very fond of society, and I have always had a great deal of it. I don't mean only in Schenectady, but in New York. I used to go to New York every winter. In New York I had lots of society. Last winter I had seventeen dinners given me; and three of them were by gentlemen," added Daisy Miller. "I have more friends in New York than in Schenectady more gentleman friends; and more young lady friends too," she resumed in a moment. She paused again for an instant; she was looking at Winterbourne with all her prettiness in her lively eyes and in her light, slightly monotonous smile. "I have always had," she said, "a great deal of gentlemen's society."

Poor Winterbourne was amused, perplexed, and decidedly charmed. He had never yet heard a young girl express herself in just this fashion; never, at least, save in cases where to say such things seemed a kind of demonstrative evidence of a certain laxity of deportment. And yet was he to accuse Miss Daisy Miller of actual or potential inconduite, as they said at Geneva? He felt that he had lived at Geneva so long that he had lost a good deal; he had become dishabituated to the American tone. Never, indeed, since he had grown old enough to appreciate things, had he encountered a young American girl of so pronounced a type as this. Certainly she was very charming, but how deucedly sociable! Was she simply a pretty girl from New York State? Were they all like that, the pretty girls who had a good deal of gentlemen's society? Or was she also a designing, an audacious, an unscrupulous

young person? Winterbourne had lost his instinct in this matter, and his reason could not help him. Miss Daisy Miller looked extremely innocent. Some people had told him that, after all, American girls were exceedingly innocent; and others had told him that, after all, they were not. He was inclined to think Miss Daisy Miller was a flirt a pretty American flirt. He had never, as yet, had any relations with young ladies of this category. He had known, here in Europe, two or three women persons older than Miss Daisy Miller, and provided, for respectability's sake, with husbands who were great coquettes dangerous, terrible women, with whom one's relations were liable to take a serious turn. But this young girl was not a coquette in that sense; she was very unsophisticated; she was only a pretty American flirt. Winterbourne was almost grateful for having found the formula that applied to Miss Daisy Miller. He leaned back in his seat; he remarked to himself that she had the most charming nose he had ever seen; he wondered what were the regular conditions and limitations of one's intercourse with a pretty American flirt. It presently became apparent that he was on the way to learn.

"Have you been to that old castle?" asked the young girl, pointing with her parasol to the far-gleaming walls of the Chateau de Chillon.

"Yes, formerly, more than once," said Winterbourne. "You too, I suppose, have seen it?"

"No; we haven't been there. I want to go there dreadfully. Of course I mean to go there. I wouldn't go away from here without having seen that old castle."

"It's a very pretty excursion," said Winterbourne, "and very easy to make. You can drive, you know, or you can go by the little steamer."

"You can go in the cars," said Miss Miller.

"Yes; you can go in the cars," Winterbourne assented.

"Our courier says they take you right up to the castle," the young girl continued.

"We were going last week, but my mother gave out. She suffers dreadfully from dyspepsia. She said she couldn't go. Randolph wouldn't go either; he says he doesn't think much of old castles. But I guess we'll go this week, if we can get Randolph."

"Your brother is not interested in ancient monuments?" Winterbourne inquired, smiling.

"He says he don't care much about old castles. He's only nine. He wants to stay at the hotel. Mother's afraid to leave him alone, and the courier won't stay with him; so we haven't been to many places. But it will be too bad if we don't go up there." And Miss Miller pointed again at the Chateau de Chillon.

"I should think it might be arranged," said Winterbourne. "Couldn't you get some one to stay for the afternoon with Randolph?"

Miss Miller looked at him a moment, and then, very placidly, "I wish YOU would stay with him!" she said.

Winterbourne hesitated a moment. "I should much rather go to Chillon with you." "With me?" asked the young girl with the same placidity.

She didn't rise, blushing, as a young girl at Geneva would have done; and yet

Winterbourne, conscious that he had been very bold, thought it possible she was offended. "With your mother," he answered very respectfully.

But it seemed that both his audacity and his respect were lost upon Miss Daisy Miller. "I guess my mother won't go, after all," she said. "She don't like to ride round in the afternoon. But did you really mean what you said just now that you would like to go up there?"

"Most earnestly," Winterbourne declared.

"Then we may arrange it. If mother will stay with Randolph, I guess Eugenio will."

"Eugenio?" the young man inquired.

"Eugenio's our courier. He doesn't like to stay with Randolph; he's the most fastidious man I ever saw. But he's a splendid courier. I guess he'll stay at home with Randolph if mother does, and then we can go to the castle."

Winterbourne reflected for an instant as lucidly as possible "we" could only mean Miss Daisy Miller and himself. This program seemed almost too agreeable for credence; he felt as if he ought to kiss the young lady's hand. Possibly he would have done so and quite spoiled the project, but at this moment another person, presumably Eugenio, appeared. A tall, handsome man, with superb whiskers, wearing a velvet morning coat and a brilliant watch chain, approached Miss Miller, looking sharply at her companion.

"Oh, Eugenio!" said Miss Miller with the friendliest accent.

Eugenio had looked at Winterbourne from head to foot; he now bowed gravely to the young lady. "I have the honor to inform mademoiselle that luncheon is upon the table."

Miss Miller slowly rose. "See here, Eugenio!" she said; "I'm going to that old castle, anyway."

"To the Chateau de Chillon, mademoiselle?" the courier inquired. "Mademoiselle has made arrangements?" he added in a tone which struck Winterbourne as very impertinent.

Eugenio's tone apparently threw, even to Miss Miller's own apprehension, a slightly ironical light upon the young girl's situation. She turned to Winterbourne, blushing a little a very little. "You won't back out?" she said.

"I shall not be happy till we go!" he protested.

"And you are staying in this hotel?" she went on. "And you are really an American?" The courier stood looking at Winterbourne offensively. The young man, at least, thought his manner of looking an offense to Miss Miller; it conveyed an imputation that she "picked up" acquaintances. "I shall have the honor of presenting to you a person who will tell you all about me," he said, smiling and referring to his aunt.

"Oh, well, we'll go some day," said Miss Miller. And she gave him a smile and turned away. She put up her parasol and walked back to the inn beside Eugenio. Winterbourne stood looking after her; and as she moved away, drawing her muslin furbelows over the gravel, said to himself that she had the tournure of a princess.

He had, however, engaged to do more than proved feasible, in promising to present his aunt, Mrs. Costello, to Miss Daisy Miller. As soon as the former lady had got better of her headache, he waited upon her in her apartment; and, after the proper inquiries in regard to her health, he asked her if she had observed in the hotel an American family a mamma, a daughter, and a little boy.

"And a courier?" said Mrs. Costello. "Oh yes, I have observed them. Seen them heard them and kept out of their way." Mrs. Costello was a widow with a fortune; a person of much distinction, who frequently intimated that, if she were not so dreadfully liable to sick headaches, she would probably have left a deeper impress upon her time. She had a long, pale face, a high nose, and a great deal of very striking white hair, which she wore in large puffs and rouleaux over the top of her head. She had two sons married in New York and another who was now in Europe. This young man was amusing himself at Hamburg, and, though he was on his travels, was rarely perceived to visit any particular city at the moment selected by his mother for her own appearance there. Her nephew, who had come up to Vevey expressly to see her, was therefore more attentive than those who, as she said, were nearer to her. He had imbibed at Geneva the idea that one must always be attentive to one's aunt. Mrs. Costello had not seen him for many years, and she was greatly pleased with him, manifesting her approbation by initiating him into many of the secrets of that social sway which, as she gave him to understand, she exerted in the American capital. She admitted that she was very exclusive; but, if he were acquainted with New York, he would see that one had to be. And her picture of the minutely hierarchical constitution of the society of that city, which she presented to him in many different lights, was, to Winterbourne's imagination, almost oppressively striking.

He immediately perceived, from her tone, that Miss Daisy Miller's place in the social scale was low. "I am afraid you don't approve of them," he said.

"They are very common," Mrs. Costello declared. "They are the sort of Americans that one does one's duty by not not accepting."

"Ah, you don't accept them?" said the young man.

"I can't, my dear Frederick. I would if I could, but I can't."

"The young girl is very pretty," said Winterbourne in a moment.

"Of course she's pretty. But she is very common."

"I see what you mean, of course," said Winterbourne after another pause. "She has that charming look that they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection no, you don't know how well she dresses. I can't think where they get their taste."

"But, my dear aunt, she is not, after all, a Comanche savage."

"She is a young lady," said Mrs. Costello, "who has an intimacy with her mamma's courier."

"An intimacy with the courier?" the young man demanded.

"Oh, the mother is just as bad! They treat the courier like a familiar friend like a gentleman. I shouldn't wonder if he dines with them. Very likely they have never seen a man with such good manners, such fine clothes, so like a gentleman. He probably corresponds to the young lady's idea of a count. He sits with them in the garden in the evening. I think he smokes."

Winterbourne listened with interest to these disclosures; they helped him to make up his mind about Miss Daisy. Evidently she was rather wild. "Well," he said, "I am not a courier, and yet she was very charming to me."

"You had better have said at first," said Mrs. Costello with dignity, "that you had made her acquaintance."

"We simply met in the garden, and we talked a bit."

"Tout bonnement! And pray what did you say?"

"I said I should take the liberty of introducing her to my admirable aunt."

"I am much obliged to you."

"It was to guarantee my respectability," said Winterbourne.

"And pray who is to guarantee hers?"

"Ah, you are cruel!" said the young man. "She's a very nice young girl."

"You don't say that as if you believed it," Mrs. Costello observed.

"She is completely uncultivated," Winterbourne went on. "But she is wonderfully pretty, and, in short, she is very nice. To prove that I believe it, I am going to take her to the Chateau de Chillon."

"You two are going off there together? I should say it proved just the contrary. How long had you known her, may I ask, when this interesting project was formed? You haven't been twenty four hours in the house."

"I have known her half an hour!" said Winterbourne, smiling.

"Dear me!" cried Mrs. Costello. "What a dreadful girl!"

Her nephew was silent for some moments. "You really think, then," he began earnestly, and with a desire for trustworthy information "you really think that " But he paused again.

"Think what, sir?" said his aunt.

"That she is the sort of young lady who expects a man, sooner or later, to carry her off?"

"I haven't the least idea what such young ladies expect a man to do. But I really think that you had better not meddle with little American girls that are uncultivated, as you call them. You have lived too long out of the country. You will be sure to make some great mistake. You are too innocent."

"My dear aunt, I am not so innocent," said Winterbourne, smiling and curling his mustache.

"You are guilty too, then!"

Winterbourne continued to curl his mustache meditatively. "You won't let the poor girl know you then?" he asked at last.

"Is it literally true that she is going to the Chateau de Chillon with you?"

"I think that she fully intends it."

"Then, my dear Frederick," said Mrs. Costello, "I must decline the honor of her acquaintance. I am an old woman, but I am not too old, thank Heaven, to be shocked!"

"But don't they all do these things the young girls in America?" Winterbourne inquired.

Mrs. Costello stared a moment. "I should like to see my granddaughters do them!" she declared grimly.

This seemed to throw some light upon the matter, for Winterbourne remembered to have heard that his pretty cousins in New York were "tremendous flirts." If, therefore, Miss Daisy Miller exceeded the liberal margin allowed to these young ladies, it was probable that anything might be expected of her. Winterbourne was impatient to see her again, and he was vexed with himself that, by instinct, he should not appreciate her justly.

Though he was impatient to see her, he hardly knew what he should say to her about his aunt's refusal to become acquainted with her; but he discovered, promptly enough, that with Miss Daisy Miller there was no great need of walking on tiptoe. He found her that evening in the garden, wandering about in the warm starlight like an indolent sylph, and swinging to and fro the largest fan he had ever beheld. It was ten o'clock. He had dined with his aunt, had been sitting with her since dinner, and had just taken leave of her till the morrow. Miss Daisy Miller seemed very glad to see him; she declared it was the longest evening she had ever passed.

"Have you been all alone?" he asked.

"I have been walking round with mother. But mother gets tired walking round," she answered.

"Has she gone to bed?"

"No; she doesn't like to go to bed," said the young girl. "She doesn't sleep not three hours. She says she doesn't know how she lives. She's dreadfully nervous. I guess she sleeps more than she thinks. She's gone somewhere after Randolph; she wants to try to get him to go to bed. He doesn't like to go to bed."

"Let us hope she will persuade him," observed Winterbourne.

"She will talk to him all she can; but he doesn't like her to talk to him," said Miss Daisy, opening her fan. "She's going to try to get Eugenio to talk to him. But he isn't afraid of Eugenio. Eugenio's a splendid courier, but he can't make much impression on Randolph! I don't believe he'll go to bed before eleven." It appeared that Randolph's vigil was in fact triumphantly prolonged, for Winterbourne strolled about with the young girl for some time without meeting her mother. "I have been looking round for that lady you want to introduce me to," his companion resumed. "She's your aunt." Then, on Winterbourne's admitting the fact and expressing some curiosity as to how she had learned it, she said she had heard all about Mrs. Costello from the chambermaid. She was very quiet and very *comme il faut*; she wore white puffs; she spoke to no one, and she never dined at the table d'hôte. Every two days she had a headache. "I think that's a lovely description, headache and all!" said Miss Daisy, chattering along in her thin, gay voice. "I want to know her ever so much. I know just what YOUR aunt would be; I know I should like her. She would be very exclusive. I like a lady to be exclusive; I'm dying to be exclusive myself. Well, we ARE exclusive, mother and I. We don't speak to everyone or they don't speak to us. I suppose it's about the same thing. Anyway, I shall be ever so glad to know your aunt."

Winterbourne was embarrassed. "She would be most happy," he said; "but I am afraid those headaches will interfere."

The young girl looked at him through the dusk. "But I suppose she doesn't have a headache every day," she said sympathetically.

Winterbourne was silent a moment. "She tells me she does," he answered at last, not knowing what to say.

Miss Daisy Miller stopped and stood looking at him. Her prettiness was still visible in the darkness; she was opening and closing her enormous fan. "She doesn't want to know me!" she said suddenly. "Why don't you say so? You needn't be afraid. I'm not afraid!" And she gave a little laugh.

Winterbourne fancied there was a tremor in her voice; he was touched, shocked, mortified by it. "My dear young lady," he protested, "she knows no one. It's her wretched health."

The young girl walked on a few steps, laughing still. "You needn't be afraid," she repeated. "Why should she want to know me?" Then she paused again; she was close to the parapet of the garden, and in front of her was the starlit lake. There was a vague sheen upon its surface, and in the distance were dimly seen mountain forms. Daisy Miller looked out upon the mysterious prospect and then she gave another little laugh. "Gracious! she IS exclusive!" she said. Winterbourne wondered whether she was seriously wounded, and for a moment almost wished that her sense of injury might be such as to make it becoming in him to attempt to reassure and comfort her. He had a pleasant sense that she would be very approachable for consolatory purposes. He felt then, for the instant, quite ready to sacrifice his aunt, conversationally; to admit that she was a proud, rude woman, and to declare that they needn't mind her. But before he had time to commit himself to this perilous mixture of gallantry and impiety, the young lady, resuming her walk, gave an exclamation in quite another tone. "Well, here's Mother! I guess she hasn't got Randolph to go to bed." The figure of a lady appeared at a distance, very indistinct in the darkness, and advancing with a slow and wavering movement. Suddenly it seemed to pause.

"Are you sure it is your mother? Can you distinguish her in this thick dusk?" Winterbourne asked.

"Well!" cried Miss Daisy Miller with a laugh; "I guess I know my own mother. And when she has got on my shawl, too! She is always wearing my things."

The lady in question, ceasing to advance, hovered vaguely about the spot at which she had checked her steps.

"I am afraid your mother doesn't see you," said Winterbourne. "Or perhaps," he added, thinking, with Miss Miller, the joke permissible "perhaps she feels guilty about your shawl."

"Oh, it's a fearful old thing!" the young girl replied serenely. "I told her she could wear it. She won't come here because she sees you."

"Ah, then," said Winterbourne, "I had better leave you."

"Oh, no; come on!" urged Miss Daisy Miller.

"I'm afraid your mother doesn't approve of my walking with you."

Miss Miller gave him a serious glance. "It isn't for me; it's for you that is, it's for HER. Well, I don't know who it's for! But mother doesn't like any of my gentlemen friends. She's right down timid. She always makes a fuss if I introduce a gentleman. But I DO introduce them almost always. If I didn't introduce my gentlemen friends to Mother," the young girl added in her little soft, flat monotone, "I shouldn't think I was natural."

"To introduce me," said Winterbourne, "you must know my name." And he proceeded to pronounce it.

"Oh, dear, I can't say all that!" said his companion with a laugh. But by this time they had come up to Mrs. Miller, who, as they drew near, walked to the parapet of the garden and leaned upon it, looking intently at the lake and turning her back to them. "Mother!" said the young girl in a tone of decision. Upon this the elder lady turned round. "Mr. Winterbourne," said Miss Daisy Miller, introducing the young man very frankly and prettily. "Common," she was, as Mrs. Costello had pronounced her; yet it was a wonder to Winterbourne that, with her commonness, she had a singularly delicate grace.

Her mother was a small, spare, light person, with a wandering eye, a very exiguous nose, and a large forehead, decorated with a certain amount of thin, much frizzled hair. Like her daughter, Mrs. Miller was dressed with extreme elegance; she had enormous diamonds in her ears. So far as Winterbourne could observe, she gave him no greeting she certainly was not looking at him. Daisy was near her, pulling her shawl straight. "What are you doing, poking round here?" this young lady inquired, but by no means with that harshness of accent which her choice of words may imply.

"I don't know," said her mother, turning toward the lake again.

"I shouldn't think you'd want that shawl!" Daisy exclaimed.

"Well I do!" her mother answered with a little laugh.

"Did you get Randolph to go to bed?" asked the young girl.

"No; I couldn't induce him," said Mrs. Miller very gently. "He wants to talk to the waiter. He likes to talk to that waiter."

"I was telling Mr. Winterbourne," the young girl went on; and to the young man's ear her tone might have indicated that she had been uttering his name all her life.

"Oh, yes!" said Winterbourne; "I have the pleasure of knowing your son."

Randolph's mamma was silent; she turned her attention to the lake. But at last she spoke. "Well, I don't see how he lives!"

"Anyhow, it isn't so bad as it was at Dover," said Daisy Miller.

"And what occurred at Dover?" Winterbourne asked.

"He wouldn't go to bed at all. I guess he sat up all night in the public parlor. He wasn't in bed at twelve o'clock: I know that."

"It was half-past twelve," declared Mrs. Miller with mild emphasis.

"Does he sleep much during the day?" Winterbourne demanded.

"I guess he doesn't sleep much," Daisy rejoined.

"I wish he would!" said her mother. "It seems as if he couldn't."

"I think he's real tiresome," Daisy pursued.

Then, for some moments, there was silence. "Well, Daisy Miller," said the elder lady, presently, "I shouldn't think you'd want to talk against your own brother!" "Well, he IS tiresome, Mother," said Daisy, quite without the asperity of a retort. "He's only nine," urged Mrs. Miller.

"Well, he wouldn't go to that castle," said the young girl. "I'm going there with Mr. Winterbourne."

To this announcement, very placidly made, Daisy's mamma offered no response.

Winterbourne took for granted that she deeply disapproved of the projected excursion; but he said to himself that she was a simple, easily managed person, and that a few deferential protestations would take the edge from her displeasure. "Yes," he began; "your daughter has kindly allowed me the honor of being her guide."

Mrs. Miller's wandering eyes attached themselves, with a sort of appealing air, to Daisy, who, however, strolled a few steps farther, gently humming to herself. "I presume you will go in the cars," said her mother.

"Yes, or in the boat," said Winterbourne.

"Well, of course, I don't know," Mrs. Miller rejoined. "I have never been to that castle."

"It is a pity you shouldn't go," said Winterbourne, beginning to feel reassured as to her opposition. And yet he was quite prepared to find that, as a matter of course, she meant to accompany her daughter.

"We've been thinking ever so much about going," she pursued; "but it seems as if we couldn't. Of course Daisy she wants to go round. But there's a lady here I don't know her name she says she shouldn't think we'd want to go to see castles HERE; she should think we'd want to wait till we got to Italy. It seems as if there would be so many there," continued Mrs. Miller with an air of increasing confidence. "Of course we only want to see the principal ones. We visited several in England," she presently added.

"Ah yes! in England there are beautiful castles," said Winterbourne. "But Chillon here, is very well worth seeing."

"Well, if Daisy feels up to it," said Mrs. Miller, in a tone impregnated with a sense of the magnitude of the enterprise. "It seems as if there was nothing she wouldn't undertake."

"Oh, I think she'll enjoy it!" Winterbourne declared. And he desired more and more to make it a certainty that he was to have the privilege of a tete-a-tete with the young lady, who was still strolling along in front of them, softly vocalizing. "You are not disposed, madam," he inquired, "to undertake it yourself?"

Daisy's mother looked at him an instant askance, and then walked forward in silence. Then "I guess she had better go alone," she said simply. Winterbourne observed to himself that this was a very different type of maternity from that of the vigilant matrons who massed themselves in the forefront of social intercourse in the dark old city at the other end of the lake. But his meditations were interrupted by hearing his name very distinctly pronounced by Mrs. Miller's unprotected daughter.

"Mr. Winterbourne!" murmured Daisy. "Mademoiselle!" said the young man. "Don't you want to take me out in a boat?" "At present?" he asked.

"Of course!" said Daisy.

"Well, Annie Miller!" exclaimed her mother.

"I beg you, madam, to let her go," said Winterbourne ardently; for he had never yet enjoyed the sensation of guiding through the summer starlight a skiff freighted with a fresh and beautiful young girl.

"I shouldn't think she'd want to," said her mother. "I should think she'd rather go indoors."

"I'm sure Mr. Winterbourne wants to take me," Daisy declared. "He's so awfully devoted!"

"I will row you over to Chillon in the starlight." "I don't believe it!" said Daisy.

"Well!" ejaculated the elder lady again.

"You haven't spoken to me for half an hour," her daughter went on.

"I have been having some very pleasant conversation with your mother," said Winterbourne.

"Well, I want you to take me out in a boat!" Daisy repeated. They had all

stopped, and she had turned round and was looking at Winterbourne. Her face wore a charming

smile, her pretty eyes were gleaming, she was swinging her great fan about. No; it's impossible to be prettier than that, thought Winterbourne.

"There are half a dozen boats moored at that landing place," he said, pointing to certain steps which descended from the garden to the lake. "If you will do me the honor to accept my arm, we will go and select one of them."

Daisy stood there smiling; she threw back her head and gave a little, light laugh. "I like a gentleman to be formal!" she declared.

"I assure you it's a formal offer."

"I was bound I would make you say something," Daisy went on.

"You see, it's not very difficult," said Winterbourne. "But I am afraid you are chaffing me."

"I think not, sir," remarked Mrs. Miller very gently.

"Do, then, let me give you a row," he said to the young girl.

"It's quite lovely, the way you say that!" cried Daisy.

"It will be still more lovely to do it."

"Yes, it would be lovely!" said Daisy. But she made no movement to accompany him; she only stood there laughing.

"I should think you had better find out what time it is," interposed her mother.

"It is eleven o'clock, madam," said a voice, with a foreign accent, out of the neighboring darkness; and Winterbourne, turning, perceived the florid personage who was in attendance upon the two ladies. He had apparently just approached.

"Oh, Eugenio," said Daisy, "I am going out in a boat!"

Eugenio bowed. "At eleven o'clock, mademoiselle?"

"I am going with Mr. Winterbourne this very minute."

"Do tell her she can't," said Mrs. Miller to the courier.

"I think you had better not go out in a boat, mademoiselle," Eugenio declared. Winterbourne wished to Heaven this pretty girl were not so familiar with her courier; but he said nothing.

"I suppose you don't think it's proper!" Daisy exclaimed. "Eugenio doesn't think anything's proper."

"I am at your service," said Winterbourne.

"Does mademoiselle propose to go alone?" asked Eugenio of Mrs. Miller.

"Oh, no; with this gentleman!" answered Daisy's mamma.

The courier looked for a moment at Winterbourne the latter thought he was smiling and then, solemnly, with a bow,

"As mademoiselle pleases!" he said.

"Oh, I hoped you would make a fuss!" said Daisy.

"I don't care to go now."

"I myself shall make a fuss if you don't go," said Winterbourne.

"That's all I want a little fuss!" And the young girl began to laugh again.

"Mr. Randolph has gone to bed!" the courier announced frigidly.

"Oh, Daisy; now we can go!" said Mrs. Miller.

Daisy turned away from Winterbourne, looking at him, smiling and fanning herself. "Good night," she said; "I hope you are disappointed, or disgusted, or something!"

He looked at her, taking the hand she offered him. "I am puzzled," he answered.

"Well, I hope it won't keep you awake!" she said very smartly; and, under the escort of the privileged Eugenio, the two ladies passed toward the house. Winterbourne stood looking after them; he was indeed puzzled. He lingered beside the lake for a quarter of an hour, turning over the mystery of the young girl's sudden familiarities and caprices. But the only very definite conclusion he came to was that he should enjoy deucedly "going off" with her somewhere.

Two days afterward he went off with her to the Castle of Chillon. He waited for her in the large hall of the hotel, where the couriers, the servants, the foreign tourists, were lounging about and staring. It was not the place he should have chosen, but she had appointed it. She came tripping downstairs, buttoning her long gloves, squeezing her folded parasol against her pretty figure, dressed in the perfection of a soberly elegant traveling costume. Winterbourne was a man of imagination and, as our ancestors used to say, sensibility; as he looked at her dress and, on the great staircase, her little rapid, confiding step, he felt as if there were something romantic going forward. He could have believed he was going to elope with her. He passed out with her among all the idle people that were assembled there; they were all looking at her very hard; she had begun to chatter as soon as she joined him. Winterbourne's preference had been that they should be conveyed to Chillon in a carriage; but she expressed a lively wish to go in the little steamer; she declared that she had a passion for steamboats. There was always such a lovely breeze upon the water, and you saw such lots of people. The sail was not long, but Winterbourne's companion found time to say a great many things. To the young man himself their little excursion was so much of an escapade an adventure that, even allowing for her habitual sense of freedom, he had some expectation of seeing her regard it in the same way. But it must

be confessed that, in this particular, he was disappointed. Daisy Miller was extremely animated, she was in charming spirits; but she was apparently not at all excited; she was not fluttered; she avoided neither his eyes nor those of anyone else; she blushed neither when she looked at him nor when she felt that people were looking at her. People continued to look at her a great deal, and Winterbourne took much satisfaction in his pretty companion's distinguished air. He had been a little afraid that she would talk loud, laugh overmuch, and even, perhaps, desire to move about the boat a good deal. But he quite forgot his fears; he sat smiling, with his eyes upon her face, while, without moving from her place, she delivered herself of a great number of original reflections. It was the most charming garrulity he had ever heard. He had assented to the idea that she was "common"; but was she so, after all, or was he simply getting used to her commonness? Her conversation was chiefly of what metaphysicians term the objective cast, but every now and then it took a subjective turn.

"What on EARTH are you so grave about?" she suddenly demanded, fixing her agreeable eyes upon Winterbourne's.

"Am I grave?" he asked. "I had an idea I was grinning from ear to ear."

"You look as if you were taking me to a funeral. If that's a grin, your ears are very near together."

"Should you like me to dance a hornpipe on the deck?"

"Pray do, and I'll carry round your hat. It will pay the expenses of our journey." "I never was better pleased in my life," murmured Winterbourne.

She looked at him a moment and then burst into a little laugh. "I like to make you say those things! You're a queer mixture!"

In the castle, after they had landed, the subjective element decidedly prevailed. Daisy tripped about the vaulted chambers, rustled her skirts in the cork screw staircases, flirted back with a pretty little cry and a shudder from the edge of the oubliettes, and turned a singularly well shaped ear to everything that Winterbourne told her about the place. But he saw that she cared very little for feudal antiquities and that the dusky traditions of Chillon made but a slight impression upon her. They had the good fortune to have been able to walk about without other companionship than that of the custodian; and Winterbourne arranged with this functionary that they should not be hurried that they should linger and pause wherever they chose. The custodian interpreted the bargain generously. Winterbourne, on his side, had been generous and ended by leaving them quite to themselves. Miss Miller's observations were not remarkable for logical consistency; for anything she wanted to say she was sure to find a pretext. She found a great many pretexts in the rugged embrasures of Chillon for asking Winterbourne sudden questions about himself his family, his previous history, his tastes, his habits, his intentions and for supplying information upon corresponding points in her own personality. Of her own tastes, habits, and intentions Miss Miller was prepared to give the most definite, and indeed the most favorable account.

"Well, I hope you know enough!" she said to her companion, after he had told her the history of the unhappy Bonivard. "I never saw a man that knew so much!" The history of Bonivard had evidently, as they say, gone into one ear and out of the other. But Daisy went on to say that she wished Winterbourne would travel with them and "go round" with them; they might know something, in that case. "Don't you want to come and teach Randolph?" she asked. Winterbourne said that nothing could possibly please him so much, but that he had unfortunately other occupations. "Other occupations? I don't believe it!" said Miss Daisy. "What do you mean? You are not in business." The young man admitted that he was not in business; but he had engagements which, even within a day or two, would force him to go back to Geneva. "Oh, bother!" she said; "I don't believe it!" and she began to talk about something else. But a few moments later, when he was pointing out to her the pretty design of an antique fireplace, she broke out irrelevantly,

"You don't mean to say you are going back to Geneva?"

"It is a melancholy fact that I shall have to return to Geneva tomorrow." "Well, Mr. Winterbourne," said Daisy, "I think you're horrid!"

"Oh, don't say such dreadful things!" said Winterbourne "just at the last!" "The last!" cried the young girl; "I call it the first. I have half a mind to leave you here and go straight back to the hotel alone." And for the next ten minutes she did nothing but call him horrid. Poor Winterbourne was fairly bewildered; no young lady had as yet done him the honor to be so agitated by the announcement of his movements. His companion, after this, ceased to pay any attention to the curiosities of Chillon or the beauties of the lake; she opened fire upon the mysterious charmer in Geneva whom she appeared to have instantly taken it for granted that he was hurrying back to see. How did Miss Daisy Miller know that there was a charmer in Geneva? Winterbourne, who denied the existence of such a person, was quite unable to discover, and he was divided between amazement at the rapidity of her induction and amusement at the frankness of her persiflage. She seemed to him, in all this, an extraordinary mixture of innocence and crudity. "Does she never allow you more than three days at a time?" asked Daisy ironically. "Doesn't she give you a vacation in summer? There's no one so hard worked but they can get leave to go off somewhere at this season. I suppose, if you stay another day, she'll come after you in

the boat. Do wait over till Friday, and I will go down to the landing to see her arrive!" Winterbourne began to think he had been wrong to feel disappointed in the temper in which the young lady had embarked. If he had missed the personal accent, the personal accent was now making its appearance. It sounded very distinctly, at last, in her telling him she would stop "teasing" him if he would promise her solemnly to come down to Rome in the winter.

"That's not a difficult promise to make," said Winterbourne. "My aunt has taken an apartment in Rome for the winter and has already asked me to come and see her." "I don't want you to come for your aunt," said Daisy; "I want you to come for me." And this was the only allusion that the young man was ever to hear her make to his invidious kinswoman. He declared that, at any rate, he would certainly come. After this Daisy stopped teasing. Winterbourne took a carriage, and they drove back to Vevey in the dusk; the young girl was very quiet.

In the evening Winterbourne mentioned to Mrs. Costello that he had spent the afternoon at Chillon with Miss Daisy Miller.

"The Americans of the courier?" asked this lady.

"Ah, happily," said Winterbourne, "the courier stayed at home."

"She went with you all alone?"

"All alone." Mrs. Costello sniffed a little at her smelling bottle. "And that," she exclaimed, "is the young person whom you wanted me to know!"

Winterbourne, who had returned to Geneva the day after his excursion to Chillon, went to Rome toward the end of January. His aunt had been established there for several weeks, and he had received a couple of letters from her. "Those people you were so devoted to last summer at Vevey have turned up here, courier and all," she wrote. "They seem to have made several acquaintances, but the courier continues to be the most intimate. The young lady, however, is also very intimate with some third-rate Italians, with whom she rackets about in a way that makes much talk. Bring me that pretty novel of Cherbuliez's *Paule Mere* and don't come later than the 23rd."

In the natural course of events, Winterbourne, on arriving in Rome, would presently have ascertained Mrs. Miller's address at the American banker's and have gone to pay his compliments to Miss Daisy. "After what happened at Vevey, I think I may certainly call upon them," he said to Mrs. Costello.

"If, after what happens at Vevey and everywhere you desire to keep up the acquaintance, you are very welcome. Of course a man may know everyone. Men are welcome to the privilege!"

"Pray what is it that happens here, for instance?" Winterbourne demanded.

"The girl goes about alone with her foreigners. As to what happens further, you must apply elsewhere for information. She has picked up half a dozen of the regular Roman fortune hunters, and she takes them about to people's houses. When she comes to a party she brings with her a gentleman with a good deal of manner and a wonderful mustache."

"And where is the mother?"

"I haven't the least idea. They are very dreadful people."

Winterbourne meditated a moment. "They are very ignorant very innocent only. Depend upon it they are not bad."

"They are hopelessly vulgar," said Mrs. Costello. "Whether or no being hopelessly vulgar is being 'bad' is a question for the metaphysicians. They are bad enough to dislike, at any rate; and for this short life that is quite enough."

The news that Daisy Miller was surrounded by half a dozen wonderful mustaches checked Winterbourne's impulse to go straightway to see her. He had, perhaps, not definitely flattered himself that he had made an ineffaceable impression upon her heart, but he was annoyed at hearing of a state of affairs so little in harmony with an image that had lately flitted in and out of his own meditations; the image of a very pretty girl looking out of an old Roman window and asking herself urgently when Mr. Winterbourne would arrive. If, however, he determined to wait a little before reminding Miss Miller of his claims to her consideration, he went very soon to call upon two or three other friends. One of these friends was an American lady who had spent several winters at Geneva, where she had placed her children at school. She was a very accomplished woman, and she lived in the Via Gregoriana. Winterbourne found her in a little crimson drawing room on a third floor; the room was filled with southern sunshine. He had not been there ten minutes when the servant came in, announcing "Madame Mila!" This announcement was presently followed by the entrance of little Randolph Miller, who stopped in the middle of the room and stood staring at Winterbourne. An instant later his pretty sister crossed the threshold; and then, after a considerable interval, Mrs. Miller slowly advanced.

"I know you!" said Randolph.

"I'm sure you know a great many things," exclaimed Winterbourne, taking him by the hand. "How is your education coming on?"

Daisy was exchanging greetings very prettily with her hostess, but when she heard Winterbourne's voice she quickly turned her head. "Well, I declare!" she said.

"I told you I should come, you know," Winterbourne rejoined, smiling. "Well, I didn't believe it," said Miss Daisy.

"I am much obliged to you," laughed the young man.

"You might have come to see me!" said Daisy.

"I arrived only yesterday."

"I don't believe that!" the young girl declared. Winterbourne turned with a protesting smile to her mother, but this lady evaded his glance, and, seating herself, fixed her eyes upon her son. "We've got a bigger place than this," said Randolph. "It's all gold on the walls."

Mrs. Miller turned uneasily in her chair. "I told you if I were to bring you, you would say something!" she murmured.

"I told YOU!" Randolph exclaimed. "I tell YOU, sir!" he added jocosely, giving Winterbourne a thump on the knee. "It IS bigger, too!"

Daisy had entered upon a lively conversation with her hostess; Winterbourne judged it becoming to address a few words to her mother. "I hope you have been well since we parted at Vevey," he said.

Mrs. Miller now certainly looked at him at his chin. "Not very well, sir," she answered.

"She's got the dyspepsia," said Randolph. "I've got it too. Father's got it. I've got it most!"

This announcement, instead of embarrassing Mrs. Miller, seemed to relieve her. "I suffer from the liver," she said. "I think it's this climate; it's less bracing than Schenectady, especially in the winter season. I don't know whether you know we reside at Schenectady. I was saying to Daisy that I certainly hadn't found any one like Dr. Davis, and I didn't believe I should. Oh, at Schenectady he stands first; they think everything of him. He has so much to do, and yet there was nothing he wouldn't do for me. He said he never saw anything like my dyspepsia, but he was bound to cure it. I'm sure there was nothing he wouldn't try. He was just going to try something new when we came off. Mr. Miller wanted Daisy to see Europe for herself. But I wrote to Mr. Miller that it seems as if I couldn't get on without Dr. Davis. At Schenectady he stands at the very top; and there's a great deal of sickness there, too. It affects my sleep."

Winterbourne had a good deal of pathological gossip with Dr. Davis's patient, during which Daisy chattered unremittingly to her own companion. The young man asked Mrs. Miller how she was pleased with Rome. "Well, I must say I am disappointed," she answered. "We had heard so much about it; I suppose we had heard too much. But we couldn't help that. We had been led to expect something different."

"Ah, wait a little, and you will become very fond of it," said Winterbourne. "I hate it worse and worse every day!" cried Randolph.

"You are like the infant Hannibal," said Winterbourne.

"No, I ain't!" Randolph declared at a venture.

"You are not much like an infant," said his mother. "But we have seen places," she resumed, "that I should put a long way before Rome." And in reply to Winterbourne's interrogation, "There's Zurich," she concluded, "I think Zurich is lovely; and we hadn't heard half so much about it."

"The best place we've seen is the City of Richmond!" said Randolph.

"He means the ship," his mother explained. "We crossed in that ship. Randolph had a good time on the City of Richmond."

"It's the best place I've seen," the child repeated. "Only it was turned the wrong way."

"Well, we've got to turn the right way some time," said Mrs. Miller with a little laugh. Winterbourne expressed the hope that her daughter at least found some gratification in Rome, and she declared that Daisy was quite carried away. "It's on account of the society the society's splendid. She goes round everywhere; she has made a great number of acquaintances. Of course she goes round more than I do. I must say they have been very sociable; they have taken her right in. And then she knows a great many gentlemen. Oh, she thinks there's nothing like Rome. Of course, it's a great deal pleasanter for a young lady if she knows plenty of gentlemen."

By this time Daisy had turned her attention again to Winterbourne. "I've been telling Mrs. Walker how mean you were!" the young girl announced.

"And what is the evidence you have offered?" asked Winterbourne, rather annoyed at Miss Miller's want of appreciation of the zeal of an admirer who on his way down to Rome had stopped neither at Bologna nor at Florence, simply because of a certain sentimental impatience. He remembered that a cynical compatriot had once told him that American women the pretty ones, and this gave a largeness to the axiom were at once the most exacting in the world and the least endowed with a sense of indebtedness.

"Why, you were awfully mean at Vevey," said Daisy. "You wouldn't do anything. You wouldn't stay there when I asked you."

"My dearest young lady," cried Winterbourne, with eloquence, "have I come all the way to Rome to encounter your reproaches?"

"Just hear him say that!" said Daisy to her hostess, giving a twist to a bow on this lady's dress. "Did you ever hear anything so quaint?"

"So quaint, my dear?" murmured Mrs. Walker in the tone of a partisan of Winterbourne.

"Well, I don't know," said Daisy, fingering Mrs. Walker's ribbons. "Mrs. Walker, I want to tell you something."

"Mother-r," interposed Randolph, with his rough ends to his words, "I tell you you've got to go. Eugenio'll raise something!"

"I'm not afraid of Eugenio," said Daisy with a toss of her head. "Look here, Mrs. Walker," she went on, "you know I'm coming to your party."

"I am delighted to hear it."

"I've got a lovely dress!"

"I am very sure of that."

"But I want to ask a favor permission to bring a friend."

"I shall be happy to see any of your friends," said Mrs. Walker, turning with a smile to Mrs. Miller.

"Oh, they are not my friends," answered Daisy's mamma, smiling shyly in her own fashion. "I never spoke to them."

"It's an intimate friend of mine Mr. Giovanelli," said Daisy without a tremor in her clear little voice or a shadow on her brilliant little face.

Mrs. Walker was silent a moment; she gave a rapid glance at Winterbourne.

"I shall be glad to see Mr. Giovanelli," she then said.

"He's an Italian," Daisy pursued with the prettiest serenity. "He's a great friend of mine; he's the handsomest man in the world except Mr. Winterbourne! He knows plenty of Italians, but he wants to know some Americans. He thinks ever so much of Americans. He's tremendously clever. He's perfectly lovely!"

It was settled that this brilliant personage should be brought to Mrs. Walker's party, and then Mrs. Miller prepared to take her leave. "I guess we'll go back to the hotel," she said.

"You may go back to the hotel, Mother, but I'm going to take a walk," said Daisy. "She's going to walk with Mr. Giovanelli," Randolph proclaimed.

"I am going to the Pincio," said Daisy, smiling.

"Alone, my dear at this hour?" Mrs. Walker asked. The afternoon was drawing to a close it was the hour for the throng of carriages and of contemplative pedestrians. "I don't think it's safe, my dear," said Mrs. Walker.

"Neither do I," subjoined Mrs. Miller. "You'll get the fever, as sure as you live. Remember what Dr. Davis told you!"

"Give her some medicine before she goes," said Randolph.

The company had risen to its feet; Daisy, still showing her pretty teeth, bent over and kissed her hostess. "Mrs. Walker, you are too perfect," she said. "I'm not going alone; I am going to meet a friend."

"Your friend won't keep you from getting the fever," Mrs. Miller observed.

"Is it Mr. Giovanelli?" asked the hostess. Winterbourne was watching the young girl; at this question his attention quickened. She stood there, smiling and smoothing her bonnet ribbons; she glanced at Winterbourne. Then, while she glanced and smiled, she answered, without a shade of hesitation, "Mr. Giovanelli the beautiful Giovanelli."

"My dear young friend," said Mrs. Walker, taking her hand pleadingly, "don't walk off to the Pincio at this hour to meet a beautiful Italian."

"Well, he speaks English," said Mrs. Miller.

"Gracious me!" Daisy exclaimed, "I don't to do anything improper. There's an easy way to settle it." She continued to glance at Winterbourne. "The Pincio is only a hundred yards distant; and if Mr. Winterbourne were as polite as he pretends, he would offer to walk with me!"

Winterbourne's politeness hastened to affirm itself, and the young girl gave him gracious leave to accompany her. They passed downstairs before her mother, and at the door Winterbourne perceived Mrs. Miller's carriage drawn up, with the ornamental courier whose acquaintance he had made at Vevey seated within. "Goodbye, Eugenio!" cried Daisy; "I'm going to take a walk." The distance from the Via Gregoriana to the beautiful garden at the other end of the Pincian Hill is, in fact, rapidly traversed. As the day was splendid, however, and the concourse of vehicles, walkers, and loungers numerous, the young Americans found their progress much delayed. This fact was highly agreeable to Winterbourne, in spite of his consciousness of his singular situation. The slow-moving, idly gazing Roman crowd bestowed much attention upon the extremely pretty young foreign lady who was passing through it upon his arm; and he wondered what on earth had been in Daisy's mind when she proposed to expose herself, unattended, to its appreciation. His own mission, to her sense, apparently,

was to consign her to the hands of Mr. Giovanelli; but Winterbourne, at once annoyed and gratified, resolved that he would do no such thing.

"Why haven't you been to see me?" asked Daisy. "You can't get out of that."

"I have had the honor of telling you that I have only just stepped out of the train."

"You must have stayed in the train a good while after it stopped!" cried the young girl with her little laugh. "I suppose you were asleep. You have had time to go to see Mrs. Walker."

"I knew Mrs. Walker," Winterbourne began to explain.

"I know where you knew her. You knew her at Geneva. She told me so. Well, you knew me at Vevey. That's just as good. So you ought to have come." She asked him no other question than this; she began to prattle about her own affairs. "We've got splendid rooms at the hotel; Eugenio says they're the best rooms in Rome. We are going to stay all winter, if we don't die of the fever; and I guess we'll stay then. It's a great deal nicer than I thought; I thought it would be fearfully quiet; I was sure it would be awfully poky. I was sure we should be going round all the time with one of those dreadful old men that explain about the pictures and things. But we only had about a week of that, and now I'm enjoying myself. I know ever so many people, and they are all so charming. The society's extremely select. There are all kinds English, and Germans, and Italians. I think I like the English best. I like their style of conversation. But there are some lovely Americans. I never saw anything so hospitable. There's something or other every day. There's not much dancing; but I must say I never thought dancing was everything. I was always fond of conversation. I guess I shall have plenty at Mrs. Walker's, her rooms are so small." When they had passed the gate of the Pincian Gardens, Miss Miller began to wonder where Mr. Giovanelli might be. "We had better go straight to that place in front," she said, "where you look at the view."

"I certainly shall not help you to find him," Winterbourne declared.

"Then I shall find him without you," cried Miss Daisy.

"You certainly won't leave me!" cried Winterbourne.

She burst into her little laugh. "Are you afraid you'll get lost or run over? But

there's Giovanelli, leaning against that tree. He's staring at the women in the carriages: did you ever see anything so cool?"

Winterbourne perceived at some distance a little man standing with folded arms nursing his cane. He had a handsome face, an artfully poised hat, a glass in one eye, and a nosegay in his buttonhole. Winterbourne looked at him a moment and then said, "Do you mean to speak to that man?"

"Do I mean to speak to him? Why, you don't suppose I mean to communicate by signs?"

"Pray understand, then," said Winterbourne, "that I intend to remain with you."

Daisy stopped and looked at him, without a sign of troubled consciousness in her face, with nothing but the presence of her charming eyes and her happy dimples. "Well, she's a cool one!" thought the young man.

"I don't like the way you say that," said Daisy. "It's too imperious."

"I beg your pardon if I say it wrong. The main point is to give you an idea of my meaning."

The young girl looked at him more gravely, but with eyes that were prettier than ever. "I have never allowed a gentleman to dictate to me, or to interfere with anything I do."

"I think you have made a mistake," said Winterbourne. "You should sometimes listen to a gentleman the right one."

Daisy began to laugh again. "I do nothing but listen to gentlemen!" she exclaimed. "Tell me if Mr. Giovanelli is the right one?"

The gentleman with the nosegay in his bosom had now perceived our two friends, and was approaching the young girl with obsequious rapidity. He bowed to Winterbourne as well as to the latter's companion; he had a brilliant smile, an intelligent eye; Winterbourne thought him not a bad-looking fellow. But he never theless said to Daisy, "No, he's not the right one."

Daisy evidently had a natural talent for performing introductions; she mentioned the name of each of her companions to the other. She strolled alone with one of them on each side of her; Mr. Giovanelli, who spoke English very cleverly Winterbourne afterward learned that he had practiced the idiom upon a great many American heiresses addressed her a great deal of very polite nonsense; he was extremely urbane, and the young American, who said nothing, reflected upon that profundity of Italian cleverness which enables people to appear more gracious in proportion as they are more acutely disappointed. Giovanelli, of course, had counted upon something more intimate; he had not bargained for a party of three. But he kept his temper in a manner which suggested farstretching intentions. Winterbourne flattered himself that he had taken his measure. "He is not a gentleman," said the young American; "he is only a clever imitation of one. He is a music master, or a penny-a-liner, or a thirdrate artist. Dn his good looks!" Mr. Giovanelli had certainly a very pretty face; but Winterbourne felt a superior indignation at his own lovely fellow countrywoman's not knowing the difference between a spurious gentleman and a real one. Giovanelli chattered and jested and made himself wonderfully agreeable. It was true that, if he was an imitation, the imitation was brilliant.

"Nevertheless," Winterbourne said to himself, "a nice girl ought to know!" And then he came back to the question whether this was, in fact, a nice girl. Would a nice girl, even allowing for her being a little American flirt, make a rendezvous with a presumably low lived foreigner? The rendezvous in this case, indeed, had been in broad daylight and in the most crowded corner of Rome, but was it not impossible to regard the choice of these circumstances as a proof of extreme cynicism? Singular though it may seem, Winterbourne was vexed that the young girl, in joining her amoroso, should not appear more impatient of his own company, and he was vexed because of his inclination. It was impossible to regard her as a perfectly well conducted young lady; she was wanting in a certain indispensable delicacy. It would therefore simplify matters greatly to be able to treat her as the object of one of those sentiments which are called by romancers "lawless passions." That she should seem to wish to get rid of him would help him to think more lightly of her, and to be able to think more lightly of her would make her much less perplexing. But Daisy, on this occasion, continued to present herself as an inscrutable combination of audacity and innocence.

She had been walking some quarter of an hour, attended by her two cavaliers, and responding in a tone of very childish gaiety, as it seemed to Winterbourne, to the pretty speeches of Mr. Giovanelli, when a carriage that had detached itself from the revolving train drew up beside the path. At the same moment Winterbourne perceived that his friend Mrs. Walker the lady whose house he had lately left was seated in the vehicle and was beckoning to him. Leaving Miss Miller's side, he hastened to obey her summons. Mrs. Walker was flushed; she wore an excited air. "It is really too dreadful," she said. "That girl must not do this sort of thing. She must not walk here with you two men. Fifty people have noticed her."

Winterbourne raised his eyebrows. "I think it's a pity to make too much fuss about it."

"It's a pity to let the girl ruin herself!"

"She is very innocent," said Winterbourne.

"She's very crazy!" cried Mrs. Walker. "Did you ever see anything so imbecile as her mother? After you had all left me just now, I could not sit still for thinking of it. It seemed too pitiful, not even to attempt to save her. I ordered the carriage and put on my bonnet, and came here as quickly as possible. Thank Heaven I have found you!"

"What do you propose to do with us?" asked Winterbourne, smiling.

"To ask her to get in, to drive her about here for half an hour, so that the world may see she is not running absolutely wild, and then to take her safely home."

"I don't think it's a very happy thought," said Winterbourne; "but you can try."

Mrs. Walker tried. The young man went in pursuit of Miss Miller, who had simply nodded and smiled at his interlocutor in the carriage and had gone her way with her companion. Daisy, on learning that Mrs. Walker wished to speak to her, retraced her steps with a perfect good grace and with Mr. Giovanelli at her side. She declared that she was delighted to have a chance to present this gentleman to Mrs. Walker. She immediately achieved the introduction, and declared that she had never in her life seen anything so lovely as Mrs. Walker's carriage rug.

"I am glad you admire it," said this lady, smiling sweetly. "Will you get in and let me put it over you?"

"Oh, no, thank you," said Daisy. "I shall admire it much more as I see you driving round with it."

"Do get in and drive with me!" said Mrs. Walker.

"That would be charming, but it's so enchanting just as I am!" and Daisy gave a brilliant glance at the gentlemen on either side of her.

"It may be enchanting, dear child, but it is not the custom here," urged Mrs. Walker, leaning forward in her victoria, with her hands devoutly clasped.

"Well, it ought to be, then!" said Daisy. "If I didn't walk I should expire."

"You should walk with your mother, dear," cried the lady from Geneva, losing patience.

"With my mother dear!" exclaimed the young girl. Winterbourne saw that she scented interference. "My mother never walked ten steps in her life. And then, you know," she added with a laugh, "I am more than five years old."

"You are old enough to be more reasonable. You are old enough, dear Miss Miller, to be talked about."

Daisy looked at Mrs. Walker, smiling intensely. "Talked about? What do you mean?"

"Come into my carriage, and I will tell you."

Daisy turned her quickened glance again from one of the gentlemen beside her to the other. Mr. Giovanelli was bowing to and fro, rubbing down his gloves and laughing very agreeably; Winterbourne thought it a most unpleasant scene. "I don't think I want to know what you mean," said Daisy presently. "I don't think I should like it."

Winterbourne wished that Mrs. Walker would tuck in her carriage rug and drive away, but this lady did not enjoy being defied, as she afterward told him. "Should you prefer being thought a very reckless girl?" she demanded.

"Gracious!" exclaimed Daisy. She looked again at Mr. Giovanelli, then she turned to Winterbourne.

There was a little pink flush in her cheek; she was tremendously pretty. "Does Mr. Winterbourne think," she asked slowly, smiling, throwing back her head, and glancing at him from head to foot, "that, to save my reputation, I ought to get into the carriage?"

Winterbourne colored; for an instant he hesitated greatly. It seemed so strange to hear her speak that way of her "reputation." But he himself, in fact, must speak in accordance with gallantry. The finest gallantry, here, was simply to tell her the truth; and the truth, for Winterbourne, as the few indications I have been able to give have made him known to the reader, was that Daisy Miller should take Mrs. Walker's advice. He looked at her exquisite prettiness, and then he said, very gently, "I think you should get into the carriage."

Daisy gave a violent laugh. "I never heard anything so stiff! If this is improper, Mrs. Walker," she pursued, "then I am all improper, and you must give me up. Goodbye; I hope you'll have a lovely ride!" and, with Mr. Giovanelli, who made a triumphantly obsequious salute, she turned away.

Mrs. Walker sat looking after her, and there were tears in Mrs. Walker's eyes. "Get in here, sir," she said to Winterbourne, indicating the place beside her. The young man answered that he felt bound to accompany Miss Miller, whereupon Mrs. Walker declared that if he refused her this favor she would never speak to him again. She was evidently in earnest. Winterbourne overtook Daisy and her companion, and, offering the young girl his hand, told her that Mrs. Walker had made an imperious claim upon his society. He expected that in answer she would say something rather free, something to commit herself still further to that "recklessness" from which Mrs. Walker had so charitably endeavored to dissuade her. But she only shook his hand, hardly looking at him, while Mr. Giovanelli bade him farewell with a too emphatic flourish of the hat.

Winterbourne was not in the best possible humor as he took his seat in Mrs. Walker's victoria. "That was not clever of you," he said candidly, while the vehicle mingled again with the throng of carriages.

"In such a case," his companion answered, "I don't wish to be clever; I wish to be EARNEST!"

"Well, your earnestness has only offended her and put her off."

"It has happened very well," said Mrs. Walker. "If she is so perfectly determined to compromise herself, the sooner one knows it the better; one can act accordingly."

"I suspect she meant no harm," Winterbourne rejoined.

"So I thought a month ago. But she has been going too far."

"What has she been doing?"

"Everything that is not done here. Flirting with any man she could pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o'clock at night. Her mother goes away when visitors come."

"But her brother," said Winterbourne, laughing, "sits up till midnight."

"He must be edified by what he sees. I'm told that at their hotel everyone is talking about her, and that a smile goes round among all the servants when a gentleman comes and asks for Miss Miller."

"The servants be hanged!" said Winterbourne angrily. "The poor girl's only fault," he presently added, "is that she is very uncultivated."

"She is naturally indelicate," Mrs. Walker declared.

"Take that example this morning. How long had you known her at Vevey?" "A couple of days."

"Fancy, then, her making it a personal matter that you should have left the place!"

Winterbourne was silent for some moments; then he said, "I suspect, Mrs. Walker, that you and I have lived too long at Geneva!" And he added a request that she should inform him with what particular design she had made him enter her carriage.

"I wished to beg you to cease your relations with Miss Miller not to flirt with her to give her no further opportunity to expose herself to let her alone, in short."

"I'm afraid I can't do that," said Winterbourne. "I like her extremely."

"All the more reason that you shouldn't help her to make a scandal."

"There shall be nothing scandalous in my attentions to her."

"There certainly will be in the way she takes them. But I have said what I had on my conscience," Mrs. Walker pursued. "If you wish to rejoin the young lady I will put you down. Here, by the way, you have a chance."

The carriage was traversing that part of the Pincian Garden that overhangs the wall of Rome and overlooks the beautiful Villa Borghese. It is bordered by a large parapet, near which there are several seats. One of the seats at a distance was occupied by a gentleman and a lady, toward whom Mrs. Walker gave a toss of her head. At the same moment these persons rose and walked toward the parapet. Winterbourne had asked the coachman to stop; he now descended from the carriage. His companion looked at him a moment in silence; then, while he raised his hat, she drove majestically away. Winterbourne stood there; he had turned his eyes toward Daisy and her cavalier. They evidently saw no one; they were too deeply occupied with each other. When they reached the low garden wall, they stood a moment looking off at the great flat-topped pine clusters of the Villa Borghese; then Giovanelli seated himself, familiarly, upon the broad ledge of the wall. The western sun in the opposite

sky sent out a brilliant shaft through a couple of cloud bars, whereupon Daisy's companion took her parasol out of her hands and opened it. She came a little nearer, and he held the parasol over her; then, still holding it, he let it rest upon her shoulder, so that both of their heads were hidden from Winterbourne. This young man lingered a moment, then he began to walk. But he walked not toward the couple with the parasol; toward the residence of his aunt, Mrs. Costello.

He flattered himself on the following day that there was no smiling among the servants when he, at least, asked for Mrs. Miller at her hotel. This lady and her daughter, however, were not at home; and on the next day after, repeating his visit, Winterbourne again had the misfortune not to find them. Mrs. Walker's party took place on the evening of the third day, and, in spite of the frigidity of his last interview with the hostess, Winterbourne was among the guests. Mrs. Walker was one of those American ladies who, while residing abroad, make a point, in their own phrase, of studying European society, and she had on this occasion collected several specimens of her diversely born fellow mortals to serve, as it were, as textbooks. When Winterbourne arrived, Daisy Miller was not there, but in a few moments he saw her mother come in alone, very shyly and ruefully. Mrs. Miller's hair above her exposed-looking temples was more frizzled than ever. As she approached Mrs. Walker, Winterbourne also drew near.

"You see, I've come all alone," said poor Mrs. Miller. "I'm so frightened; I don't know what to do. It's the first time I've ever been to a party alone, especially in this country. I wanted to bring Randolph or Eugenio, or someone, but Daisy just pushed me off by myself. I ain't used to going round alone."

"And does not your daughter intend to favor us with her society?" demanded Mrs. Walker impressively.

"Well, Daisy's all dressed," said Mrs. Miller with that accent of the dispassionate, if not of the philosophic, historian with which she always recorded the current incidents of her daughter's career. "She got dressed on purpose before dinner. But she's got a friend of hers there; that gentleman the Italian that she wanted to bring. They've got going at the piano; it seems as if they couldn't leave off. Mr. Giovanelli sings splendidly. But I guess they'll come before very long," concluded Mrs. Miller hopefully.

"I'm sorry she should come in that way," said Mrs. Walker.

"Well, I told her that there was no use in her getting dressed before dinner if she was going to wait three hours," responded Daisy's mamma. "I didn't see the use of her putting on such a dress as that to sit round with Mr. Giovanelli."

"This is most horrible!" said Mrs. Walker, turning away and addressing herself to Winterbourne. "Elle s'affiche. It's her revenge for my having ventured to remonstrate with her. When she comes, I shall not speak to her."

Daisy came after eleven o'clock; but she was not, on such an occasion, a young lady to wait to be spoken to. She rustled forward in radiant loveliness, smiling and chattering, carrying a large bouquet, and attended by Mr. Giovanelli. Everyone stopped talking and turned and looked at her. She came straight to Mrs. Walker. "I'm afraid you thought I never was coming, so I sent mother off to tell you. I wanted to make Mr. Giovanelli practice some things before he came; you know he sings beautifully, and I want you to ask him to sing. This is Mr. Giovanelli; you know I introduced him to you; he's got the most lovely voice, and he knows the most charming set of songs. I made him go over them this evening on purpose; we had the greatest time at the hotel." Of all this Daisy delivered herself with the sweetest, brightest audibleness, looking now at her hostess and now round the room, while she gave a series of little pats, round her shoulders, to the edges of her dress. "Is there anyone I know?" she asked.

"I think every one knows you!" said Mrs. Walker pregnantly, and she gave a very cursory greeting to Mr. Giovanelli. This gentleman bore himself gallantly. He smiled and bowed and showed his white teeth; he curled his mustaches and rolled his eyes and performed all the proper functions of a handsome Italian at an evening party. He sang very prettily half a dozen songs, though Mrs. Walker afterward declared that she had been quite unable to find out who asked him. It was apparently not Daisy who had given him his orders. Daisy sat at a distance from the piano, and though she had publicly, as it were, professed a high admiration for his singing, talked, not inaudibly, while it was going on.

"It's a pity these rooms are so small; we can't dance," she said to Winterbourne, as if she had seen him five minutes before.

"I am not sorry we can't dance," Winterbourne answered; "I don't dance."

"Of course you don't dance; you're too stiff," said Miss Daisy. "I hope you enjoyed your drive with Mrs. Walker!"

"No. I didn't enjoy it; I preferred walking with you."

"We paired off: that was much better," said Daisy. "But did you ever hear anything so cool as Mrs. Walker's wanting me to get into her carriage and drop poor Mr. Giovanelli, and under the pretext that it was proper? People have different ideas! It would have been most unkind; he had been talking about that walk for ten days."

"He should not have talked about it at all," said Winterbourne; "he would never have proposed to a young lady of this country to walk about the streets with him." "About the streets?" cried Daisy with her pretty stare. "Where, then, would he

have proposed to her to walk? The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country. The young ladies of this country have a dreadfully poky time of it, so far as I can learn; I don't see why I should change my habits for THEM."

"I am afraid your habits are those of a flirt," said Winterbourne gravely.

"Of course they are," she cried, giving him her little smiling stare again. "I'm a fearful, frightful flirt! Did you ever hear of a nice girl that was not? But I suppose you will tell me now that I am not a nice girl."

"You're a very nice girl; but I wish you would flirt with me, and me only," said Winterbourne.

"Ah! thank you thank you very much; you are the last man I should think of flirting with. As I have had the pleasure of informing you, you are too stiff."

"You say that too often," said Winterbourne.

Daisy gave a delighted laugh. "If I could have the sweet hope of making you angry, I should say it again."

"Don't do that; when I am angry I'm stiffer than ever. But if you won't flirt with me, do cease, at least, to flirt with your friend at the piano; they don't understand that sort of thing here."

"I thought they understood nothing else!" exclaimed Daisy.

"Not in young unmarried women."

"It seems to me much more proper in young unmarried women than in old married ones," Daisy declared.

"Well," said Winterbourne, "when you deal with natives you must go by the custom of the place. Flirting is a purely American custom; it doesn't exist here. So when you show yourself in public with Mr. Giovanelli, and without your mother "

"Gracious! poor Mother!" interposed Daisy.

"Though you may be flirting, Mr. Giovanelli is not; he means something else."

"He isn't preaching, at any rate," said Daisy with vivacity. "And if you want very much to know, we are neither of us flirting; we are too good friends for that: we are very intimate friends."

"Ah!" rejoined Winterbourne, "if you are in love with each other, it is another affair."

She had allowed him up to this point to talk so frankly that he had no expectation of shocking her by this ejaculation; but she immediately got up, blushing visibly, and leaving him to exclaim mentally that little American flirts were the queerest creatures in the world. "Mr. Giovanelli, at least," she said, giving her interlocutor a single glance, "never says such very disagreeable things to me."

Winterbourne was bewildered; he stood, staring. Mr. Giovanelli had finished singing. He left the piano and came over to Daisy. "Won't you come into the other room and have some tea?" he asked, bending before her with his ornamental smile.

Daisy turned to Winterbourne, beginning to smile again. He was still more perplexed, for this inconsequent smile made nothing clear, though it seemed to prove, indeed, that she had a sweetness and softness that reverted instinctively to the pardon of offenses. "It has never occurred to Mr. Winterbourne to offer me any tea," she said with her little tormenting manner.

"I have offered you advice," Winterbourne rejoined.

"I prefer weak tea!" cried Daisy, and she went off with the brilliant Giovanelli. She sat with him in the adjoining room, in the embrasure of the window, for the rest of the evening. There was an interesting performance at the piano, but neither of these young people gave heed to it. When Daisy came to take leave of Mrs. Walker, this lady conscientiously repaired the weakness of which she had been guilty at the moment of the young girl's arrival. She turned her back straight upon Miss Miller and left her to depart with what grace she might. Winterbourne was standing near the door; he saw it all. Daisy turned very pale and looked at her mother, but Mrs. Miller was humbly unconscious of any violation of the usual social forms. She appeared, indeed, to have felt an incongruous impulse to draw attention to her own striking observance of them. "Good night, Mrs. Walker," she said; "we've had a beautiful evening. You see, if I let Daisy come to parties without me, I don't want her to go away without me." Daisy turned away, looking with a pale, grave face at the circle near the door; Winterbourne saw that, for the first moment, she was too much shocked and puzzled even for indignation. He on his side was greatly touched.

"That was very cruel," he said to Mrs. Walker.

"She never enters my drawing room again!" replied his hostess.

Since Winterbourne was not to meet her in Mrs. Walker's drawing room, he went as often as possible to Mrs. Miller's hotel. The ladies were rarely at home, but when he found them, the devoted Giovanelli was always present. Very often the brilliant little Roman was in the drawing room with Daisy alone, Mrs. Miller being apparently constantly of the opinion that discretion is the better part of surveillance. Winterbourne noted, at first with surprise, that Daisy on these occasions was never

embarrassed or annoyed by his own entrance; but he very presently began to feel that she had no more surprises for him; the unexpected in her behavior was the only thing to expect. She showed no displeasure at her *tete a tete* with Giovanelli being interrupted; she could chatter as freshly and freely with two gentlemen as with one; there was always, in her conversation, the same odd mixture of audacity and puerility. Winterbourne remarked to himself that if she was seriously interested in Giovanelli, it was very singular that she should not take more trouble to preserve the sanctity of their interviews; and he liked her the more for her innocent looking indifference and her apparently inexhaustible good humor. He could hardly have said why, but she seemed to him a girl who would never be jealous. At the risk of exciting a somewhat derisive smile on the reader's part, I may affirm that with regard to the women who had hitherto interested him, it very often seemed to Winterbourne among the possibilities that, given certain contingencies, he should be afraid literally afraid of these ladies; he had a pleasant sense that he should never be afraid of Daisy Miller. It must be added that this sentiment was not altogether flattering to Daisy; it was part of his conviction, or rather of his apprehension, that she would prove a very light young person.

But she was evidently very much interested in Giovanelli. She looked at him whenever he spoke; she was perpetually telling him to do this and to do that; she was constantly "chaffing" and abusing him. She appeared completely to have forgotten that Winterbourne had said anything to displease her at Mrs. Walker's little party. One Sunday afternoon, having gone to St. Peter's with his aunt, Winterbourne perceived Daisy strolling about the great church in company with the inevitable Giovanelli. Presently he pointed out the young girl and her cavalier to Mrs. Costello. This lady looked at them a moment through her eyeglass, and then she said:

"That's what makes you so pensive in these days, eh?"

"I had not the least idea I was pensive," said the young man.

"You are very much preoccupied; you are thinking of something."

"And what is it," he asked, "that you accuse me of thinking of?"

"Of that young lady's Miss Baker's, Miss Chandler's what's her name? Miss Miller's intrigue with that little barber's block."

"Do you call it an intrigue," Winterbourne asked "an affair that goes on with such peculiar publicity?"

"That's their folly," said Mrs. Costello; "it's not their merit."

"No," rejoined Winterbourne, with something of that pensiveness to which his aunt had alluded. "I don't believe that there is anything to be called an intrigue." "I have heard a dozen people speak of it; they say she is quite carried away by him."

"They are certainly very intimate," said Winterbourne.

Mrs. Costello inspected the young couple again with her optical instrument. "He is very handsome. One easily sees how it is. She thinks him the most elegant man in the world, the finest gentleman. She has never seen anything like him; he is better, even, than the courier. It was the courier probably who introduced him; and if he succeeds in marrying the young lady, the courier will come in for a magnificent commission."

"I don't believe she thinks of marrying him," said Winterbourne, "and I don't believe he hopes to marry her."

"You may be very sure she thinks of nothing. She goes on from day to day, from hour to hour, as they did in the Golden Age. I can imagine nothing more vulgar. And at the same time," added Mrs. Costello, "depend upon it that she may tell you any moment that she is 'engaged.'"

"I think that is more than Giovanelli expects," said Winterbourne.

"Who is Giovanelli?"

"The little Italian. I have asked questions about him and learned something."

He is apparently a perfectly respectable little man. I believe he is, in a small way, a *cavaliere avvocato*. But he doesn't move in what are called the first circles. I think it is really not absolutely impossible that the courier introduced him. He is evidently immensely charmed with Miss Miller. If she thinks him the finest gentleman in the world, he, on his side, has never found himself in personal contact with such splendor, such opulence, such expensiveness as this young lady's. And then she must seem to him wonderfully pretty and interesting. I rather doubt that he dreams of marrying her. That must appear to him too impossible a piece of luck. He has nothing but his handsome face to offer, and there is a substantial Mr. Miller in that mysterious land of dollars. Giovanelli knows that he hasn't a title to offer. If he were only a count or a marchese! He must wonder at his luck, at the way they have taken him up."

"He accounts for it by his handsome face and thinks Miss Miller a young lady *qui se passe ses fantaisies!*" said Mrs. Costello.

"It is very true," Winterbourne pursued, "that Daisy and her mamma have not yet risen to that stage of what shall I call it? of culture at which the idea of catching a count or a marchese begins. I believe that they are intellectually incapable of that conception."

"Ah! but the avvocato can't believe it," said Mrs. Costello.

Of the observation excited by Daisy's "intrigue," Winterbourne gathered that day at St. Peter's sufficient evidence. A dozen of the American colonists in Rome came to talk with Mrs. Costello, who sat on a little portable stool at the base of one of the great pilasters. The vesper service was going forward in splendid chants and organ tones in the adjacent choir, and meanwhile, between Mrs. Costello and her friends, there was a great deal said about poor little Miss Miller's going really "too far." Winterbourne was not pleased with what he heard, but when, coming out upon the great steps of the church, he saw Daisy, who had emerged before him, get into an open cab with her accomplice and roll away through the cynical streets of Rome, he could not deny to himself that she was going very far indeed. He felt very sorry for her not exactly that he believed that she had completely lost her head, but because it was painful to hear so much that was pretty, and undefended, and natural assigned to a vulgar place among the categories of disorder. He made an attempt after this to give a hint to Mrs. Miller. He met one day in the Corso a friend, a tourist like himself, who had just come out of the Doria Palace, where he had been walking through the beautiful gallery. His friend talked for a moment about the superb portrait of Innocent X by Velasquez which hangs in one of the cabinets of the palace, and then said, "And in the same cabinet, by the way, I had the pleasure of contemplating a picture of a different kind that pretty American girl whom you pointed out to me last week." In answer to Winterbourne's inquiries, his friend narrated that the pretty American girl prettier than ever was seated with a companion in the secluded nook in which the great papal portrait was enshrined.

"Who was her companion?" asked Winterbourne.

"A little Italian with a bouquet in his buttonhole. The girl is delightfully pretty, but I thought I understood from you the other day that she was a young lady du meilleur monde."

"So she is!" answered Winterbourne; and having assured himself that his informant had seen Daisy and her companion but five minutes before, he jumped into a cab and went to call on Mrs. Miller. She was at home; but she apologized to him for receiving him in Daisy's absence.

"She's gone out somewhere with Mr. Giovanelli," said Mrs. Miller. "She's always going round with Mr. Giovanelli."

"I have noticed that they are very intimate," Winterbourne observed.

"Oh, it seems as if they couldn't live without each other!" said Mrs. Miller. "Well, he's a real gentleman, anyhow. I keep telling Daisy she's engaged!"

"And what does Daisy say?"

"Oh, she says she isn't engaged. But she might as well be!" this impartial parent resumed; "she goes on as if she was. But I've made Mr. Giovanelli promise to tell me, if SHE doesn't. I should want to write to Mr. Miller about it shouldn't you?"

Winterbourne replied that he certainly should; and the state of mind of Daisy's mamma struck him as so unprecedented in the annals of parental vigilance that he gave up as utterly irrelevant the attempt to place her upon her guard.

After this Daisy was never at home, and Winterbourne ceased to meet her at the houses of their common acquaintances, because, as he perceived, these shrewd people had quite made up their minds that she was going too far. They ceased to invite her; and they intimated that they desired to express to observant Europeans the great truth that, though Miss Daisy Miller was a young American lady, her behavior was not representative as regarded by her compatriots as abnormal. Winterbourne wondered how she felt about all the cold shoulders that were turned toward her, and sometimes it annoyed him to suspect that she did not feel at all. He said to himself that she was too light and childish, too uncultivated and unreasoning, too provincial, to have reflected upon her ostracism, or even to have perceived it. Then at other moments he believed that she carried about in her elegant and irresponsible little organism a defiant, passionate, perfectly observant consciousness of the impression she produced. He asked himself whether Daisy's defiance came from the consciousness of innocence, or from her being, essentially, a young person of the reckless class. It must be admitted that holding one's self to a belief in Daisy's "innocence" came to seem to Winterbourne more and more a matter of fine-spun gallantry. As I have already had occasion to relate, he was angry at finding himself reduced to chopping logic about this young lady; he was vexed at his want of instinctive certitude as to how far her eccentricities were generic, national, and how far they were personal. From either view of them he had somehow missed her, and now it was too late. She was "carried away" by Mr. Giovanelli.

A few days after his brief interview with her mother, he encountered her in that beautiful abode of flowering desolation known as the Palace of the Caesars. The early Roman spring had filled the air with bloom and perfume, and the rugged surface of the Palatine was muffled with tender verdure. Daisy was strolling along the top of one of those great mounds of ruin that are embanked with mossy marble and paved with monumental inscriptions. It seemed to him that Rome had never been so lovely as just then. He stood, looking off at the enchanting harmony of line and color that remotely encircles the city, inhaling the softly humid odors, and feeling the freshness of the year and the

antiquity of the place reaffirm themselves in mysterious interfusion. It seemed to him also that Daisy had never looked so pretty, but this had been an observation of his whenever he met her. Giovanelli was at her side, and Giovanelli, too, wore an aspect of even unwonted brilliancy.

"Well," said Daisy, "I should think you would be lonesome!"

"Lonesome?" asked Winterbourne.

"You are always going round by yourself. Can't you get anyone to walk with you?"

"I am not so fortunate," said Winterbourne, "as your companion."

Giovanelli, from the first, had treated Winterbourne with distinguished politeness. He listened with a deferential air to his remarks; he laughed punctiliously at his pleasantries; he seemed disposed to testify to his belief that Winterbourne was a superior young man. He carried himself in no degree like a jealous wooer; he had obviously a great deal of tact; he had no objection to your expecting a little humility of him. It even seemed to Winterbourne at times that Giovanelli would find a certain mental relief in being able to have a private understanding with him to say to him, as an intelligent man, that, bless you, HE knew how extraordinary was this young lady, and didn't flatter himself with delusive or at least TOO delusive hopes of matrimony and dollars. On this occasion he strolled away from his companion to pluck a sprig of almond blossom, which he carefully arranged in his buttonhole.

"I know why you say that," said Daisy, watching Giovanelli. "Because you think I go round too much with HIM." And she nodded at her attendant.

"Every one thinks so if you care to know," said Winterbourne.

"Of course I care to know!" Daisy exclaimed seriously. "But I don't believe it. They are only pretending to be shocked. They don't really care a straw what I do. Besides, I don't go round so much."

"I think you will find they do care. They will show it disagreeably."

Daisy looked at him a moment. "How disagreeably?"

"Haven't you noticed anything?" Winterbourne asked.

"I have noticed you. But I noticed you were as stiff as an umbrella the first time I saw you."

"You will find I am not so stiff as several others," said Winterbourne, smiling. "How shall I find it?"

"By going to see the others."

"What will they do to me?"

"They will give you the cold shoulder. Do you know what that means?"

Daisy was looking at him intently; she began to color. "Do you mean as Mrs. Walker did the other night?"

"Exactly!" said Winterbourne.

She looked away at Giovanelli, who was decorating himself with his almond blossom. Then looking back at Winterbourne, "I shouldn't think you would let people be so unkind!" she said.

"How can I help it?" he asked.

"I should think you would say something."

"I do say something;" and he paused a moment. "I say that your mother tells me that she believes you are engaged."

"Well, she does," said Daisy very simply.

Winterbourne began to laugh. "And does Randolph believe it?" he asked.

"I guess Randolph doesn't believe anything," said Daisy. Randolph's skepticism excited Winterbourne to further hilarity, and he observed that Giovanelli was coming back to them. Daisy, observing it too, addressed herself again to her countryman. "Since you have mentioned it," she said, "I AM engaged."

Winterbourne looked at her; he had stopped laughing. "You don't believe!" she added.

He was silent a moment; and then, "Yes, I believe it," he said.

"Oh, no, you don't!" she answered. "Well, then I am not!"

The young girl and her cicerone were on their way to the gate of the enclosure, so that Winterbourne, who had but lately entered, presently took leave of them. A week afterward he went to dine at a beautiful villa on the Caelian Hill, and, on arriving, dismissed his hired vehicle. The evening was charming, and he promised himself the satisfaction of walking home beneath the Arch of Constantine and past the vaguely lighted monuments of the Forum. There was a waning moon in the sky, and her radiance was not brilliant, but she was veiled in a thin cloud curtain which seemed to diffuse and equalize it. When, on his return from the villa (it was eleven o'clock), Winterbourne approached the dusky circle of the Colosseum, it recurred to him, as a lover of the picturesque, that the interior, in the pale moonshine, would be well worth a glance. He turned aside and walked to one of the empty arches, near which, as he observed, an open carriage one of the little Roman streetcabs was stationed. Then he passed in, among the cavernous shadows of the great structure, and emerged upon the clear and silent arena. The place had never seemed to him more impressive. One-half of the gigantic circus was in deep shade, the other was sleeping in the luminous dusk. As he stood there he began to murmur Byron's famous lines, out of "Manfred," but before he had finished his quotation he remembered that if nocturnal meditations in the Colosseum

are recommended by the poets, they are deprecated by the doctors. The historic atmosphere was there, certainly; but the historic atmosphere, scientifically considered, was no better than a villainous miasma. Winterbourne walked to the middle of the arena, to take a more general glance, intending thereafter to make a hasty retreat. The great cross in the center was covered with shadow; it was only as he drew near it that he made it out distinctly. Then he saw that two persons were stationed upon the low steps which formed its base. One of these was a woman, seated; her companion was standing in front of her.

Presently the sound of the woman's voice came to him distinctly in the warm night air. "Well, he looks at us as one of the old lions or tigers may have looked at the Christian martyrs!" These were the words he heard, in the familiar accent of Miss Daisy Miller.

"Let us hope he is not very hungry," responded the ingenious Giovanelli. "He will have to take me first; you will serve for dessert!"

Winterbourne stopped, with a sort of horror, and, it must be added, with a sort of relief. It was as if a sudden illumination had been flashed upon the ambiguity of Daisy's behavior, and the riddle had become easy to read. She was a young lady whom a gentleman need no longer be at pains to respect. He stood there, looking at her looking at her companion and not reflecting that though he saw them vaguely, he himself must have been more brightly visible. He felt angry with himself that he had bothered so much about the right way of regarding Miss Daisy Miller. Then, as he was going to advance again, he checked himself, not from the fear that he was doing her injustice, but from a sense of the danger of appearing unbecomingly exhilarated by this sudden revulsion from cautious criticism. He turned away toward the entrance of the place, but, as he did so, he heard Daisy speak again.

"Why, it was Mr. Winterbourne! He saw me, and he cuts me!"

What a clever little reprobate she was, and how smartly she played at injured innocence! But he wouldn't cut her. Winterbourne came forward again and went toward the great cross. Daisy had got up; Giovanelli lifted his hat. Winterbourne had now begun to think simply of the craziness, from a sanitary point of view, of a delicate young girl lounging away the evening in this nest of malaria. What if she WERE a clever little reprobate? that was no reason for her dying of the perniciousa. "How long have you been here?" he asked almost brutally.

Daisy, lovely in the flattering moonlight, looked at him a moment. Then "All the evening," she answered, gently.

"I never saw anything so pretty."

"I am afraid," said Winterbourne, "that you will not think Roman fever very pretty. This is the way people catch it. I wonder," he added, turning to Giovanelli, "that you, a native Roman, should countenance such a terrible indiscretion."

"Ah," said the handsome native, "for myself I am not afraid."

"Neither am I for you! I am speaking for this young lady."

Giovanelli lifted his well-shaped eyebrows and showed his brilliant teeth. But he took Winterbourne's rebuke with docility. "I told the signorina it was a grave indiscretion, but when was the signorina ever prudent?"

"I never was sick, and I don't mean to be!" the signorina declared. "I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that; and we have had the most beautiful time, haven't we, Mr. Giovanelli? If there has been any danger, Eugenio can give me some pills. He has got some splendid pills."

"I should advise you," said Winterbourne, "to drive home as fast as possible and take one!"

"What you say is very wise," Giovanelli rejoined. "I will go and make sure the carriage is at hand." And he went forward rapidly.

Daisy followed with Winterbourne. He kept looking at her; she seemed not in the least embarrassed. Winterbourne said nothing; Daisy chattered about the beauty of the place. "Well, I HAVE seen the Colosseum by moonlight!" she exclaimed. "That's one good thing." Then, noticing Winterbourne's silence, she asked him why he didn't speak. He made no answer; he only began to laugh. They passed under one of the dark archways; Giovanelli was in front with the carriage. Here Daisy stopped a moment, looking at the young American. "DID you believe I was engaged, the other day?" she asked.

"It doesn't matter what I believed the other day," said Winterbourne, still laughing.

"Well, what do you believe now?"

"I believe that it makes very little difference whether you are engaged or not!" He felt the young girl's pretty eyes fixed upon him through the thick gloom of the archway; she was apparently going to answer. But Giovanelli hurried her forward. "Quick! quick!" he said; "if we get in by midnight we are quite safe."

Daisy took her seat in the carriage, and the fortunate Italian placed himself beside her. "Don't forget Eugenio's pills!" said Winterbourne as he lifted his hat.

"I don't care," said Daisy in a little strange tone, "whether I have Roman fever or not!" Upon this the cab driver cracked his whip, and they rolled away over the desultory patches of the antique pavement.

Winterbourne, to do him justice, as it were, mentioned to no one that he had encountered Miss Miller, at midnight, in the Colosseum with a gentleman; but nevertheless, a couple of days later, the fact of her having been there under these circumstances was known to every member of the little American circle, and commented accordingly. Winterbourne reflected that they had of course known it at the hotel, and that, after Daisy's return, there had been an exchange of remarks between the porter and the cab driver. But the young man was conscious, at the same moment, that it had ceased to be a matter of serious regret to him that the little American flirt should be "talked about" by low-minded menials. These people, a day or two later, had serious information to give: the little American flirt was alarmingly ill. Winterbourne, when the rumor came to him, immediately went to the hotel for more news. He found that two or three charitable friends had preceded him, and that they were being entertained in Mrs. Miller's salon by Randolph.

"It's going round at night," said Randolph "that's what made her sick. She's always going round at night. I shouldn't think she'd want to, it's so plaguy dark. You can't see anything here at night, except when there's a moon. In America there's always a moon!" Mrs. Miller was invisible; she was now, at least, giving her daughter the advantage of her society. It was evident that Daisy was dangerously ill.

Winterbourne went often to ask for news of her, and once he saw Mrs. Miller, who, though deeply alarmed, was, rather to his surprise, perfectly composed, and, as it appeared, a most efficient and judicious nurse. She talked a good deal about Dr. Davis, but Winterbourne paid her the compliment of saying to himself that she was not, after all, such a monstrous goose. "Daisy spoke of you the other day," she said to him. "Half the time she doesn't know what she's saying, but that time I think she did. She gave me a message she told me to tell you. She told me to tell you that she never was engaged to that handsome Italian. I am sure I am very glad; Mr. Giovanelli hasn't been near us since she was taken ill. I thought he was so much of a gentleman; but I don't call that very polite! A lady told me that he was afraid I was angry with him for taking Daisy round at night. Well, so I am, but I suppose he knows I'm a lady. I would scorn to scold him. Anyway, she says she's not engaged. I don't know why she wanted you to know, but she said to me three times, 'Mind you tell Mr. Winterbourne.' And then she told me to ask if you remembered the time you went to that castle in Switzerland. But I said I wouldn't give any such messages as that. Only, if she is not engaged, I'm sure I'm glad to know it."

But, as Winterbourne had said, it mattered very little. A week after this, the poor girl died; it had been a terrible case of the fever. Daisy's grave was in the little Protestant cemetery, in an angle of the wall of imperial Rome, beneath the cypresses and the thick spring flowers. Winterbourne stood there beside it, with a number of other mourners, a number larger than the scandal excited by the young lady's career would have led you to expect. Near him stood Giovanelli, who came nearer still before Winterbourne turned away. Giovanelli was very pale: on this occasion he had no flower in his buttonhole; he seemed to wish to say something. At last he said, "She was the most beautiful young lady I ever saw, and the most amiable;" and then he added in a moment, "and she was the most innocent."

Winterbourne looked at him and presently repeated his words, "And the most innocent?"

"The most innocent!"

Winterbourne felt sore and angry. "Why the devil," he asked, "did you take her to that fatal place?"

Mr. Giovanelli's urbanity was apparently imperturbable. He looked on the ground a moment, and then he said, "For myself I had no fear; and she wanted to go."

"That was no reason!" Winterbourne declared.

The subtle Roman again dropped his eyes. "If she had lived, I should have got nothing. She would never have married me, I am sure."

"She would never have married you?"

"For a moment I hoped so. But no. I am sure."

Winterbourne listened to him: he stood staring at the raw protuberance among the April daisies. When he turned away again, Mr. Giovanelli, with his light, slow step, had retired.

Winterbourne almost immediately left Rome; but the following summer he again met his aunt, Mrs. Costello at Vevey. Mrs. Costello was fond of Vevey. In the interval Winterbourne had often thought of Daisy Miller and her mystifying manners. One day he spoke of her to his aunt said it was on his conscience that he had done her injustice.

"I am sure I don't know," said Mrs. Costello. "How did your injustice affect her?"

"She sent me a message before her death which I didn't understand at the time; but I have understood it since. She would have appreciated one's esteem."

"Is that a modest way," asked Mrs. Costello, "of saying that she would have reciprocated one's affection?"

Winterbourne offered no answer to this question; but he presently said, "You were right in that

remark that you made last summer. I was booked to make a mistake. I have lived too long in foreign parts."

Nevertheless, he went back to live at Geneva, whence there continue to come the most contradictory accounts of his motives of sojourn: a report that he is "studying" hard an intimation that he is much interested in a very clever foreign lady.



This work ("Daisy Miller" - 1878 by Henry James) is free of known copyright restrictions.

CHAPTER 28.

SARAH ORNE JEWETT (1849 - 1909)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Born in 1849 in the coastal town of South Berwick, Maine, Sarah Orne Jewett grew up accompanying her father, a doctor, on rounds across the rural countryside. She was educated at South Berwick Academy, graduating in 1866. In spite of obstacles she would have faced as a woman seeking a medical education in the nineteenth century, Jewett harbored ambitions of becoming a doctor herself, but ill health prevented her from moving forward with the plan. Instead, she continued to educate herself by reading widely in her father's private library, eventually deciding upon a life of writing. She published a short story at age nineteen in *The Atlantic Monthly*, and her work was promoted by William Dean Howells, assistant editor at the magazine, who praised Jewett's ability to capture the distinctive voice of ordinary people in the New England region. As her reputation grew, she regularly traveled to Boston, where she enjoyed the company of other writers. Jewett never married but later in life befriended the widow of James Thomas Fields, Howells's predecessor at *The Atlantic Monthly*. Annie Adams Fields and Sarah Orne Jewett were companions for the rest of Jewett's life. Jewett died in 1909 after a long illness.

Jewett's most notable works are her novels and short stories that explore characters firmly rooted in the New England region, particularly *A Country Doctor* (1884); *A White Heron* (1886), a short story collection; and *The Country of the Pointed Firs* (1896). Jewett has been described as both a local colorist and a regionalist, and even as an early realist. The difficulty in labeling her work points to limits of categorizing literature using terms for distinct literary movements that developed at times parallel to one another and at other instances overlapped. Most literary critics, though, are comfortable describing Jewett's work as representative of American Literary Regionalism. Similar to fellow New England writer Mary E. Wilkins Freeman's fiction, Jewett's work does exhibit features of Local Color the important sense of locale in terms of geography and landscape, as well as the speech patterns and customs of the inhabitants. However, beyond the particulars of place, these stories focus on characterization, particularly in ways that plot or action in the story is filtered through the consciousness of a central protagonist, most often a young girl or a woman. In Jewett's work, as in Freeman's, there is evidence of three dimensional characters who must work through an internal conflict, and this dimensional characterization predicts the kind of psychological complexity of character that becomes even more refined and sophisticated in works by Realistic writers such as Howells and James. Additionally, her work, with its focus on the lives of women and the limitations placed on them by the cultural and historical moment, predicts an early feminist realism. In one of her most important short stories, *A White Heron*, Sylvie's internal conflict whether or not to give away the location of the heron's nest to the handsome male stranger forms the basis of the plot of the story. Sylvie's allegiance is challenged, then, in terms of whether she will protect the wild bird or please the young man. However, Sylvie must also decide a larger issue than whether she will be loyal to the bird or the ornithologist (and all each represents symbolically). She must determine who she is and whether she can be loyal to this new sense of self.

CHAPTER 29.

"A WHITE HERON" - 1886

SARAH ORNE JEWETT

I

The woods were already filled with shadows one June evening, just before eight o'clock, though a bright sunset still glimmered faintly among the trunks of the trees. A little girl was driving home her cow, a plodding, dilatory, provoking creature in her behavior, but a valued companion for all that. They were going away from whatever light there was, and striking deep into the woods, but their feet were familiar with the path, and it was no matter whether their eyes could see it or not.

There was hardly a night the summer through when the old cow could be found waiting at the pasture bars; on the contrary, it was her greatest pleasure to hide herself away among the huckleberry bushes, and though she wore a loud bell she had made the discovery that if one stood perfectly still it would not ring. So Sylvia had to hunt for her until she found her, and call Co' ! Co' ! with never an answering Moo, until her childish patience was quite spent. If the creature had not given good milk and plenty of it, the case would have seemed very different to her owners. Besides, Sylvia had all the time there was, and very little use to make of it. Sometimes in pleasant weather it was a consolation to look upon the cow's pranks as an intelligent attempt to play hide and seek, and as the child had no playmates she lent herself to this amusement with a good deal of zest. Though this chase had been so long that the wary animal herself had given an unusual signal of her whereabouts, Sylvia had only laughed when she came upon Mistress Moolly at the swamp-side, and urged her affectionately homeward with a twig of birch leaves. The old cow was not inclined to wander farther, she even turned in the right direction for once as they left the pasture, and stepped along the road at a good pace. She was quite ready to be milked now, and seldom stopped to browse. Sylvia wondered what her grandmother would say because they were so late. It was a great while since she had left home at half-past five o'clock, but everybody knew the difficulty of making this errand a short one. Mrs. Tilley had chased the hornéd torment too many summer evenings herself to blame any one else for lingering, and was only thankful as she waited that she had Sylvia, nowadays, to give such valuable assistance. The good woman suspected that Sylvia loitered occasionally on her own account; there never was such a child for straying about out of doors since the world was made! Everybody said that it was a good change for a little maid who had tried to grow for eight years in a crowded manufacturing town, but, as for Sylvia herself, it seemed as if she never had been alive at all before she came to live at the farm. She thought often with wistful compassion of a wretched geranium that belonged to a town neighbor.

"'Afraid of folks,'" old Mrs. Tilley said to herself, with a smile, after she had made the unlikely choice of Sylvia from her daughter's houseful of children, and was returning to the farm. "'Afraid of folks,' they said! I guess she won't be troubled no great with 'em up to the old place!" When they reached the door of the lonely house and stopped to unlock it, and the cat came to purr loudly, and rub against them, a deserted pussy, indeed, but fat with young robins, Sylvia whispered that this was a beautiful place to live in, and she never should wish to go home.

The companions followed the shady wood-road, the cow taking slow steps and the child very fast ones. The cow stopped long at the brook to drink, as if the pasture were not half a swamp, and Sylvia stood still and waited, letting her bare feet cool themselves in the shoal water, while the great twilight moths struck softly against her. She waded on through the brook as the cow moved away, and listened

to the thrushes with a heart that beat fast with pleasure. There was a stirring in the great boughs overhead. They were full of little birds and beasts that seemed to be wide awake, and going about their world, or else saying good night to each other in sleepy twitters. Sylvia herself felt sleepy as she walked along. However, it was not much farther to the house, and the air was soft and sweet. She was not often in the woods so late as this, and it made her feel as if she were a part of the gray shadows and the moving leaves. She was just thinking how long it seemed since she first came to the farm a year ago, and wondering if everything went on in the noisy town just the same as when she was there, the thought of the great red-faced boy who used to chase and frighten her made her hurry along the path to escape from the shadow of the trees.

Suddenly this little woods-girl is horror stricken to hear a clear whistle not very far away. Not a bird's-whistle, which would have a sort of friendliness, but a boy's whistle, determined, and somewhat aggressive. Sylvia left the cow to whatever sad fate might await her, and stepped discreetly aside into the bushes, but she was just too late. The enemy had discovered her, and called out in a very cheerful and persuasive tone, "Halloa, little girl, how far is it to the road?" and trembling Sylvia answered almost inaudibly, "A good ways."

She did not dare to look boldly at the tall young man, who carried a gun over his shoulder, but she came out of her bush and again followed the cow, while he walked alongside.

"I have been hunting for some birds," the stranger said kindly, "and I have lost my way, and need a friend very much. Don't be afraid," he added gallantly. "Speak up and tell me what your name is, and whether you think I can spend the night at your house, and go out gunning early in the morning."

Sylvia was more alarmed than before. Would not her grandmother consider her much to blame? But who could have foreseen such an accident as this? It did not seem to be her fault, and she hung her head as if the stem of it were broken, but managed to answer "Sylvy," with much effort when her companion again asked her name.

Mrs. Tilley was standing in the doorway when the trio came into view. The cow gave a loud moo by way of explanation.

"Yes, you'd better speak up for yourself, you old trial! Where'd she tucked herself away this time, Sylvy?" But Sylvia kept an awed silence; she knew by instinct that her grandmother did not comprehend the gravity of the situation. She must be mistaking the stranger for one of the farmer lads of the region.

The young man stood his gun beside the door, and dropped a lumpy game-bag beside it; then he bade Mrs. Tilley good evening, and repeated his wayfarer's story, and asked if he could have a night's lodging.

"Put me anywhere you like," he said. "I must be off early in the morning, before day; but I am very hungry, indeed. You can give me some milk at any rate, that's plain."

"Dear sakes, yes," responded the hostess, whose long slumbering hospitality seemed to be easily awakened. "You might fare better if you went out to the main road a mile or so, but you're welcome to what we've got. I'll milk right off, and you make yourself at home. You can sleep on husks or feathers," she proffered graciously. "I raised them all myself. There's good pasturing for geese just below here towards the ma'sh. Now step round and set a plate for the gentleman, Sylvy!" And Sylvia promptly stepped. She was glad to have something to do, and she was hungry herself.

It was a surprise to find so clean and comfortable a little dwelling in this New England wilderness. The young man had known the horrors of its most primitive housekeeping, and the dreary squalor of that level of society which does not rebel at the companionship of hens. This was the best thrift of an old-fashioned farmstead, though on such a small scale that it seemed like a hermitage. He listened eagerly to the old woman's quaint talk, he watched Sylvia's pale face and shining gray eyes with ever growing enthusiasm, and insisted that this was the best supper he had eaten for a month, and afterward the new-made friends sat down in the door way together while the moon came up.

Soon it would be berry-time, and Sylvia was a great help at picking. The cow was a good milker, though a plaguy thing to keep track of, the hostess gossiped frankly, adding presently that she had buried four children, so Sylvia's mother, and a son (who might be dead) in California were all the children she had left. "Dan, my boy, was a great hand to go gunning," she explained sadly. "I never wanted for pa'tridges or gray squer'ls while he was to home. He's been a great wand'rer, I expect, and he's no hand to write letters. There, I don't blame him, I'd ha' seen the world myself if it had been so I could.

"Sylvy takes after him," the grandmother continued affectionately, after a minute's pause. "There ain't a foot o' ground she don't know her way over, and the wild creaturs counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o' birds. Last winter she got the jay birds to bangeing here, and I believe she'd 'a' scanted herself of her own meals to have plenty to throw out amongst 'em, if I hadn't kep' watch. Anything but crows, I tell her, I'm willin' to help support though Dan he had a tamed one o' them that did seem to have reason same as folks. It was

round here a good spell after he went away. Dan an' his father they didn't hitch, but he never held up his head ag'in after Dan had dared him an' gone off."

The guest did not notice this hint of family sorrows in his eager interest in something else.

"So Sylvy knows all about birds, does she?" he exclaimed, as he looked round at the little girl who sat, very demure but increasingly sleepy, in the moonlight. "I am making a collection of birds myself. I have been at it ever since I was a boy." (Mrs. Tilley smiled.) "There are two or three very rare ones I have been hunting for these five years. I mean to get them on my own ground if they can be found."

"Do you cage 'em up?" asked Mrs. Tilley doubtfully, in response to this enthusiastic announcement.

"Oh no, they're stuffed and preserved, dozens and dozens of them," said the ornithologist, "and I have shot or snared every one myself. I caught a glimpse of a white heron a few miles from here on Saturday, and I have followed it in this direction. They have never been found in this district at all. The little white heron, it is," and he turned again to look at Sylvia with the hope of discovering that the rare bird was one of her acquaintances.

But Sylvia was watching a hop-toad in the narrow footpath.

"You would know the heron if you saw it," the stranger continued eagerly. "A queer tall white bird with soft feathers and long thin legs. And it would have a nest perhaps in the top of a high tree, made of sticks, something like a hawk's nest."

Sylvia's heart gave a wild beat; she knew that strange white bird, and had once stolen softly near where it stood in some bright green swamp grass, away over at the other side of the woods. There was an open place where the sunshine always seemed strangely yellow and hot, where tall, nodding rushes grew, and her grandmother had warned her that she might sink in the soft black mud underneath and never be heard of more. Not far beyond were the salt marshes just this side the sea itself, which Sylvia wondered and dreamed much about, but never had seen, whose great voice could sometimes be heard above the noise of the woods on stormy nights.

"I can't think of anything I should like so much as to find that heron's nest," the handsome stranger was saying. "I would give ten dollars to anybody who could show it to me," he added desperately, "and I mean to spend my whole vacation hunting for it if need be. Perhaps it was only migrating, or had been chased out of its own region by some bird of prey."

Mrs. Tilley gave amazed attention to all this, but Sylvia still watched the toad, not divining, as she might have done at some calmer time, that the creature wished to get to its hole under the door step, and was much hindered by the unusual spectators at that hour of the evening. No amount of thought, that night, could decide how many wished-for treasures the ten dollars, so lightly spoken of, would buy.

The next day the young sportsman hovered about the woods, and Sylvia kept him company, having lost her first fear of the friendly lad, who proved to be most kind and sympathetic. He told her many things about the birds and what they knew and where they lived and what they did with themselves. And he gave her a jack knife, which she thought as great a treasure as if she were a desert-islander. All day long he did not once make her troubled or afraid except when he brought down some unsuspecting singing creature from its bough. Sylvia would have liked him vastly better without his gun; she could not understand why he killed the very birds he seemed to like so much. But as the day waned, Sylvia still watched the young man with loving admiration. She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love. Some premonition of that great power stirred and swayed these young creatures who traversed the solemn woodlands with soft footed silent care. They stopped to listen to a bird's song; they pressed forward again eagerly, parting the branches speaking to each other rarely and in whispers; the young man going first and Sylvia following, fascinated, a few steps behind, with her gray eyes dark with excitement.

She grieved because the longed-for white heron was elusive, but she did not lead the guest, she only followed, and there was no such thing as speaking first. The sound of her own unquestioned voice would have terrified her it was hard enough to answer yes or no when there was need of that. At last evening began to fall, and they drove the cow home together, and Sylvia smiled with pleasure when they came to the place where she heard the whistle and was afraid only the night before.

II

Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little

girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day, could not one see all the world, and easily discover from whence the white heron flew, and mark the place, and find the hidden nest?

What a spirit of adventure, what wild ambition! What fancied triumph and delight and glory for the later morning when she could make known the secret! It was almost too real and too great for the childish heart to bear.

All night the door of the little house stood open and the whippoorwills came and sang upon the very step. The young sportsman and his old hostess were sound asleep, but Sylvia's great design kept her broad awake and watching. She forgot to think of sleep. The short summer night seemed as long as the winter darkness, and at last when the whippoorwills ceased, and she was afraid the morning would after all come too soon, she stole out of the house and followed the pasture path through the woods, hastening toward the open ground beyond, listening with a sense of comfort and companionship to the drowsy twitter of a half-awakened bird, whose perch she had jarred in passing. Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest!

There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem, higher and higher upward. The sparrows and robins in the woods below were beginning to wake and twitter to the dawn, yet it seemed much lighter there aloft in the pine-tree, and the child knew she must hurry if her project were to be of any use.

The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit wending its way from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. And the tree stood still and frowned away the winds that June morning while the dawn grew bright in the east.

Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow moving pinions. How low they looked in the air from that height when one had only seen them before far up, and dark against the blue sky. Their gray feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages, truly it was a vast and awesome world.

The birds sang louder and louder. At last the sun came up bewilderingly bright. Sylvia could see the white sails of ships out at sea, and the clouds that were purple and rose colored and yellow at first began to fade away. Where was the white heron's nest in the sea of green branches, and was this wonderful sight and pageant of the world the only reward for having climbed to such a giddy height? Now look down again, Sylvia, where the green marsh is set among the shining birches and dark hemlocks; there where you saw the white heron once you will see him again; look, look! a white spot of him like a single floating feather comes up from the dead hemlock and grows larger, and rises, and comes close at last, and goes by the land mark pine with steady sweep of wing and outstretched slender neck and crested head. And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far beyond yours, and cries back to his mate on the nest and plumes his feathers for the new day!

The child gives a long sigh a minute later when a company of shouting cat-birds comes also to the tree, and vexed by their fluttering and lawlessness the solemn heron goes away. She knows his secret now, the wild, light, slender bird that floats and wavers, and goes back like an arrow presently to his home in the green world beneath. Then Sylvia, well satisfied, makes her perilous way down again, not daring to look far below the branch she stands on, ready to cry sometimes because her fingers ache and her lamed feet slip. Wondering over and over again what the stranger would say to her, and what he would think when she told him how to find his way straight to the heron's nest.

"Sylvy, Sylvy!" called the busy old grandmother again and again, but nobody answered, and the small husk bed was empty and Sylvia had disappeared.

The guest waked from a dream, and remembering his day's pleasure hurried to dress himself that it might sooner begin. He was sure from the way the shy little girl looked once or twice yesterday that she had at least seen the white heron, and now she must really be made to tell. Here she comes now, paler than ever, and her worn old frock is torn and tattered, and smeared with pine pitch. The grandmother and the sportsman stand in the door together and question her, and the splendid moment has come to speak of the dead hemlock-tree by the green marsh.

But Sylvia does not speak after all, though the old grandmother fretfully rebukes her, and the young man's kind, appealing eyes are looking straight in her own. He can make them rich with money; he has promised it, and they are poor now. He is so well worth making happy, and he waits to hear the story she can tell.

No, she must keep silence! What is it that suddenly forbids her and makes her dumb? Has she been nine years growing and now, when the great world for the first time puts out a hand to her, must she thrust it aside for a bird's sake? The murmur of the pine's green branches is in her ears, she remembers how the white heron came flying through the golden air and how they watched the sea and the morning together, and Sylvia cannot speak; she cannot tell the heron's secret and give its life away.

Dear loyalty, that suffered a sharp pang as the guest went away disappointed later in the day, that could have served and followed him and loved him as a dog loves! Many a night Sylvia heard the echo of his whistle haunting the pasture path as she came home with the loitering cow. She forgot even her sorrow at the sharp report of his gun and the sight of thrushes and sparrows dropping silent to the ground, their songs hushed and their pretty feathers stained and wet with blood. Were the birds better friends than their hunter might have been, who can tell? Whatever treasures were lost to her, woodlands and summer-time, remember! Bring your gifts and graces and tell your secrets to this lonely country child!



This work ("A White Heron" - 1886 by Sarah Orne Jewett) is free of known copyright restrictions.

CHAPTER 30.

KATE CHOPIN (1850 - 1904)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Photo portrait of writer Kate Chopin
Public Domain
Wikimedia Commons

Katherine O'Flaherty Chopin was born in 1850 in St. Louis, Missouri, to an affluent family. She was formally educated in a Catholic school for girls. At age twenty, she married Oscar Chopin and moved with him to New Orleans. The couple eventually relocated to Cloutierville in 1879, an area where many members of the Creole community lived. The Chopins lived, worked, and raised their six children together until Oscar died unexpectedly in 1882, leaving his wife in serious debt. Chopin worked and sold the family business to pay off the debt, eventually moving back to St. Louis to be near her mother, who died soon after Chopin returned. After experiencing these losses, Chopin turned to reading and writing to deal with her grief. Her experiences in New Orleans and Cloutierville provided rich writing material, and during the 1890s, she enjoyed success as a writer, publishing a number of stories in the Local Color tradition. By 1899, her style had evolved, and her important work *The Awakening*, published that year, shocked the Victorian audience of the time in its frank depiction of a woman's sexuality. Unprepared for the negative critical reception that ensued, Chopin retreated from the publishing world. She died unexpectedly a few years later in 1904, from a brain hemorrhage.

In her lifetime, Chopin was known primarily as a Local Color writer who produced a number of important short stories, many of which were collected in *Bayou Folk* in 1894. Her ground breaking novel *The Awakening* published in 1899 was ahead of its time in the examination of the rigid cultural and legal boundaries placed on women which limited or prevented them from living authentic, fully self-directed lives. The novel offers a sensuous portrait of a young married woman and mother, Edna Pontellier, who awakens to herself as a dimensional human being with sexual longings and a strong will to live an authentic life, not the repressed half life she is assigned by tradition and culture, through the institutions of marriage and motherhood, to "perform."

Though today it is viewed as an important early feminist work, the novel shocked and offended the turn of the century reading audience. It was all but forgotten until interest in the novel and in Chopin's work in general was revived in the 1960s. During this revival, an unpublished short story was discovered, "The Storm," written in 1898 but not published until 1969. The story, which offers an erotic depiction of sex between a man and a woman who are not married to each other, would have been unpublishable by most, if not all, major literary magazines in late nineteenth-century America. The story's title indicates that it was intended as a sequel to "At the 'Cadian Ball," first published in 1892 and reprinted in *Bayou Folk*. Read together, the linked stories concern two couples, one from the upper class **Creoles** (Alcée and Clarisse), and the other from the less prominent **Acadians** or Cajuns (Calixta and Bobinôt). What begins as a strong flirtation in the first story between Calixta and Alcée, both single at the time and from different social classes, culminates in torrid lovemaking years later in the second story, years after Calixta had married Bobinôt and Alcée had married Clarisse. Beyond the candid, natural depiction of sexual intimacy between the lovers during a stormy afternoon, including the scenes of a woman clearly enjoying an afternoon of passion, the story offers a non judgmental ending: no one appears to be hurt by the affair; in fact, after the storm passes, Alcée and Calixta go their separate ways, and everyone, the reader is told, is quite happy.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

CHAPTER 31.

"AT THE 'CADIAN BALL" - 1845

KATE CHOPIN

Bobinôt, that big, brown, good-natured Bobinôt, had no intention of going to the ball, even though he knew Calixta would be there. For what came of those balls but heartache, and a sickening disinclination for work the whole week through, till Saturday night came again and his tortures began afresh? Why could he not love Ozéina, who would marry him to-morrow; or Fronie, or any one of a dozen others, rather than that little Spanish vixen? Calixta's slender foot had never touched Cuban soil; but her mother's had, and the Spanish was in her blood all the same. For that reason the prairie people forgave her much that they would not have overlooked in their own daughters or sisters.

Her eyes, Bobinôt thought of her eyes, and weakened, the bluest, the drowsiest, most tantalizing that ever looked into a man's, he thought of her flaxen hair that kinked worse than a mulatto's close to her head; that broad, smiling mouth and tip tilted nose, that full figure; that voice like a rich contralto song, with cadences in it that must have been taught by Satan, for there was no one else to teach her tricks on that 'Cadian prairie. Bobinôt thought of them all as he plowed his rows of cane.

There had even been a breath of scandal whispered about her a year ago, when she went to Assumption, but why talk of it? No one did now. "C'est Espagnol, ça," most of them said with lenient shoulder-shrugs. "Bon chien tient de race," the old men mumbled over their pipes, stirred by recollections. Nothing was made of it, except that Fronie threw it up to Calixta when the two quarreled and fought on the church steps after mass one Sunday, about a lover. Calixta swore roundly in fine 'Cadian French and with true Spanish spirit, and slapped Fronie's face. Fronie had slapped her back; "Tiens, bocotte, va!" "Espèce de lionnèze; prends ça, et ça!" till the curé himself was obliged to hasten and make peace between them. Bobinôt thought of it all, and would not go to the ball.

But in the afternoon, over at Friedheimer's store, where he was buying a trace chain, he heard some one say that Alcée Laballière would be there. Then wild horses could not have kept him away. He knew how it would be or rather he did not know how it would be if the handsome young planter came over to the ball as he sometimes did. If Alcée happened to be in a serious mood, he might only go to the card-room and play a round or two; or he might stand out on the galleries talking crops and politics with the old people. But there was no telling. A drink or two could put the devil in his head, that was what Bobinôt said to himself, as he wiped the sweat from his brow with his red bandanna; a gleam from Calixta's eyes, a flash of her ankle, a twirl of her skirts could do the same. Yes, Bobinôt would go to the ball.

That was the year Alcée Laballière put nine hundred acres in rice. It was putting a good deal of money into the ground, but the returns promised to be glorious. Old Madame Laballière, sailing about the spacious galleries in her white *volante*, figured it all out in her head. Clarisse, her goddaughter helped her a little, and together they built more air-castles than enough. Alcée worked like a mule that time; and if he did not kill himself, it was because his constitution was an iron one. It was an every-day affair for him to come in from the field well-nigh exhausted, and wet to the waist. He did not mind if there were visitors; he left them to his mother and Clarisse. There were often guests: young men and women who came up from the city, which was but a few hours away, to visit his beautiful kinswoman. She was worth going a good deal farther than that to see. Dainty as a lily; hardy as a sunflower; slim, tall, graceful, like one of the reeds that grew in the marsh. Cold and kind and cruel by turn, and everything that was aggravating to Alcée.

He would have liked to sweep the place of those visitors, often. Of the men, above all, with their ways and their manners; their swaying of fans like women, and dandling about hammocks. He could have pitched them over the levee into the river, if it hadn't meant murder. That was Alcée. But he must have been crazy the day he came in from the ricefield, and, toil stained as he was, clasped Clarisse by the arms and panted a volley of hot, blistering love words into her face. No man had ever spoken love to her like that.

"Monsieur!" she exclaimed, looking him full in the eyes, without a quiver. Alcée's hands dropped and his glance wavered before the chill of her calm, clear eyes. "*Par exemple!*" she muttered disdainfully, as she turned from him, deftly adjusting the careful toilet that he had so brutally disarranged.

That happened a day or two before the cyclone came that cut into the rice like fine steel. It was an awful thing, coming so swiftly, without a moment's warning in which to light a holy candle or set a piece of blessed palm burning. Old madame wept openly and said her beads, just as her son Didier, the New Orleans one, would have done. If such a thing had happened to Alphonse, the Laballière planting cotton up in Natchitoches, he would have raved and stormed like a second cyclone, and made his surroundings unbearable for a day or two. But Alcée took the misfortune differently. He looked ill and gray after it, and said nothing. His speechlessness was frightful. Clarisse's heart melted with tenderness; but when she offered her soft, purring words of condolence, he accepted them with mute indifference. Then she and her *nénaine* wept afresh in each other's arms.

A night or two later, when Clarisse went to her window to kneel there in the moonlight and say her prayers before retiring, she saw that Bruce, Alcée's negro servant, had led his master's saddle-horse noiselessly along the edge of the sward that bordered the gravel-path, and stood holding him near by. Presently, she heard Alcée quit his room, which was beneath her own, and traverse the lower portico. As he emerged from the shadow and crossed the strip of moonlight, she perceived that he carried a pair of well-filled saddle-bags which he at once flung across the animal's back. He then lost no time in mounting, and after a brief exchange of words with Bruce, went cantering away, taking no precaution to avoid the noisy gravel as the negro had done.

Clarisse had never suspected that it might be Alcée's custom to sally forth from the plantation secretly, and at such an hour; for it was nearly midnight. And had it not been for the telltale saddle-bags, she would only have crept to bed, to wonder, to fret and dream unpleasant dreams. But her impatience and anxiety would not be held in check. Hastily unbolting the shutters of her door that opened upon the gallery, she stepped outside and called softly to the old negro.

"Gre't Peter! Miss Clarisse. I was n' sho it was a ghos' o' w'at, stan'in' up dah, plumb in de night, dataway."

He mounted halfway up the long, broad flight of stairs. She was standing at the top.

"Bruce, w'ere has Monsieur Alcée gone?" she asked.

"W'y, he gone 'bout he business, I reckon," replied Bruce, striving to be noncommittal at the outset.

"W'ere has Monsieur Alcée gone?" she reiterated, stamping her bare foot. "I won't stan' any nonsense or any lies; mine, Bruce."

"I don' ric'lic ez I eva tole you lie yit, Miss Clarisse. Mista Alcée, he all broke up, sho."

"W'ere has he gone? Ah, Sainte Vierge! faut de la patience! butor, va!"

"W'en I was in he room, a-breshin' off he clo'es to-day," the darkey began, settling himself against the stair-rail, "he look dat speechless an' down, I say, 'You 'pear tu me like some pussun w'at gwine have a spell o' sickness, Mista Alcée.' He say, 'You reckon?' 'I dat he git up, go look hisse'f stiddy in de glass. Den he go to de chimbley an' jerk up de quinine bottle an po' a gre't hoss-dose on to he han'. An' he swalla dat mess in a wink, an' wash hit down wid a big dram o' w'iskey w'at he keep in he room, against he come all soppin' wet outen de fiel'."

"He 'lows, 'No, I ain' gwine be sick, Bruce.' Den he square off. He say, 'I kin mak out to stan' up an' gi' an' take wid any man I knows, lessen hit 's John L. Sulvun. But w'en God A'mighty an' a 'omen jines fo'ces agin me, dat 's one too many fur me.' I tell 'im, 'Jis so, while' I 'se makin' out to bresh a spot off w'at ain' dah, on he coat colla. I tell 'im, 'You wants li'le res', suh.' He say, 'No, I wants li'le fling; dat w'at I wants; an I gwine git it. Pitch me a fis'ful o' clo'es in dem 'ar saddle-bags.' Dat w'at he say. Don't you bodda, missy. He jis' gone a-caperin' yonda to de Cajun ball. Uh uh de skeeters is fair' a-swarmin' like bees roun' yo' foots!"

The mosquitoes were indeed attacking Clarisse's white feet savagely. She had unconsciously been alternately rubbing one foot over the other during the darkey's recital.

"The 'Cadian ball," she repeated contemptuously. "Humph! *Par exemple!* Nice conduc' for a Laballière. An' he needs a saddle-bag, fill' with clothes, to go to the 'Cadian ball!"

"Oh, Miss Clarisse; you go on to bed, chile; git yo' soun' sleep. He 'low he come back in couple weeks o' so. I kiarn be repeatin' lot o' truck w'at young mans say, out heah face o' a young gal."

Clarisse said no more, but turned and abruptly reentered the house.

"You done talk too much wid yo' mouf already, you ole fool nigga, you," muttered Bruce to himself as he walked away.

Alcée reached the ball very late, of course too late for the chicken gumbo which had been served at midnight.

The big, low-ceiled room they called it a hall was packed with men and women dancing to the music of three fiddles. There were broad galleries all around it. There was a room at one side where sober-faced men were playing cards. Another, in which babies were sleeping, was called *le parc aux petits*. Any one who is white may go to a 'Cadian ball, but he must pay for his lemonade, his coffee and chicken gumbo. And he must behave himself like a 'Cadian. Grosboeuf was giving this ball. He had been giving them since he was a young man, and he was a middle-aged one, now. In that time he could recall but one disturbance, and that was caused by American railroaders, who were not in touch with their surroundings and had no business there. "Ces maudits gens du raiderode," Grosboeuf called them.

Alcée Laballière's presence at the ball caused a flutter even among the men, who could not but admire his "nerve" after such misfortune befalling him. To be sure, they knew the Laballières were rich that there were resources East, and more again in the city. But they felt it took a *brave homme* to stand a blow like that philosophically. One old gentleman, who was in the habit of reading a Paris newspaper and knew things, chuckled gleefully to everybody that Alcée's conduct was altogether *chic, mais chic*. That he had more panache than Boulanger. Well, perhaps he had.

But what he did not show outwardly was that he was in a mood for ugly things to-night. Poor Bobinôt alone felt it vaguely. He discerned a gleam of it in Alcée's handsome eyes, as the young planter stood in the doorway, looking with rather feverish glance upon the assembly, while he laughed and talked with a 'Cadian farmer who was beside him.

Bobinôt himself was dull-looking and clumsy. Most of the men were. But the young women were very beautiful. The eyes that glanced into Alcée's as they passed him were big, dark, soft as those of the young heifers standing out in the cool prairie grass.

But the belle was Calixta. Her white dress was not nearly so handsome or well made as Fronie's (she and Fronie had quite forgotten the battle on the church steps, and were friends again), nor were her slippers so stylish as those of Ozéina; and she fanned herself with a handkerchief, since she had broken her red fan at the last ball, and her aunts and uncles were not willing to give her another. But all the men agreed she was at her best to-night. Such animation! and abandon! such flashes of wit!

"Hé, Bobinôt! *Mais* w'at's the matta? W'at you standin' *planté là* like ole Ma'ame Tina's cow in the bog, you?"

That was good. That was an excellent thrust at Bobinôt, who had forgotten the figure of the dance with his mind bent on other things, and it started a clamor of laughter at his expense. He joined good-naturedly. It was better to receive even such notice as that from Calixta than none at all. But Madame Suzonne, sitting in a corner, whispered to her neighbor that if Ozéina were to conduct herself in a like manner, she should immediately be taken out to the mule-cart and driven home. The women did not always approve of Calixta.

Now and then were short lulls in the dance, when couples flocked out upon the galleries for a brief respite and fresh air. The moon had gone down pale in the west, and in the east was yet no promise of day. After such an interval, when the dancers again assembled to resume the interrupted quadrille, Calixta was not among them.

She was sitting upon a bench out in the shadow, with Alcée beside her. They were acting like fools. He had attempted to take a little gold ring from her finger; just for the fun of it, for there was nothing he could have done with the ring but replace it again. But she clinched her hand tight. He pretended that it was a very difficult matter to open it. Then he kept the hand in his. They seemed to forget about it. He played with her ear-ring, a thin crescent of gold hanging from her small brown ear. He caught a wisp of the kinky hair that had escaped its fastening, and rubbed the ends of it against his shaven cheek.

"You know, last year in Assumption, Calixta?" They belonged to the younger generation, so preferred to speak English.

"Don't come say Assumption to me, M'sieur Alcée. I done yeard Assumption till I 'm plumb sick."

"Yes, I know. The idiots! Because you were in Assumption, and I happened to go to Assumption, they must have it that we went together. But it was nice hein, Calixta? in Assumption?"

They saw Bobinôt emerge from the hall and stand a moment outside the lighted doorway, peering uneasily and searchingly into the darkness. He did not see them, and went slowly back.

"There is Bobinôt looking for you. You are going to set poor Bobinôt crazy. You'll marry him some day; hein, Calixta?"

"I don't say no, me," she replied, striving to withdraw her hand, which he held more firmly for the attempt.

"But come, Calixta; you know you said you would go back to Assumption, just to spite them."

"No, I neva said that, me. You mus' dreamt that."

"Oh, I thought you did. You know I 'm going down to the city."

"W'en?"

"To-night."

"Betta make has'e, then; it 's mos' day."

"Well, to-morrow 'll do."

"W'at you goin' do, yonda?"

"I don't know. Drown myself in the lake, maybe; unless you go down there to visit your uncle."

Calixta's senses were reeling; and they well-nigh left her when she felt Alcée's lips brush her ear like the touch of a rose.

"Mista Alcée! Is dat Mista Alcée?" the thick voice of a negro was asking; he stood on the ground, holding to the banister-rails near which the couple sat. "W'at do you want now?" cried Alcée impatiently. "Can't I have a moment of peace?"

"I ben huntin' you high an' low, suh," answered the man. "Dey dey some one in de road, onda de mulbare-tree, want see you a minute."

"I would n't go out to the road to see the Angel Gabriel. And if you come back here with any more talk, I 'll have to break your neck." The negro turned mumbling away.

Alcée and Calixta laughed softly about it. Her boisterousness was all gone. They talked low, and laughed softly, as lovers do.

"Alcée! Alcée Laballière!"

It was not the negro's voice this time; but one that went through Alcée's body like an electric shock, bringing him to his feet.

Clarisse was standing there in her riding-habit, where the negro had stood. For an instant confusion reigned in Alcée's thoughts, as with one who awakes suddenly from a dream. But he felt that something of serious import had brought his cousin to the ball in the dead of night.

"W'at does this mean, Clarisse?" he asked.

"It means something has happen' at home. You mus' come."

"Happened to maman?" he questioned, in alarm.

"No; nénaine is well, and asleep. It is something else. Not to frighten you. But you mus' come. Come with me, Alcée."

There was no need for the imploring note. He would have followed the voice anywhere.

She had now recognized the girl sitting back on the bench. "Ah, c'est vous, Calixta? Comment ça va, mon enfant?" "Tcha va b'en; et vous, mam zélie?"

Alcée swung himself over the low rail and started to follow Clarisse, without a word, without a glance back at the girl. He had forgotten he was leaving her there. But Clarisse whispered something to him, and he turned back to say "Good-night, Calixta," and offer his hand to press through the railing. She pretended not to see it.

"How come that? You settin' yere by yo'se'f, Calixta?" It was Bobinôt who had found her there alone. The dancers had not yet come out. She looked ghastly in the faint, gray light struggling out of the east.

"Yes, that 's me. Go yonda in the *parc aux petits* an' ask Aunt Olisse fu' my hat. She knows w'ere 't is. I want to go home, me."

"How you came?"

"I come afoot, with the Cateaus. But I 'm goin' now. I ent goin' wait fu' 'em. I 'm plumb wo' out, me."

"Kin I go with you, Calixta?"

"I don' care."

They went together across the open prairie and along the edge of the fields, stumbling in the uncertain light. He told her to lift her dress that was getting wet and bedraggled; for she was pulling at the weeds and grasses with her hands.

"I don' care; it 's got to go in the tub, anyway. You been sayin' all along you want to marry me, Bobinôt. Well, if you want, yet, I don' care, me."

The glow of a sudden and overwhelming happiness shone out in the brown, rugged face of the young Acadian. He could not speak, for very joy. It choked him. "Oh well, if you don' want," snapped Calixta, flippantly, pretending to be piqued at his silence.

"*Bon Dieu!* You know that makes me crazy, w'at you sayin'. You mean that,

Calixta? You ent goin' turn roun' agin'?"

"I neva tole you that much yet, Bobinôt. I mean that. *Tiens,*" and she held out her hand in the business-like manner of a man who clinches a bargain with a hand-clasp. Bobinôt grew bold with happiness and asked Calixta to kiss him. She turned her face, that was almost ugly after the night's dissipation, and looked steadily into his.

"I don' want to kiss you, Bobinôt," she said, turning away again, "not to-day. Some other time. *Bonté divine!* ent you satisfy, yet!"

"Oh, I 'm satisfy, Calixta," he said.

Riding through a patch of wood, Clarisse's saddle became ungirted, and she and Alcée dismounted to readjust it.

For the twentieth time he asked her what had happened at home. "But, Clarisse, w'at is it? Is it a misfortune?"

"Ah Dieu sait!" It 's only something that happen' to me."

"To you!"

"I saw you go away las night, Alcée, with those saddle-bags," she said, haltingly, striving to arrange something about the saddle, "an' I made Bruce tell me. He said you had gone to the ball, an' wouldn' be home for weeks an' weeks. I thought, Alcée maybe you were going to to Assumption. I got wild. An' then I knew if you didn't come back, now, to-night, I could n't stan' it, again."

She had her face hidden in her arm that she was resting against the saddle when she said that.

He began to wonder if this meant love. But she had to tell him so, before he believed it. And when she told him, he thought the face of the Universe was changed just like Bobinôt. Was it last week the cyclone had well-nigh ruined him? The cyclone seemed a huge joke, now. It was he, then, who, an hour ago was kissing little Calixta's ear and whispering nonsense into it. Calixta was like a myth, now. The one, only, great reality in the world was Clarisse standing before him, telling him that she loved him.

In the distance they heard the rapid discharge of pistol-shots; but it did not disturb them. They knew it was only the negro musicians who had gone into the yard to fire their pistols into the air, as the custom is, and to announce "*le bal est fini*."



This work ("At The 'Cadian Ball" - 1845 by Kate Chopin) is free of known copyright restrictions.

CHAPTER 32.

"THE STORM" - 1868

KATE CHOPIN

I

The leaves were so still that even Bibi thought it was going to rain. Bobinôt, who was accustomed to converse on terms of perfect equality with his little son, called the child's attention to certain sombre clouds that were rolling with sinister intention from the west, accompanied by a sullen, threatening roar. They were at Friedheimer's store and decided to remain there till the storm had passed. They sat within the door on two empty kegs. Bibi was four years old and looked very wise.

"Mama'll be 'fraid, yes, he suggested with blinking eyes.

"She'll shut the house. Maybe she got Sylvie helpin' her this evenin'," Bobinôt responded reassuringly.

"No; she ent got Sylvie. Sylvie was helpin' her yistiday,' piped Bibi.

Bobinôt arose and going across to the counter purchased a can of shrimps, of which Calixta was very fond. Then he returned to his perch on the keg and sat stolidly holding the can of shrimps while the storm burst. It shook the wooden store and seemed to be ripping great furrows in the distant field. Bibi laid his little hand on his father's knee and was not afraid.

II

Calixta, at home, felt no uneasiness for their safety. She sat at a side window sewing furiously on a sewing machine. She was greatly occupied and did not notice the approaching storm. But she felt very warm and often stopped to mop her face on which the perspiration gathered in beads. She unfastened her white sacque at the throat. It began to grow dark, and suddenly realizing the situation she got up hurriedly and went about closing windows and doors.

Out on the small front gallery she had hung Bobinôt's Sunday clothes to dry and she hastened out to gather them before the rain fell. As she stepped outside, Alcée Laballière rode in at the gate. She had not seen him very often since her marriage, and never alone. She stood there with Bobinôt's coat in her hands, and the big rain drops began to fall. Alcée rode his horse under the shelter of a side projection where the chickens had huddled and there were plows and a harrow piled up in the corner.

"May I come and wait on your gallery till the storm is over, Calixta?" he asked.

Come 'long in, M'sieur Alcée."

His voice and her own startled her as if from a trance, and she seized Bobinôt's vest. Alcée, mounting to the porch, grabbed the trousers and snatched Bibi's braided jacket that was about to be carried away by a sudden gust of wind. He expressed an intention to remain outside, but it was soon apparent that he might as well have been out in the open: the water beat in upon the boards in driving sheets, and he went inside, closing the door after him. It was even necessary to put something beneath the door to keep the water out.

"My! what a rain! It's good two years sence it rain' like that," exclaimed Calixta as she rolled up a piece of bagging and Alcée helped her to thrust it beneath the crack.

She was a little fuller of figure than five years before when she married; but she had lost nothing of

her vivacity. Her blue eyes still retained their melting quality; and her yellow hair, dishevelled by the wind and rain, kinked more stubbornly than ever about her ears and temples.

The rain beat upon the low, shingled roof with a force and clatter that threatened to break an entrance and deluge them there. They were in the dining room the sitting room the general utility room. Adjoining was her bed room, with Bibi's couch along side her own. The door stood open, and the room with its white, monumental bed, its closed shutters, looked dim and mysterious.

Alcée flung himself into a rocker and Calixta nervously began to gather up from the floor the lengths of a cotton sheet which she had been sewing.

If this keeps up, Dieu sait if the levees goin' to stan it!" she exclaimed.

"What have you got to do with the levees?"

"I got enough to do! An' there's Bobinôt with Bibi out in that storm if he only didn' left Friedheimer's!"

"Let us hope, Calixta, that Bobinôt's got sense enough to come in out of a cyclone."

She went and stood at the window with a greatly disturbed look on her face.

She wiped the frame that was clouded with moisture. It was stifflingly hot. Alcée got up and joined her at the window, looking over her shoulder. The rain was coming down in sheets obscuring the view of far-off cabins and enveloping the distant wood in a gray mist. The playing of the lightning was incessant. A bolt struck a tall chinaberry tree at the edge of the field. It filled all visible space with a blinding glare and the crash seemed to invade the very boards they stood upon.

Calixta put her hands to her eyes, and with a cry, staggered backward. Alcée's arm encircled her, and for an instant he drew her close and spasmodically to him.

"Bont!" she cried, releasing herself from his encircling arm and retreating from the window, "the house'll go next! If I only knew w'ere Bibi was!" She would not compose herself; she would not be seated. Alcée clasped her shoulders and looked into her face. The contact of her warm, palpitating body when he had unthinkingly drawn her into his arms, had aroused all the old-time infatuation and desire for her flesh.

"Calixta," he said, "don't be frightened. Nothing can happen. The house is too low to be struck, with so many tall trees standing about. There! aren't you going to be quiet? say, aren't you?" He pushed her hair back from her face that was warm and steaming. Her lips were as red and moist as pomegranate seed. Her white neck and a glimpse of her full, firm bosom disturbed him powerfully. As she glanced up at him the fear in her liquid blue eyes had given place to a drowsy gleam that unconsciously betrayed a sensuous desire. He looked down into her eyes and there was nothing for him to do but to gather her lips in a kiss. It reminded him of Assumption.

"Do you rememberin Assumption, Calixta?" he asked in a low voice broken by passion. Oh! she remembered; for in Assumption he had kissed her and kissed and kissed her; until his senses would well nigh fail, and to save her he would resort to a desperate flight. If she was not an immaculate dove in those days, she was still inviolate; a passionate creature whose very defenselessness had made her defense, against which his honor forbade him to prevail. Now well, now her lips seemed in a manner free to be tasted, as well as her round, white throat and her whiter breasts.

They did not heed the crashing torrents, and the roar of the elements made her laugh as she lay in his arms. She was a revelation in that dim, mysterious chamber; as white as the couch she lay upon. Her firm, elastic flesh that was knowing for the first time its birthright, was like a creamy lily that the sun invites to contribute its breath and perfume to the undying life of the world.

The generous abundance of her passion, without guile or trickery, was like a white flame which penetrated and found response in depths of his own sensuous nature that had never yet been reached.

When he touched her breasts they gave themselves up in quivering ecstasy, inviting his lips. Her mouth was a fountain of delight. And when he possessed her, they seemed to swoon together at the very borderland of life's mystery.

He stayed cushioned upon her, breathless, dazed, enervated, with his heart beating like a hammer upon her. With one hand she clasped his head, her lips lightly touching his forehead. The other hand stroked with a soothing rhythm his muscular shoulders.

The growl of the thunder was distant and passing away. The rain beat softly upon the shingles, inviting them to drowsiness and sleep. But they dared not yield.

III

The rain was over; and the sun was turning the glistening green world into a palace of gems. Calixta, on the gallery, watched Alcée ride away. He turned and smiled at her with a beaming face; and she lifted her pretty chin in the air and laughed aloud.

Bobinôt and Bibi, trudging home, stopped without at the cistern to make themselves presentable.

"My! Bibi, w'at will yo' mama say! You ought to be ashamed'. You oughta' put on those good pants.

Look at 'em! An' that mud on yo' collar! How you got that mud on yo' collar, Bibi? I never saw such a boy!" Bibi was the picture of pathetic resignation. Bobinôt was the embodiment of serious solicitude as he strove to remove from his own person and his son's the signs of their tramp over heavy roads and through wet fields. He scraped the mud off Bibi's bare legs and feet with a stick and carefully removed all traces from his heavy brogans. Then, prepared for the worst the meeting with an over-scrupulous housewife, they entered cautiously at the back door.

Calixta was preparing supper. She had set the table and was dripping coffee at the hearth. She sprang up as they came in.

"Oh, Bobinôt! You back! My! But I was uneasy. W'ere you been during the rain? An' Bibi? he ain't wet? he ain't hurt?" She had clasped Bibi and was kissing him effusively. Bobinôt's explanations and apologies which he had been composing all along the way, died on his lips as Calixta felt him to see if he were dry, and seemed to express nothing but satisfaction at their safe return.

"I brought you some shrimps, Calixta," offered Bobinôt, hauling the can from his ample side pocket and laying it on the table.

"Shrimps! Oh, Bobinôt! you too good fo' anything!" and she gave him a smacking kiss on the cheek that resounded, "J'vous rponds, we'll have a feas' to-night! umph-umph!"

Bobinôt and Bibi began to relax and enjoy themselves, and when the three seated themselves at table they laughed much and so loud that anyone might have heard them as far away as Laballière's.

IV

Alcée Laballière wrote to his wife, Clarisse, that night. It was a loving letter, full of tender solicitude. He told her not to hurry back, but if she and the babies liked it at Biloxi, to stay a month longer. He was getting on nicely; and though he missed them, he was willing to bear the separation a while longer realizing that their health and pleasure were the first things to be considered.

V

As for Clarisse, she was charmed upon receiving her husband's letter. She and the babies were doing well. The society was agreeable; many of her old friends and acquaintances were at the bay. And the first free breath since her marriage seemed to restore the pleasant liberty of her maiden days. Devoted as she was to her husband, their intimate conjugal life was something which she was more than willing to forego for a while.

So the storm passed and every one was happy.



This work ("The Storm" - 1868 by Kate Chopin) is free of known copyright restrictions.

PART VI.

REALISM: FREEMAN / CHESNUTT / GILMAN

Freeman – Reading and Review Questions:

1. In Freeman's "A New England Nun," analyze the confinement or restraint of the bird and the dog in the story and examine how such images contribute to the story's theme.
2. In "A New England Nun," compare Louisa Ellis and Lily Dyer. How are they similar or different?
3. Examine the concept of "order" in Freeman's "A New England Nun." Why is Louisa so concerned with order?
4. In "A New England Nun," why is Louisa likened to an "artist" and later a "queen" in the story?
5. In Freeman's "Revolt of Mother," examine the term "revolt" in the title. What does it mean in terms of the story's theme?
6. Examine the central conflict in "Revolt of Mother." Who is revolting, and what is he or she rebelling against both literally and symbolically?
7. What happens to Adoniram when he changes his mind at the end of the story? What kind of conversion does he experience?

Chesnutt – Reading and Review Questions:

1. What elements of Local Color do you see in "The Passing of Grandison"? How does the story exhibit features of Realism?
2. Examine ways in which people may not be what they seem in the story. To what extent are any of the characters wearing "masks" or veiling their identities?
3. What is Chesnutt's view toward the Old South in the story?
4. How is "passing" depicted in the story? What meanings might the word have in light of the ending of the story?
5. Examine the idea of the hero in the story, paying particular attention to Charity Lomax's charge to Dick Owns to do something heroic.
6. Examine the layers of trickery in the story. Who wins, and who loses? Why?

Gilman – Reading and Review Questions:

1. As you read "The Yellow Wall-Paper," you will be tempted to diagnose the narrator as suffering from postpartum depression. However, does the source of the narrator's lingering

illness reside entirely in her body? Consider other causes for her on-going malaise. Why isn't she getting better?

2. Consider how the narrator's loving doctor-husband John talks to and controls her. What does John allow and, more importantly, forbid his sick wife to think and do?
3. The narrator of this story is unreliable as she is suffering from mental illness, which leads her to misinterpret the nature of her confinement. For instance, the narrator presumes that she is confined within a child's former playroom. Close-read the details of the story's setting, contrasting the narrator's interpretation of the details of her room the bars on the windows, for instance with your own sense of what these things mean.

CHAPTER 33.

MARY E. WILKINS FREEMAN (1852 - 1930)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Mary Eleanor Wilkins Freeman, 1900.
Public Domain
From Wikimedia Commons

Mary E. Wilkins Freeman was born in 1852 in Randolph, Massachusetts. After high school, Freeman attended Mount Holyoke Female Seminary and later completed her studies at West Brattleboro Seminary while she pursued writing as a career. By her mid-thirties, Freeman's parents had died, and she was alone with only a small inheritance. She lived with family friends and continued her writing, eventually supporting herself by publishing important works recognized and praised by William Dean Howells, Henry James, and other major writers of the day. While she wrote a number of novels, she is best known for her short stories, especially those that focused on the New England region. However, Freeman expanded her scope and produced a variety of fictional genres, including mysteries and ghost stories. *A New England Nun and Other Stories* (1891) stands as her most critically acclaimed achievement, a collection of regional stories focusing primarily on women and New England life. At forty-nine, Freeman married a physician, Dr. Charles Freeman from New Jersey. However, the marriage was marred by her husband's alcoholism, and she eventually separated from him. He was ultimately committed to the New Jersey State Hospital for the mentally ill. She died in 1930 at the age of seventy-eight after suffering a heart attack.

While Freeman was a prolific writer, she is best remembered for two important collections of short stories, *A Humble Romance and Other Stories* (1887) and *A New England Nun and Other Stories* (1891). The stories in these collections concern rural New England life and focus, in particular, on the domestic concerns of women. Like Sarah Orne Jewett, Freeman has been labeled a local colorist. However, the fiction of Jewett and Freeman generally is considered more representative of American Literary Regionalism, especially since both authors develop in their work dimensional characters whose internal conflicts are explored. Freeman's focus in "A New England Nun" and "The Revolt of Mother" is on women's redefining their place in the domestic sphere. In "A New England Nun," Louisa rejects having her domestic world invaded or controlled by a male presence. She preserves dominion over her small home, gently suggesting to her betrothed Joe Daggett that they may not be a good match after all. Her choice is courageous she forgoes the role of wife and mother that her culture pressures her to accept and the peace, solitude, and self-determination that she claims in return are worth the price of her rebellion against cultural norms. In "The Revolt of Mother," Sarah Penn is a New England woman who has accepted the traditional role of wife and mother for herself; nevertheless, like Louisa, she revolts against established cultural expectations for women. Sarah refuses to accept her husband's dismissive attitude when she argues that the farming family needs a new house. Instead, she enacts a revolt where she, through action likened to a military general storming a fortress, makes the statement that her work on the family farm within the domestic sphere is just as important as her husband's work as a farmer. Freeman's fiction, as does Jewett's, often moves beyond simply regional concerns to explore wider issues of women's roles in late nineteenth-century America, thus approaching an early feminist realism.

CHAPTER 34.

"A NEW ENGLAND NUN" - 1891

MARY E. WILKINS FREEMAN

It was late in the afternoon, and the light was waning. There was a difference in the look of the tree shadows out in the yard. Somewhere in the distance cows were lowing, and a little bell was tinkling; now and then a farm-wagon tilted by, and the dust flew; some blue-shirted laborers with shovels over their shoulders plodded past; little swarms of flies were dancing up and down before the peoples' faces in the soft air. There seemed to be a gentle stir arising over everything, for the mere sake of subsidences very premonition of rest and hush and night.

This soft diurnal commotion was over Louisa Ellis also. She had been peacefully sewing at her sitting-room window all the afternoon. Now she quilted her needle carefully into her work, which she folded precisely, and laid in a basket with her thimble and thread and scissors. Louisa Ellis could not remember that ever in her life she had mislaid one of these little feminine appurtenances, which had become, from long use and constant association, a very part of her personality.

Louisa tied a green apron round her waist, and got out a flat straw hat with a green ribbon. Then she went into the garden with a little blue crockery bowl, to pick some currants for her tea. After the currants were picked she sat on the back door-step and stemmed them, collecting the stems carefully in her apron, and afterwards throwing them into the hen-coop. She looked sharply at the grass beside the step to see if any had fallen there.

Louisa was slow and still in her movements; it took her a long time to prepare her tea; but when ready it was set forth with as much grace as if she had been a veritable guest to her own self. The little square table stood exactly in the centre of the kitchen, and was covered with a starched linen cloth whose border pattern of flowers glistened. Louisa had a damask napkin on her tea-tray, where were arranged a cut glass tumbler full of teaspoons, a silver cream-pitcher, a china sugar-bowl, and one pink china cup and saucer. Louisa used china every day—something which none of her neighbors did. They whispered about it among themselves. Their daily tables were laid with common crockery, their sets of best china stayed in the parlor closet, and Louisa Ellis was no richer nor better bred than they. Still she would use the china. She had for her supper a glass dish full of sugared currants, a plate of little cakes, and one of little white biscuits. Also a leaf or two of lettuce, which she cut up daintily. Louisa was very fond of lettuce, which she raised to perfection in her little garden. She ate quite heartily, though, in a delicate, pecking, way; it seemed almost surprising that any considerable bulk of the food should vanish.

After tea she filled a plate with nicely baked thin corncakes, and carried them out into the back-yard.

"Caesar!" she called. "Caesar! Caesar!"

There was a little rush, and the clank of a chain, and a large yellow and white dog appeared at the door of his tiny hut, which was half hidden among the tall grasses and flowers. Louisa patted him and gave him the corn-cakes. Then she returned to the house and washed the tea-things, polishing the china carefully. The twilight had deepened; the chorus of the frogs floated in at the open window wonderfully loud and shrill, and once in a while a long sharp drone from a tree-toad pierced it. Louisa took off her green gingham apron, disclosing a shorter one of pink and white print. She lighted her lamp, and sat down again with her sewing.

In about half an hour Joe Dagget came. She heard his heavy step on the walk, and rose and took off her pink and white apron. Under that was still another white linen with a little cambric edging on the

bottom; that was Louisa's company apron. She never wore it without her calico sewing apron over it unless she had a guest. She had barely folded the pink and white one with methodical haste and laid it in a table-drawer when the door opened and Joe Dagget entered.

He seemed to fill up the whole room. A little yellow canary that had been asleep in his green cage at the south window woke up and fluttered wildly, beating his little yellow wings against the wires. He always did so when Joe Dagget came into the room.

"Good-evening," said Louisa. She extended her hand with a kind of solemn cordiality.

"Good-evening, Louisa," returned the man, in a loud voice.

She placed a chair for him, and they sat facing each other, with the table between them. He sat bolt upright, toeing out his heavy feet squarely, glancing with a good humored uneasiness around the room. She sat gently erect, folding her slender hands in her white linen lap.

"Been a pleasant day," remarked Dagget.

"Real pleasant," Louisa assented, softly.

"Have you been haying?" she asked, after a little while.

"Yes, I've been baying all day, down in the ten-acre lot. Pretty hot work."

"It must be."

"Yes, it's pretty hot work in the sun."

"Is your mother well to-day?"

"Yes, mother's pretty well."

"I suppose Lily Dyer's with her now?"

Dagget colored. "Yes, she's with her," he answered, slowly.

He was not very young, but there was a boyish look about his large face. Louisa was not quite as old as he, her face was fairer and smoother, but she gave people the impression of being older.

"I suppose she's a good deal of help to your mother," she said, further.

"I guess she is; I don't know how mother'd get along without her," said Dagget, with a sort of embarrassed warmth.

"She looks like a real capable girl. She's pretty-looking too," remarked Louisa. "Yes, she is pretty fair looking."

Presently Dagget began fingering the books on the table. There was a square red autograph album, and a Young Lady's Gift Book which had belonged to Louisa's mother. He took them up one after the other and opened them then laid them down again, the album on the Gift Book.

Louisa kepteying them with mild uneasiness. Finally she rose and changed the position of the books, putting the album underneath. That was the way they had been arranged in the first place.

Dagget gave an awkward little laugh. "Now what difference did it make which book was on top?" said he.

Louisa looked at him with a deprecating smile. "I always keep them that way," murmured she.

"You do beat everything," said Dagget, trying to laugh again. His large face was flushed.

He remained about an hour longer, then rose to take leave. Going out, he stumbled over a rug, and trying to recover himself, hit Louisa's work-basket on the table, and knocked it on the floor.

He looked at Louisa, then at the rolling spools; he ducked himself awkwardly toward them, but she stopped him. "Never mind," said she I'll pick them up after you're gone."

She spoke with a mild stiffness. Either she was a little disturbed, or his nervousness affected her, and made her seem constrained in her effort to reassure him.

When Joe Dagget was outside he drew in the sweet evening air with a sigh, and felt much as an innocent and perfectly well-intentioned bear might after his exit from a china shop.

Louisa, on her part, felt much as the kind-hearted, long suffering owner of the china shop might have done after the exit of the bear.

She tied on the pink, then the green apron, picked up all the scattered treasures and replaced them in her workbasket, and straightened the rug. Then she set the lamp on the floor, and began sharply examining the carpet. She even rubbed her fingers over it, and looked at them.

"He's tracked in a good deal of dust," she murmured. "I thought he must have." Louisa got a dust-pan and brush, and swept Joe Dagget's track carefully.

If he could have known it, it would have increased his perplexity and Uneasiness, although it would not have disturbed his loyalty in the least. He came twice a week to see Louisa Ellis, and every time, sitting there in her delicately sweet room, he felt as if surrounded by a hedge of lace. He was afraid to stir lest he should put a clumsy foot or hand through the fairy web, and he had always the consciousness that Louisa was watching fearfully lest he should.

Still the lace and Louisa commanded perforce his perfect respect and patience and loyalty. They were to be married in a month, after a singular courtship which had lasted for a matter of fifteen years. For fourteen out of the fifteen years the two had not once seen each other, and they had seldom exchanged letters. Joe had been all those years in Australia, where he had gone to make his fortune,

and where he had stayed until he made it. He would have stayed fifty years if it had taken so long, and come home feeble and tottering, or never come home at all, to marry Louisa.

But the fortune had been made in the fourteen years, and he had come home now to marry the woman who had been patiently and unquestioningly waiting for him all that time.

Shortly after they were engaged he had announced to Louisa his determination to strike out into new fields, and secure a competency before they should be married. She had listened and assented with the sweet serenity which never failed her, not even when her lover set forth on that long and uncertain journey. Joe, buoyed up as he was by his sturdy determination, broke down a little at the last, but Louisa kissed him with a mild blush, and said good-by.

"It won't be for long," poor Joe had said, huskily; but it was for fourteen years.

In that length of time much had happened. Louisa's mother and brother had died, and she was all alone in the world. But greatest happening of all a subtle happening which both were too simple to understand. Louisa's feet had turned into a path, smooth maybe under a calm, serene sky, but so straight and unswerving that it could only meet a check at her grave, and so narrow that there was no room for any one at her side.

Louisa's first emotion when Joe Dagget came home (he had not apprised her of his coming) was consternation, although she would not admit it to herself, and he never dreamed of it. Fifteen years ago she had been in love with him at least she considered herself to be. Just at that time, gently acquiescing with and falling into the natural drift of girlhood, she had seen marriage ahead as a reasonable feature and a probable desirability of life. She had listened with calm docility to her mother's views upon the subject. Her mother was remarkable for her cool sense and sweet, even temperament. She talked wisely to her daughter when Joe Dagget presented himself, and Louisa accepted him with no hesitation. He was the first lover she had ever had.

She had been faithful to him all these years. She had never dreamed of the possibility of marrying any one else. Her life, especially for the last seven years, had been full of a pleasant peace, she had never felt discontented nor impatient over her lover's absence; still she had always looked forward to his return and their marriage as the inevitable conclusion of things. However she had fallen into a way of placing it so far in the future that it was almost equal to placing it over the boundaries of another life.

When Joe came she had been expecting him, and expecting to be married for fourteen years, but she was as much surprised and taken aback as if she had never thought of it.

Joe's consternation came later. He eyed Louisa with an instant confirmation of his old admiration. She had changed but little. She still kept her pretty manner and soft grace, and was, he considered, every whit as attractive as ever. As for himself, his stent was done; he had turned his face away from fortune seeking, and the old winds of romance whistled as loud and sweet as ever through his ears. All the song which he had been wont to hear in them was Louisa; he had for a long time a loyal belief that he heard it still, but finally it seemed to him that although the winds sang always that one song, it had another name. But for Louisa the wind had never more than murmured; now it had gone down, and everything was still. She listened for a little while with half-wistful attention then she turned quietly away and went to work on her wedding clothes.

Joe had made some extensive and quite magnificent alterations in his house. It was the old homestead; the newly married couple would live there, for Joe could not desert his mother, who refused to leave her old home. So Louisa must leave hers. Every morning rising and going about among her neat maidenly possessions, she felt as one looking her last upon the faces of dear friends. It was true that in a measure she could take them with her, but, robbed of their old environments, they would appear in such new guises that they would almost cease to be themselves. Then there were some peculiar features of her happy solitary life which she would probably be obliged to relinquish altogether. Sterner tasks than these graceful but half needless ones would probably devolve upon her. There would be a large house to care for; there would be company to entertain; there would be Joe's rigorous and feeble old mother to wait upon; and it would be contrary to all thrifty village traditions for her to keep more than one servant. Louisa had a little still, and she used to occupy herself pleasantly in summer weather with distilling the sweet and aromatic essences from roses and peppermint and spear mint. By and by her still must be laid away. Her store of essences was already considerable, and there would be no time for her to distil for the mere pleasure of it. Then Joe's mother would think it foolishness; she had already hinted her opinion in the matter. Louisa dearly loved to sew a linen scam, not always for use, but for the simple, mild pleasure which she took in it. She would have been loath to confess how more than once she had ripped a seam for the mere delight of sewing it together again. Sitting at her window during long sweet afternoons, drawing her needle gently through the dainty fabric, she was peace itself. But there was small chance of such foolish comfort in the future. Joe's mother, domineering, shrewd old matron that she was even in her old age, and very likely even Joe himself, with his honest masculine rudeness, would laugh and frown down all these pretty but senseless old maiden ways.

Louisa had almost the enthusiasm of an artist over the mere order and cleanliness of her solitary home. She had throbs of genuine triumph at the sight of the windowpanes which she had polished until they shone like jewels. She gloated gently over her orderly bureau drawers, with their exquisitely folded contents redolent with lavender and sweet clover and very purity. Could she be sure of the endurance of even this? She had visions, so startling that she half repudiated them as indelicate, of coarse masculine belongings strewn about in endless litter; of dust and disorder arising necessarily from a coarse masculine presence in the midst of all this delicate harmony. Among her forebodings of disturbance, not the least was with regard to Caesar. Caesar was a veritable hermit of a dog. For the greater part of his life he had dwelt in his secluded hut, shut out from the society of his kind and all innocent canine joys. Never had Caesar since his early youth watched at a woodchuck's hole; never had he known the delights of a stray bone at a neighbor's kitchen door. And it was all on account of a sin committed when hardly out of his puppy hood. No one knew the possible depth of remorse of which this mild visaged, altogether innocent-looking old dog might be capable but whether or not he had encountered remorse, he had encountered a full measure of righteous retribution. Old Caesar seldom lifted up his voice in a growl or a bark; he was fat and sleepy; there were yellow rings which looked like spectacles around his dim old eyes; but there was a neighbor who bore on his hand the imprint of several of Caesar's sharp white youthful teeth, and for that he had lived at the end of a chain, all alone in a little hut, for fourteen years. The neighbor, who was choleric and smarting with the pain of his wound, had demanded either Caesar's death or complete ostracism. So Louisa's brother, to whom the dog had belonged, had built him his little kennel and tied him up. It was now fourteen years since, in a flood of youthful spirits, he had inflicted that memorable bite, and with the exception of short excursions, always at the end of the chain, under the strict guardianship of his master or Louisa, the old dog had remained a close prisoner. It is doubtful if, with his limited ambition, he took much pride in the fact, but it is certain that he was possessed of considerable cheap fame. He was regarded by all the children in the village and by many adults as a very monster of ferocity. St. George's dragon could hardly have surpassed in evil repute Louisa Ellis's old yellow dog. Mothers cleared their children with solemn emphasis not to go too near to him, and the children listened and believed greedily, with a fascinated appetite for terror, and ran by Louisa's house stealthily, with many sidelong and backward glances at the terrible dog. If perchance he sounded a hoarse bark, there was a panic. Wayfarers chancing into Louisa's yard eyed him with respect, and inquired if the chain were stout. Caesar at large might have seemed a very ordinary dog, and excited no comment whatever chained, his reputation overshadowed him, so that he lost his own proper outlines and looked darkly vague and enormous. Joe Dagget, however, with his good humored sense and shrewdness, saw him as he was. He strode valiantly up to him and patted him on the head, in spite of Louisa's soft clamor of warning, and even attempted to set him loose. Louisa grew so alarmed that he desisted, but kept announcing his opinion in the matter quite forcibly at intervals. "There ain't a better-natured dog in town," he would say, "and it's down-right cruel to keep him tied up there. Some day I'm going to take him out."

Louisa had very little hope that he would not, one of these days, when their interests and possessions should be more completely fused in one. She pictured to herself Caesar on the rampage through the quiet and unguarded village. She saw innocent children bleeding in his path. She was herself very fond of the old dog, because he had belonged to her dead brother, and he was always very gentle with her; still she had great faith in his ferocity. She always warned people not to go too near him. She fed him on ascetic fare of corn-mush and cakes, and never fired his dangerous temper with heating and sanguinary diet of flesh and bones. Louisa looked at the old dog munching his simple fare, and thought of her approaching marriage and trembled. Still no anticipation of disorder and confusion in lieu of sweet peace and harmony, no forebodings of Caesar on the rampage, no wild fluttering of her little yellow canary, were sufficient to turn her a hairsbreadth. Joe Dagget had been fond of her and working for her all these years. It was not for her, whatever came to pass, to prove untrue and break his heart. She put the exquisite little studies into her wedding garments, and the time went on until it was only a week before her wedding day. It was a Tuesday evening, and the wedding was to be a week from Wednesday.

There was a full moon that night. About nine o'clock Louisa strolled down the road a little way. There were harvest fields on either hand, bordered by low stone walls. Luxuriant clumps of bushes grew beside the wall, and trees wild cherry and old apple-trees at intervals. Presently Louisa sat down on the wall and looked about her with mildly sorrowful reflectiveness. Tall shrubs of blueberry and meadow sweet, all woven together and tangled with blackberry vines and horsebriers, shut her in on either side. She had a little clear space between them. Opposite her, on the other side of the road, was a spreading tree; the moon shone between its boughs, and the leaves twinkled like silver. The road was spread with a beautiful shifting dapple of silver and shadow; the air was full of a mysterious sweetness. "I wonder if it's wild grapes?" murmured Louisa. She sat there some time. She was just thinking of rising, when she heard footsteps and low voices, and remained quiet. It was a lonely place,

and she felt a little timid. She thought she would keep still in the shadow and let the persons, whoever they might be, pass her.

But just before they reached her the voices ceased, and the footsteps. She understood that their owners had also found seats upon the stone wall. She was wondering if she could not steal away unobserved, when the voice broke the stillness. It was Joe Dagget's. She sat still and listened.

The voice was announced by a loud sigh, which was as familiar as itself. "Well," said Dagget, "you've made up your mind, then, I suppose?"

"Yes," returned another voice; "I'm going, day after tomorrow."

"That's Lily Dyer," thought Louisa to herself. The voice embodied itself in her mind. She saw a girl tall and full-figured, with a firm, fair face, looking fairer and firmer in the moonlight, her strong yellow hair braided in a close knot. A girl full of a calm rustic strength and bloom, with a masterful way which might have seemed a princess. Lily Dyer was a favorite with the village folk; she had just the qualities to arouse the admiration. She was good and handsome and smart. Louisa had often heard her praises sounded.

"Well," said Joe Dagget, "I ain't got a word to say."

"I don't know what you could say," returned Lily Dyer.

"Not a word to say," repeated Joe, drawing out the words heavily. Then there was a silence. "I ain't sorry," he began at last, "that that happened yesterday that we kind of let on how we felt to each other. I guess it's just as well we knew. Of course I can't do anything any different. I'm going right on an' get married next week. I ain't going back on a woman that's waited for me fourteen years, an' break her heart."

"If you should jilt her to-morrow, I wouldn't have you," spoke up the girl, with sudden vehemence.

"Well, I ain't going to give you the chance," said he; "but I don't believe you would, either."

"You'd see I wouldn't. Honor's honor, an' right's right. An' I'd never think anything of any man that went against 'em for me or any other girl you'd find that out, Joe Dagget."

"Well, you'll find out fast enough that I ain't going against 'em for you or any other girl," returned he. Their voices sounded almost as if they were angry with each other. Louisa was listening eagerly.

"I'm sorry you feel as if you must go away," said Joe, "but I don't know but it's best."

"Of course it's best. I hope you and I have got common-sense."

"Well, I suppose you're right." Suddenly Joe's voice got an undertone of tenderness. "Say, Lily," said he, "I'll get along well enough myself, but I can't bear to think You don't suppose you're going to fret much over it?"

"I guess you'll find out I sha'n't fret much over a married man."

"Well, I hope you won't-I hope you won't, Lily. God knows I do. And I hope one of these days you'll -come across somebody else "

"I don't see any reason why I shouldn't." Suddenly her tone changed. She spoke in a sweet, clear voice, so loud that she could have been heard across the street. "No, Joe Dagget," said she, "I'll never marry any other man as long as I live. I've got good sense, an' I ain't going to break my heart nor make a fool of myself; but I'm never going to be married, you can be sure of that. I ain't that sort of a girl to feel this way twice."

Louisa heard an exclamation and a soft commotion behind the bushes; then Lily spoke again-the voice sounded as if she had risen. "This must be put a stop to," said she. "We've stayed here long enough. I'm going home."

Louisa sat there in a daze, listening to their retreating steps. After a while she got up and slunk softly home herself. The next day she did her housework methodically; that was as much a matter of course as breathing; but she did not sew on her wedding-clothes. She sat at her window and meditated. In the evening Joe came. Louisa Ellis had never known that she had any diplomacy in her, but when she came to look for it that night she found it, although meek of its kind, among her little feminine weapons. Even now she could hardly believe that she had heard aright, and that she would not do Joe a terrible injury should she break her troth plight. She wanted to sound him without betraying too soon her own inclinations in the matter. She did it successfully, and they finally came to an understanding but it was a difficult thing, for he was as afraid of betraying himself as she.

She never mentioned Lily Dyer. She simply said that while she had no cause of complaint against him, she had lived so long in one way that she shrank from making a change.

"Well, I never shrank, Louisa," said Dagget. "I'm going to be honest enough to say that I think maybe it's better this way; but if you'd wanted to keep on, I'd have stuck to you till my dying day. I hope you know that."

"Yes, I do," said she.

That night she and Joe parted more tenderly than they had done for a long time. Standing in the door, holding each other's hands, a last great wave of regretful memory swept over them.

"Well, this ain't the way we've thought it was all going to end, is it, Louisa?" said Joe.

She shook her head. There was a little quiver on her placid face.

"You let me know if there's ever anything I can do for you," said he. "I ain't ever going to forget you, Louisa." Then he kissed her, and went down the path.

Louisa, all alone by herself that night, wept a little, she hardly knew why, but the next morning, on waking, she felt like a queen who, after fearing lest her domain be wrested away from her, sees it firmly insured in her possession. Now the tall weeds and grasses might cluster around Caesar's little hermit hut, the snow might fall on its roof year in and year out, but he never would go on a rampage through the unguarded village. Now the little canary might turn itself into a peaceful yellow ball night after night, and have no need to wake and flutter with wild terror against its bars. Louisa could sew linen seams, and distil roses, and dust and polish and fold away in lavender, as long as she listed. That afternoon she sat with her needle-work at the window, and felt fairly steeped in peace. Lily Dyer, tall and erect and blooming, went past; but she felt no qualm. If Louisa Ellis had sold her birthright she did not know it, the taste of the pottage was so delicious, and had been her sole satisfaction for so long. Serenity and placid narrowness had become to her as the birthright itself. She gazed ahead through a long reach of future days strung together like pearls in a rosary, every one like the others, and all smooth and flawless and innocent, and her heart went up in thankfulness. Outside was the fervid sunnier afternoon; the air was filled with the sounds of the busy harvest of men and birds and bees; there were halloos, metallic clattering, sweet calls, and long hummings. Louisa sat, prayerfully numbering her days, like an uncloistered nun.



This work ("A New England Nun" - 1891 by Mary E. Wilkins Freeman) is free of known copyright restrictions.

CHAPTER 35.

"THE REVOLT OF 'MOTHER'" - 1890

MARY E. WILKINS FREEMAN

"Father!"

"What is it?"

"What are them men diggin' over there in the field for?"

There was a sudden dropping and enlarging of the lower part of the old man's face, as if some heavy weight had settled therein; he shut his mouth tight, and went on harnessing the great bay mare. He hustled the collar on to her neck with a jerk.

"Father!"

The old man slapped the saddle upon the mare's back.

"Look here, father, I want to know what them men are diggin' over in the field for, an' I'm goin' to know."

"I wish you'd go into the house, mother, an' 'tend to your own affairs," the old man said then. He ran his words together, and his speech was almost as inarticulate as a growl.

But the woman understood; it was her most native tongue. "I ain't goin' into the house till you tell me what them men are doin' over there in the field," said she. Then she stood waiting. She was a small woman, short and straight-waisted like a child in her brown cotton gown. Her forehead was mild and benevolent between the smooth curves of gray hair; there were meek downward lines about her nose and mouth; but her eyes, fixed upon the old man, looked as if the meekness had been the result of her own will, never of the will of another.

They were in the barn, standing before the wide open doors. The spring air, full of the smell of growing grass and unseen blossoms, came in their faces. The deep yard in front was littered with farm wagons and piles of wood; on the edges, close to the fence and the house, the grass was a vivid green, and there were some dandelions. The old man glanced doggedly at his wife as he tightened the last buckles on the harness. She looked as immovable to him as one of the rocks in his pasture-land, bound to the earth with generations of blackberry vines. He slapped the reins over the horse, and started forth from the barn.

"Father!" said she.

The old man pulled up. "What is it?"

"I want to know what them men are diggin' over there in that field for." "They're diggin' a cellar, I s'pose, if you've got to know."

"A cellar for what?"

"A barn."

"A barn? You ain't goin' to build a barn over there where we was goin' to have a house, father?"

The old man said not another word. He hurried the horse into the farm wagon, and clattered out of the yard, jouncing as sturdily on his seat as a boy.

The woman stood a moment looking after him, then she went out of the barn across a corner of the yard to the house. The house, standing at right angles with the great barn and a long reach of sheds and out-buildings, was infinitesimal compared with them. It was scarcely as commodious for people as the little boxes under the barn eaves were for doves.

A pretty girl's face, pink and delicate as a flower, was looking out of one of the house windows. She was watching three men who were digging over in the field which bounded the yard near the road line. She turned quietly when the woman entered.

"What are they diggin' for, mother?" said she. "Did he tell you?" "They're diggin' for a cellar for a new barn."

"Oh, mother, he ain't goin' to build another barn?"

"That's what he says."

A boy stood before the kitchen glass combing his hair. He combed slowly and painstakingly, arranging his brown hair in a smooth hillock over his forehead. He did not seem to pay any attention to the conversation.

"Sammy, did you know father was goin' to build a new barn?" asked the girl. The boy combed assiduously.

"Sammy!"

He turned, and showed a face like his father's under his smooth crest of hair.

"Yes, I s'pose I did," he said, reluctantly.

"How long have you known it?" asked his mother.

"Bout three months, I guess."

"Why didn't you tell of it?"

"Didn't think 'twould do no good."

"I don't see what father wants another barn for," said the girl, in her sweet, slow voice. She turned again to the window, and stared out at the digging men in the field. Her tender, sweet face was full of a gentle distress. Her forehead was as bald and innocent as a baby's, with the light hair strained back from it in a row of curl-papers. She was quite large, but her soft curves did not look as if they covered muscles.

Her mother looked sternly at the boy. "Is he goin' to buy more cows?" said she. The boy did not reply; he was tying his shoes.

"Sammy, I want you to tell me if he's goin' to buy more cows."

"I s'pose he is."

"How many?"

"Four, I guess."

His mother said nothing more. She went into the pantry, and there was a clatter of dishes. The boy got his cap from a nail behind the door, took an old arithmetic from the shelf, and started for school. He was lightly built, but clumsy. He went out of the yard with a curious spring in the hips, that made his loose home-made jacket tilt up in the rear.

The girl went to the sink, and began to wash the dishes that were piled up there. Her mother came promptly out of the pantry, and shoved her aside. "You wipe 'em," said she; "I'll wash. There's a good many this mornin'."

The mother plunged her hands vigorously into the water, the girl wiped the plates slowly and dreamily. "Mother," said she, "don't you think it's too bad father's goin' to build that new barn, much as we need a decent house to live in?"

Her mother scrubbed a dish fiercely. "You ain't found out yet we're women-folks, Nanny Penn," said she. "You ain't seen enough of men-folks yet to. One of these days you'll find it out, an' then you'll know that we know only what men-folks think we do, so far as any use of it goes, an' how we'd ought to reckon men-folks in with Providence, an' not complain of what they do any more than we do of the weather."

"I don't care; I don't believe George is anything like that, anyhow," said Nanny. Her delicate face flushed pink, her lips pouted softly, as if she were going to cry.

"You wait an' see. I guess George Eastman ain't no better than other men. You hadn't ought to judge father, though. He can't help it, 'cause he don't look at things jest the way we do. An' we've been pretty comfortable here, after all. The roof don't leak ain't never but once that's one thing. Father's kept it shingled right up."

"I do wish we had a parlor."

"I guess it won't hurt George Eastman any to come to see you in a nice clean kitchen. I guess a good many girls don't have as good a place as this. Nobody's ever heard me complain."

"I ain't complained either, mother."

"Well, I don't think you'd better, a good father an' a good home as you've got. S'pose your father made you go out an' work for your livin'? Lots of girls have to that ain't no stronger an' better able to than you be."

Sarah Penn washed the frying-pan with a conclusive air. She scrubbed the outside of it as faithfully as the inside. She was a masterly keeper of her box of a house. Her one livingroom never seemed to have in it any of the dust which the friction of life with inanimate matter produces. She swept, and there seemed to be no dirt to go before the broom; she cleaned, and one could see no difference. She was like an artist so perfect that he has apparently no art. To day she got out a mixing bowl and a board, and rolled some pies, and there was no more flour upon her than upon her daughter who was doing finer work. Nanny was to be married in the fall, and she was sewing on some white cambric and

embroidery. She sewed industriously while her mother cooked, her soft milk white hands and wrists showed whiter than her delicate work.

"We must have the stove moved out in the shed before long," said Mrs. Penn.

"Talk about not havin' things, it's been a real blessin' to be able to put a stove up in that shed in hot weather. Father did one good thing when he fixed that stove-pipe out there."

Sarah Penn's face as she rolled her pies had that expression of meek vigor which might have characterized one of the New Testament saints. She was making mince-pies. Her husband, Adoniram Penn, liked them better than any other kind. She baked twice a week. Adoniram often liked a piece of pie between meals. She hurried this morning. It had been later than usual when she began, and she wanted to have a pie baked for dinner. However deep a resentment she might be forced to hold against her husband, she would never fail in sedulous attention to his wants.

Nobility of character manifests itself at loop-holes when it is not provided with large doors. Sarah Penn's showed itself to-day in flaky dishes of pastry. So she made the pies faithfully, while across the table she could see, when she glanced up from her work, the sight that rankled in her patient and steadfast soul the digging of the cellar of the new barn in the place where Adoniram forty years ago had promised her their new house should stand.

The pies were done for dinner. Adoniram and Sammy were home a few minutes after twelve o'clock. The dinner was eaten with serious haste. There was never much conversation at the table in the Penn family. Adoniram asked a blessing, and they ate promptly, then rose up and went about their work.

Sammy went back to school, taking soft sly lopes out of the yard like a rabbit. He wanted a game of marbles before school, and feared his father would give him some chores to do. Adoniram hastened to the door and called after him, but he was out of sight.

"I don't see what you let him go for, mother," said he. "I wanted him to help me unload that wood."

Adoniram went to work out in the yard unloading wood from the wagon. Sarah put away the dinner dishes, while Nanny took down her curl-papers and changed her dress. She was going down to the store to buy some more embroidery and thread.

When Nanny was gone, Mrs. Penn went to the door. "Father!" she called. "Well, what is it!"

"I want to see you jest a minute, father."

"I can't leave this wood nohow. I've got to git it unloaded an' go for a load of gravel afore two o'clock. Sammy had ought to helped me. You hadn't ought to let him go to school so early."

"I want to see you jest a minute."

"I tell ye I can't, nohow, mother."

"Father, you come here." Sarah Penn stood in the door like a queen; she held her head as if it bore a crown; there was that patience which makes authority royal in her voice. Adoniram went.

Mrs. Penn led the way into the kitchen, and pointed to a chair. "Sit down, father," said she; "I've got somethin' I want to say to you."

He sat down heavily; his face was quite stolid, but he looked at her with restive eyes. "Well, what is it, mother?"

"I want to know what you're buildin' that new barn for, father?"

"I ain't got nothin' to say about it."

"It can't be you think you need another barn?"

"I tell ye I ain't got nothin' to say about it, mother; an' I ain't goin' to say nothin'." "Be you goin' to buy more cows?"

Adoniram did not reply; he shut his mouth tight.

"I know you be, as well as I want to. Now, father, look here" Sarah Penn had not sat down; she stood before her husband in the humble fashion of a Scripture woman "I'm goin' to talk real plain to you; I never have sence I married you, but I'm goin' to now. I ain't never complained, an' I ain't goin' to complain now, but I'm goin' to talk plain. You see this room here, father; you look at it well. You see there ain't no carpet on the floor, an' you see the paper is all dirty, an' droppin' off the walls. We ain't had no new paper on it for ten year, an' then I put it on myself, an' it didn't cost but ninepence a roll. You see this room, father; it's all the one I've had to work in an' eat in an' sit in sence we was married. There ain't another woman in the whole town whose husband ain't got half the means you have but what's got better. It's all the room Nanny's got to have her company in; an' there ain't one of her mates but what's got better, an' their fathers not so able as hers is. It's all the room she'll have to be married in. What would you have thought, father, if we had had our weddin' in a room no better than this? I was married in my mother's parlor, with a carpet on the floor, an' stuffed furniture, an' a mahogany card-table. An' this is all the room my daughter will have to be married in. Look here, father!"

Sarah Penn went across the room as though it were a tragic stage. She flung open a door and disclosed a tiny bedroom, only large enough for a bed and bureau, with a path between. "There, father," said she "there's all the room I've had to sleep in forty year. All my children were born there the two that died, an' the two that's livin'. I was sick with a fever there."

She stepped to another door and opened it. It led into the small, ill-lighted pantry. "Here," said she, "is all the buttery I've got every place I've got for my dishes, to set away my victuals in, an' to keep my milk pans in. Father, I've been takin' care of the milk of six cows in this place, an' now you're goin' to build a new barn, an' keep more cows, an' give me more to do in it."

She threw open another door. A narrow crooked flight of stairs wound upward from it. "There, father," said she, "I want you to look at the stairs that go up to them two unfinished chambers that are all the places our son an' daughter have had to sleep in all their lives. There ain't a prettier girl in town nor a more ladylike one than Nanny, an' that's the place she has to sleep in. It ain't so good as your horse's stall; it ain't so warm an' tight."

Sarah Penn went back and stood before her husband. "Now, father," said she, "I want to know if you think you're doin' right an' accordin' to what you profess. Here, when we was married, forty year ago, you promised me faithful that we should have a new house built in that lot over in the field before the year was out. You said you had money enough, an' you wouldn't ask me to live in no such place as this. It is forty year now, an' you've been makin' more money, an' I've been savin' of it for you ever since, an' you ain't built no house yet. You've built sheds an' cow-houses an' one new barn, an' now you're goin' to build another. Father, I want to know if you think it's right. You're lodgin' your dumb beasts better than you are your own flesh an' blood. I want to know if you think it's right."

"I ain't got nothin' to say."

"You can't say nothin' without ownin' it ain't right, father. An' there's another thing I ain't complained; I've got along forty year, an' I s'pose I should forty more, if it wa'n't for that if we don't have another house. Nanny she can't live with us after she's married. She'll have to go somewheres else to live away from us, an' it don't seem as if I could have it so, noways, father. She wa'n't ever strong. She's got considerable color, but there wa'n't never any backbone to her. I've always took the heft of everything off her, an' she ain't fit to keep house an' do everything herself. She'll be all worn out inside of a year. Think of her doin' all the washin' an' ironin' an' bakin' with them soft white hands an' arms, an' sweepin'! I can't have it so, noways, father."

Mrs. Penn's face was burning; her mild eyes gleamed. She had pleaded her little cause like a Webster; she had ranged from severity to pathos; but her opponent employed that obstinate silence which makes eloquence futile with mocking echoes. Adoniram arose clumsily.

"Father, ain't you got nothin' to say?" said Mrs. Penn.

"I've got to go off after that load of gravel. I can't stan' here talkin' all day." "Father, won't you think it over, an' have a house built there instead of a barn?" "I ain't got nothin' to say."

Adoniram shuffled out. Mrs. Penn went into her bedroom. When she came out, her eyes were red. She had a roll of unbleached cotton cloth. She spread it out on the kitchen table, and began cutting out some shirts for her husband. The men over in the field had a team to help them this afternoon; she could hear their halloos. She had a scanty pattern for the shirts; she had to plan and piece the sleeves.

Nanny came home with her embroidery, and sat down with her needlework. She had taken down her curl-papers, and there was a soft roll of fair hair like an aureole over her forehead; her face was as delicately fine and clear as porcelain. Suddenly she looked up, and the tender red flamed all over her face and neck. "Mother," said she.

"What say?"

"I've been thinking I don't see how we're goin' to have any wedding in this room. I'd be ashamed to have his folks come if we didn't have anybody else."

"Mebbe we can have some new paper before then; I can put it on. I guess you won't have no call to be ashamed of your belongin's."

"We might have the wedding in the new barn," said Nanny, with gentle pettishness. "Why, mother, what makes you look so?"

Mrs. Penn had started, and was staring at her with a curious expression. She turned again to her work, and spread out a pattern carefully on the cloth. "Nothin'," said she.

Presently Adoniram clattered out of the yard in his two-wheeled dump cart, standing as proudly upright as a Roman charioteer. Mrs. Penn opened the door and stood there a minute looking out; the halloos of the men sounded louder.

It seemed to her all through the spring months that she heard nothing but the halloos and the noises of saws and hammers. The new barn grew fast. It was a fine edifice for this little village. Men came on pleasant Sundays, in their meeting suits and clean shirt bosoms, and stood around it admiringly. Mrs. Penn did not speak of it, and Adoniram did not mention it to her, although sometimes, upon a return from inspecting it, he bore himself with injured dignity.

"It's a strange thing how your mother feels about the new barn," he said, confidentially, to Sammy one day.

Sammy only grunted after an odd fashion for a boy; he had learned it from his father.

The barn was all completed ready for use by the third week in July. Adoniram had planned to move his stock in on Wednesday; on Tuesday he received a letter which changed his plans. He came in with

it early in the morning. "Sammy's been to the post-office," said he, "an' I've got a letter from Hiram." Hiram was Mrs. Penn's brother, who lived in Vermont.

"Well," said Mrs. Penn, "what does he say about the folks?"

"I guess they're all right. He says he thinks if I come up country right off there's a chance to buy jest the kind of a horse I want." He stared reflectively out of the window at the new barn.

Mrs. Penn was making pies. She went on clapping the rolling-pin into the crust, although she was very pale, and her heart beat loudly.

"I dun' know but what I'd better go," said Adoniram. "I hate to go off jest now, right in the midst of hayin', but the ten-acre lot's cut, an' I guess Rufus an' the others can git along without me three or four days. I can't get a horse round here to suit me, nohow, an' I've got to have another for all that wood-haulin' in the fall. I told Hiram to watch out, an' if he got wind of a good horse to let me know. I guess I'd better go."

"I'll get out your clean shirt an' collar," said Mrs. Penn calmly.

She laid out Adoniram's Sunday suit and his clean clothes on the bed in the little bedroom. She got his shaving-water and razor ready. At last she buttoned on his collar and fastened his black cravat.

Adoniram never wore his collar and cravat except on extra occasions. He held his head high, with a rasped dignity. When he was all ready, with his coat and hat brushed, and a lunch of pie and cheese in a paper bag, he hesitated on the threshold of the door. He looked at his wife, and his manner was defiantly apologetic. "If them cows come to-day, Sammy can drive 'em into the new barn," said he; "an' when they bring the hay up, they can pitch it in there."

"Well," replied Mrs. Penn.

Adoniram set his shaven face ahead and started. When he had cleared the door-step, he turned and looked back with a kind of nervous solemnity. "I shall be back by Saturday if nothin' happens," said he.

"Do be careful, father," returned his wife.

She stood in the door with Nanny at her elbow and watched him out of sight. Her eyes had a strange, doubtful expression in them; her peaceful forehead was contracted. She went in, and about her baking again. Nanny sat sewing. Her wedding-day was drawing nearer, and she was getting pale and thin with her steady sewing. Her mother kept glancing at her.

"Have you got that pain in your side this mornin'?" she asked.

"A little."

Mrs. Penn's face, as she worked, changed, her perplexed forehead smoothed, her eyes were steady, her lips firmly set. She formed a maxim for herself, although incoherently with her unlettered thoughts. "Unsolicited opportunities are the guide-posts of the Lord to the new roads of life," she repeated in effect, and she made up her mind to her course of action.

"S'posin' I *had* wrote to Hiram," she muttered once, when she was in the pantry "s'posin' I *had* wrote, an' asked him if he knew of any horse? But I didn't, an' father's goin' wa'n't none of my doin'. It looks like a providence." Her voice rang out quite loud at the last.

"What you talkin' about, mother?" called Nanny.

"Nothin'."

Mrs. Penn hurried her baking; at eleven o'clock it was all done. The load of hay from the west field came slowly down the cart track, and drew up at the new barn. Mrs. Penn ran out. "Stop!" she screamed "stop!"

The men stopped and looked; Sammy upreared from the top of the load, and stared at his mother.

"Stop!" she cried out again. "Don't you put the hay in that barn; put it in the old one."

"Why, he said to put it in here," returned one of the haymakers, wonderingly. He was a young man, a neighbor's son, whom Adoniram hired by the year to help on the farm.

"Don't you put the hay in the new barn; there's room enough in the old one, ain't there?" said Mrs. Penn.

"Room enough," returned the hired man, in his thick, rustic tones. "Didn't need the new barn, nohow, far as room's concerned. Well, I s'pose he changed his mind." He took hold of the horses' bridles.

Mrs. Penn went back to the house. Soon the kitchen windows were darkened, and a fragrance like warm honey came into the room.

Nanny laid down her work. "I thought father wanted them to put the hay into the new barn?" she said, wonderingly.

"It's all right," replied her mother.

Sammy slid down from the load of hay, and came in to see if dinner was ready. "I ain't goin' to get a regular dinner to-day, as long as father's gone," said his mother. "I've let the fire go out. You can have some bread an' milk an' pie. I thought we could get along." She set out some bowls of milk, some bread, and a pie on the kitchen table. "You'd better eat your dinner now," said she. "You might jest as well get through with it. I want you to help me afterward."

Nanny and Sammy stared at each other. There was something strange in their mother's manner.

Mrs. Penn did not eat anything herself. She went into the pantry, and they heard her moving dishes while they ate. Presently she came out with a pile of plates. She got the clothes basket out of the shed, and packed them in it. Nanny and Sammy watched. She brought out cups and saucers, and put them in with the plates.

"What you goin' to do, mother?" inquired Nanny, in a timid voice. A sense of something unusual made her tremble, as if it were a ghost. Sammy rolled his eyes over his pie.

"You'll see what I'm goin' to do," replied Mrs. Penn. "If you're through, Nanny, I want you to go up stairs an' pack up your things; an' I want you, Sammy, to help me take down the bed in the bedroom."

"Oh, mother, what for?" gasped Nanny.

"You'll see."

During the next few hours a feat was performed by this simple, pious New England mother which was equal in its way to Wolfe's storming of the Heights of Abraham. It took no more genius and audacity of bravery for Wolfe to cheer his wondering soldiers up those steep precipices, under the sleeping eyes of the enemy, than for Sarah Penn, at the head of her children, to move all their little household goods into the new barn while her husband was away.

Nanny and Sammy followed their mother's instructions without a murmur; indeed, they were overawed. There is a certain uncanny and superhuman quality about all such purely original undertakings as their mother's was to them. Nanny went back and forth with her light loads, and Sammy tugged with sober energy.

At five o'clock in the afternoon the little house in which the Penns had lived for forty years had emptied itself into the new barn.

Every builder builds somewhat for unknown purposes, and is in a measure a prophet. The architect of Adoniram Penn's barn, while he designed it for the comfort of four-footed animals, had planned better than he knew for the comfort of humans. Sarah Penn saw at a glance its possibilities. Those great box-stalls, with quilts hung before them, would make better bedrooms than the one she had occupied for forty years, and there was a tight carriage-room. The harness-room, with its chimney and shelves, would make a kitchen of her dreams. The great middle space would make a parlor, by-and-by, fit for a palace. Up stairs there was as much room as down. With partitions and windows, what a house would there be! Sarah looked at the row of stanchions before the allotted space for cows, and reflected that she would have her front entry there.

At six o'clock the stove was up in the harness-room, the kettle was boiling, and the table set for tea. It looked almost as home-like as the abandoned house across the yard had ever done. The young hired man milked, and Sarah directed him calmly to bring the milk to the new barn. He came gaping, dropping little blots of foam from the brimming pails on the grass. Before the next morning he had spread the story of Adoniram Penn's wife moving into the new barn all over the little village. Men assembled in the store and talked it over, women with shawls over their heads scuttled into each other's houses before their work was done. Any deviation from the ordinary course of life in this quiet town was enough to stop all progress in it. Everybody paused to look at the staid, independent figure on the side track. There was a difference of opinion with regard to her. Some held her to be insane; some, of a lawless and rebellious spirit.

Friday the minister went to see her. It was in the forenoon, and she was at the barn door shelling pease for dinner. She looked up and returned his salutation with dignity, then she went on with her work. She did not invite him in. The saintly expression of her face remained fixed, but there was an angry flush over it.

The minister stood awkwardly before her, and talked. She handled the pease as if they were bullets. At last she looked up, and her eyes showed the spirit that her meek front had covered for a lifetime.

"There ain't no use talkin', Mr. Hersey," said she. "I've thought it all over an' over, an' I believe I'm doin' what's right. I've made it the subject of prayer, an' it's betwixt me an' the Lord an' Adoniram. There ain't no call for nobody else to worry about it."

"Well, of course, if you have brought it to the Lord in prayer, and feel satisfied that you are doing right, Mrs. Penn," said the minister, helplessly. His thin gray-bearded face was pathetic. He was a sickly man; his youthful confidence had cooled; he had to scourge himself up to some of his pastoral duties as relentlessly as a Catholic ascetic, and then he was prostrated by the smart.

"I think it's right jest as much as I think it was right for our forefathers to come over from the old country 'cause they didn't have what belonged to 'em," said Mrs. Penn. She arose. The barn threshold might have been Plymouth Rock from her bearing. "I don't doubt you mean well, Mr. Hersey," said she, "but there are things people hadn't ought to interfere with. I've been a member of the church for over forty year. I've got my own mind an' my own feet, an' I'm goin' to think my own thoughts an' go my own ways, an' nobody but the Lord is goin' to dictate to me unless I've a mind to have him. Won't you come in an' set down? How is Mis' Hersey?"

"She is well, I thank you," replied the minister. He added some more perplexed apologetic remarks; then he retreated.

He could expound the intricacies of every character study in the Scriptures, he was competent to grasp the Pilgrim Fathers and all historical innovators, but Sarah Penn was beyond him. He could deal with primal cases, but parallel ones worsted him. But, after all, although it was aside from his province, he wondered more how Adoniram Penn would deal with his wife than how the Lord would. Everybody shared the wonder. When Adoniram's four new cows arrived, Sarah ordered three to be put in the old barn, the other in the house shed where the cooking-stove had stood. That added to the excitement. It was whispered that all four cows were domiciled in the house.

Toward sunset on Saturday, when Adoniram was expected home, there was a knot of men in the road near the new barn. The hired man had milked, but he still hung around the premises. Sarah Penn had supper all ready. There were brown bread and baked beans and a custard pie; it was the supper that Adoniram loved on a Saturday night. She had on a clean calico, and she bore herself imperturbably. Nanny and Sammy kept close at her heels. Their eyes were large, and Nanny was full of nervous tremors. Still there was to them more pleasant excitement than anything else. An inborn confidence in their mother over their father asserted itself.

Sammy looked out of the harness-room window. "There he is," he announced, in an awed whisper. He and Nanny peeped around the casing. Mrs. Penn kept on about her work. The children watched Adoniram leave the new horse standing in the drive while he went to the house door. It was fastened. Then he went around to the shed. That door was seldom locked, even when the family was away. The thought how her father would be confronted by the cow flashed upon Nanny. There was a hysterical sob in her throat. Adoniram emerged from the shed and stood looking about in a dazed fashion. His lips moved; he was saying something, but they could not hear what it was. The hired man was peeping around a corner of the old barn, but nobody saw him.

Adoniram took the new horse by the bridle and led him across the yard to the new barn. Nanny and Sammy slunk close to their mother. The barn doors rolled back, and there stood Adoniram, with the long mild face of the great Canadian farm horse looking over his shoulder.

Nanny kept behind her mother, but Sammy stepped suddenly forward, and stood in front of her.

Adoniram stared at the group. "What on airth you all down here for?" said he. "What's the matter over to the house?"

"We've come here to live, father," said Sammy. His shrill voice quavered out bravely.

"What" Adoniram sniffed "what is it smells like cookin'?" said he. He stepped forward and looked in the open door of the harness room. Then he turned to his wife. His old bristling face was pale and frightened. "What on airth does this mean, mother?" he gasped.

"You come in here, father," said Sarah. She led the way into the harness-room and shut the door. "Now, father," said she, "you needn't be scared. I ain't crazy. There ain't nothin' to be upset over. But we've come here to live, an' we're goin' to live here. We've got jest as good a right here as new horses an' cows. The house wa'n't fit for us to live in any longer, an' I made up my mind I wa'n't goin' to stay there. I've done my duty by you forty year, an' I'm goin' to do it now; but I'm goin' to live here. You've got to put in some windows and partitions; an' you'll have to buy some furniture."

"Why, mother!" the old man gasped.

"You'd better take your coat off an' get washed there's the wash-basin an' then we'll have supper."

"Why, mother!"

Sammy went past the window, leading the new horse to the old barn. The old man saw him, and shook his head speechlessly. He tried to take off his coat, but his arms seemed to lack the power. His wife helped him. She poured some water into the tin basin, and put in a piece of soap. She got the comb and brush, and smoothed his thin gray hair after he had washed. Then she put the beans, hot bread, and tea on the table. Sammy came in, and the family drew up. Adoniram sat looking dazedly at his plate, and they waited.

"Ain't you goin' to ask a blessin', father?" said Sarah.

And the old man bent his head and mumbled.

All through the meal he stopped eating at intervals, and stared furtively at his wife; but he ate well. The home food tasted good to him, and his old frame was too sturdily healthy to be affected by his mind. But after supper he went out, and sat down on the step of the smaller door at the right of the barn, through which he had meant his Jerseys to pass in stately file, but which Sarah designed for her front house door, and he leaned his head on his hands.

After the supper dishes were cleared away and the milk-pans washed, Sarah went out to him. The twilight was deepening. There was a clear green glow in the sky. Before them stretched the smooth level of field; in the distance was a cluster of hay-stacks like the huts of a village; the air was very cool and calm and sweet. The landscape might have been an ideal one of peace.

Sarah bent over and touched her husband on one of his thin, sinewy shoulders. "Father!"

The old man's shoulders heaved: he was weeping.

"Why, don't do so, father," said Sarah.

"I'll put up the partitions, an' everything you want, mother."

Sarah put her apron up to her face; she was overcome by her own triumph. Adoniram was like a fortress whose walls had no active resistance, and went down the instant the right besieging tools were used. "Why, mother," he said, hoarsely, "I hadn't no idee you was so set on't as all this comes to."



This work ("The Revolt of 'Mother'" - 1890 by Mary E. Wilkins Freeman) is free of known copyright restrictions.

CHAPTER 36.

CHARLES WADDELL CHESNUTT (1858 - 1932)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



*Charles Waddell Chesnutt, circa 1898, Source | Wikimedia Commons
License | Public Domain*

Charles Waddell Chesnutt was born in 1858 in Cleveland, Ohio, to parents who were free African-Americans. The family moved to Fayetteville, North Carolina, when Chesnutt was a young boy, and there Chesnutt attended school, eventually becoming a teacher and later a principal. Chesnutt's parents were mixed race, and Chesnutt himself could have identified as white but chose to identify as African-American. After he married, he and his wife returned to Cleveland where Chesnutt passed the bar exam in 1887 and opened a court reporting firm, providing a prosperous life for his wife

and four children. In Cleveland, Chesnutt began submitting his stories for publication and soon enjoyed success publishing a number of his stories in prominent literary magazines, gaining the attention of William Dean Howells, Mark Twain, and other writers in the Realist literary movement. While Chesnutt was never able to support himself and his family with earnings from his writing, he continued to write and publish through the turn of the century. Later in his life, he devoted time and energy to political activism, serving on the General Committee for the **National Association for the Advancement of Colored People (NAACP)**, a civil rights organization formed in 1909.

Chesnutt was one of the first successful African-American writers producing fiction during the period of American Literary Realism. Chesnutt capitalized on the popularity of Local Color fiction after the Civil War and crafted stories about the Old South, depicting, for example, slaves living on plantations interacting with white plantation owners. Some of his first short stories, including the often-anthologized “The Goophered Grapevine” (1887), began appearing in literary magazines in 1887 and then were collected in *The Conjure Woman* (1899). In these stories about folkculture and voodoo practices in the slave community and later in the freed African-American community during Reconstruction, Chesnutt cleverly borrows the plantation tradition popular in Local Color fiction as a form which he then subverts by depicting African-American characters with innate humanity, intelligence, shrewdness, and an ability to outwit those in power. In a second collection of stories, *The Wife of His Youth and Other Stories* (1899), Chesnutt works with similar themes, exploring in “The Passing of Grandison,” for example, issues of “**passing**,” or the process by which light-skinned African-Americans could pass as whites. In this story, Chesnutt uses the term in a broader context by presenting a supposedly humble, untutored slave named Grandison whose apparent dedication to the plantation’s master, Colonel Owens, is quite possibly an act of passing; in other words, Grandison wears the mask of submission as a slave in order to trick Colonel Owens into believing that Grandison is no threat to the hierarchical order of the plantation so that eventually his planning to escape with his family goes unnoticed. As the ending of the story indicates, Grandison is, in fact, a much more dimensional, complex, determined, and daring person than the Colonel can see or even imagine.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

CHAPTER 37.

"THE PASSING OF GRANDISON" - 1899

CHARLES WADDELL CHESNUTT

I

When it is said that it was done to please a woman, there ought perhaps to be enough said to explain anything; for what a man will not do to please a woman is yet to be discovered. Nevertheless, it might be well to state a few preliminary facts to make it clear why young Dick Owens tried to run one of his father's negro men off to Canada.

In the early fifties, when the growth of anti slavery sentiment and the constant drain of fugitive slaves into the North had so alarmed the slaveholders of the border States as to lead to the passage of the Fugitive Slave Law, a young white man from Ohio, moved by compassion for the sufferings of a certain bondman who happened to have a "hard master," essayed to help the slave to freedom. The attempt was discovered and frustrated; the abductor was tried and convicted for slave-stealing, and sentenced to a term of imprisonment in the penitentiary. His death, after the expiration of only a small part of the sentence, from cholera contracted while nursing stricken fellow prisoners, lent to the case a melancholy interest that made it famous in anti-slavery annals.

Dick Owens had attended the trial. He was a youth of about twenty-two, intelligent, handsome, and amiable, but extremely indolent, in a graceful and gentle manly way; or, as old Judge Fenderson put it more than once, he was lazy as the Devil, a mere figure of speech, of course, and not one that did justice to the Enemy of Mankind. When asked why he never did anything serious, Dick would good naturedly reply, with a well-modulated drawl, that he didn't have to. His father was rich; there was but one other child, an unmarried daughter, who because of poor health would probably never marry, and Dick was therefore heir presumptive to a large estate. Wealth or social position he did not need to seek, for he was born to both. Charity Lomax had shamed him into studying law, but notwithstanding an hour or so a day spent at old Judge Fenderson's office, he did not make remarkable headway in his legal studies.

"What Dick needs," said the judge, who was fond of tropes, as became a scholar, and of horses, as was befitting a Kentuckian, "is the whip of necessity, or the spur of ambition. If he had either, he would soon need the snaffle to hold him back."

But all Dick required, in fact, to prompt him to the most remarkable thing he accomplished before he was twenty-five, was a mere suggestion from Charity Lomax. The story was never really known to but two persons until after the war, when it came out because it was a good story and there was no particular reason for its concealment.

Young Owens had attended the trial of this slave-stealer, or martyr, either or both, and, when it was over, had gone to call on Charity Lomax, and, while they sat on the veranda after sundown, had told her all about the trial. He was a good talker, as his career in later years disclosed, and described the proceedings very graphically.

"I confess," he admitted, "that while my principles were against the prisoner, my sympathies were on his side. It appeared that he was of good family, and that he had an old father and mother, respectable people, dependent upon him for support and comfort in their declining years. He had been led into the matter by pity for a negro whose master ought to have been run out of the county long ago for abusing his slaves. If it had been merely a question of old Sam Briggs's negro, nobody would have

cared anything about it. But father and the rest of them stood on the principle of the thing, and told the judge so, and the fellow was sentenced to three years in the penitentiary."

Miss Lomax had listened with lively interest.

"I've always hated old Sam Briggs," she said emphatically, "ever since the time he broke a negro's leg with a piece of cordwood. When I hear of a cruel deed it makes the Quaker blood that came from my grandmother assert itself. Personally I wish that all Sam Briggs's negroes would run away. As for the young man, I regard him as a hero. He dared something for humanity. I could love a man who would take such chances for the sake of others."

"Could you love me, Charity, if I did something heroic?"

"You never will, Dick. You're too lazy for any use. You'll never do anything harder than playing cards or fox-hunting."

"Oh, come now, sweetheart! I've been courting you for a year, and it's the hardest work imaginable. Are you never going to love me?" he pleaded.

His hand sought hers, but she drew it back beyond his reach.

"I'll never love you, Dick Owens, until you have done something. When that time comes, I'll think about it," wait. One must read two years to become a lawyer, and work five more to make a reputation. We shall both be gray by then."

"Oh, I don't know," she rejoined. "It does n't require a lifetime for a man to prove that he is a man. This one did something, or at least tried to."

"Well, I'm willing to attempt as much as any other man. What do you want me to do, sweetheart? Give me a test."

"Oh, dear me!" said Charity, "I don't care what you do, so you do something. Really, come to think of it, why should I care whether you do anything or not?"

"I'm sure I don't know why you should, Charity," rejoined Dick humbly, "for I'm aware that I'm not worthy of it."

"Except that I do hate," she added, relenting slightly, "to see a really clever man so utterly lazy and good for nothing."

"Thank you, my dear; a word of praise from you has sharpened my wits already. I have an idea! Will you love me if I run a negro off to Canada?"

"What nonsense!" said Charity scornfully. "You must be losing your wits. Steal another man's slave, indeed, while your father owns a hundred!"

"Oh, there'll be no trouble about that," responded Dick lightly; "I'll run off one of the old man's; we've got too many anyway. It may not be quite as difficult as the other man found it, but it will be just as unlawful, and will demonstrate what I am capable of."

"Seeing's believing," replied Charity. "Of course, what you are talking about now is merely absurd. I'm going away for three weeks, to visit my aunt in Tennessee. If you're able to tell me, when I return, that you've done something to prove your quality, I'll well, you may come and tell me about it."

II

Young Owens got up about nine o'clock next morning, and while making his toilet put some questions to his personal attendant, a rather bright looking young mulatto of about his own age.

"Tom," said Dick.

"Yas, Mars Dick," responded the servant.

"I'm going on a trip North. Would you like to go with me?"

Now, if there was anything that Tom would have liked to make, it was a trip North. It was something he had long contemplated in the abstract, but had never been able to muster up sufficient courage to attempt in the concrete. He was prudent enough, however, to dissemble his feelings.

"I would n't min' it, Mars Dick, ez long ez you'd take keer er me an' fetch me home all right."

Tom's eyes belied his words, however, and his young master felt well assured that Tom needed only a good opportunity to make him run away. Having a comfortable home, and a dismal prospect in case of failure, Tom was not likely to take any desperate chances; but young Owens was satisfied that in a free State but little persuasion would be required to lead Tom astray. With a very logical and characteristic desire to gain his end with the least necessary expenditure of effort, he decided to take Tom with him, if his father did not object.

Colonel Owens had left the house when Dick went to breakfast, so Dick did not see his father till luncheon.

"Father," he remarked casually to the colonel, over the fried chicken, "I'm feeling a trifle run down. I imagine my health would be improved somewhat by a little travel and change of scene."

"Why don't you take a trip North?" suggested his father. The colonel added to paternal affection a considerable respect for his son as the heir of a large estate. He himself had been "raised" in

comparative poverty, and had laid the foundations of his fortune by hard work; and while he despised the ladder by which he had climbed, he could not entirely forget it, and unconsciously manifested, in his intercourse with his son, some of the poor man's deference toward the wealthy and well-born.

"I think I'll adopt your suggestion, sir," replied the son, "and run up to New York; and after I've been there awhile I may go on to Boston for a week or so. I've never been there, you know."

"There are some matters you can talk over with my factor in New York," rejoined the colonel, "and while you are up there among the Yankees, I hope you'll keep your eyes and ears open to find out what the rascally abolitionists are saying and doing. They're becoming altogether too active for our comfort, and entirely too many ungrateful niggers are running away. I hope the conviction of that fellow yesterday may discourage the rest of the breed. I'd just like to catch any one trying to run off one of my darkeys. He'd get short shrift; I don't think any Court would have a chance to try him."

"They are a pestiferous lot," assented Dick, "and dangerous to our institutions. But say, father, if I go North I shall want to take Tom with me."

Now, the colonel, while a very indulgent father, had pronounced views on the subject of negroes, having studied them, as he often said, for a great many years, and, as he asserted oftener still, understanding them perfectly. It is scarcely worth while to say, either, that he valued more highly than if he had inherited them the slaves he had toiled and schemed for.

"I don't think it safe to take Tom up North," he declared, with promptness and decision. "He's a good enough boy, but too smart to trust among those low-down abolitionists. I strongly suspect him of having learned to read, though I can't imagine how. I saw him with a newspaper the other day, and while he pretended to be looking at a woodcut, I'm almost sure he was reading the paper. I think it by no means safe to take him."

Dick did not insist, because he knew it was useless. The colonel would have obliged his son in any other matter, but his negroes were the outward and visible sign of his wealth and station, and therefore sacred to him.

"Whom do you think it safe to take?" asked Dick. "I suppose I'll have to have a body-servant."

"What's the matter with Grandison?" suggested the colonel. "He's handy enough, and I reckon we can trust him. He's too fond of good eating, to risk losing his regular meals; besides, he's sweet on your mother's maid, Betty, and I've promised to let 'em get married before long. I'll have Grandison up, and we'll talk to him. Here, you boy Jack," called the colonel to a yellow youth in the next room who was catching flies and pulling their wings off to pass the time, "go down to the barn and tell Grandison to come here."

"Grandison," said the colonel, when the negro stood before him, hat in hand. "Yas, marster."

"Have n't I always treated you right?"

"Yas, marster."

"Haven't you always got all you wanted to eat?"

"Yas, marster."

"And as much whiskey and tobacco as was good for you, Grandison?"

"Y-a-s, marster."

"I should just like to know, Grandison, whether you don't think yourself a great deal better off than those poor free negroes down by the plank road, with no kind master to look after them and no mistress to give them medicine when they're sick and and"

"Well, I sh'd jes' reckon I is better off, suh, dan dem low-down free niggers, suh! Ef anybody ax 'em who dey b'long ter, dey has ter say nobody, er e'se lie erbout it. Anybody ax me who I b'longs ter, I ain' got no 'casion ter be shame' ter tell 'em, no, suh, 'deed I ain', suh!"

The colonel was beaming. This was true gratitude, and his feudal heart thrilled at such appreciative homage. What cold-blooded, heartless monsters they were who would break up this blissful relationship of kindly protection on the one hand, of wise subordination and loyal dependence on the other! The colonel always became indignant at the mere thought of such wickedness.

"Grandison," the colonel continued, "your young master Dick is going North for a few weeks, and I am thinking of letting him take you along. I shall send you on this trip, Grandison, in order that you may take care of your young master. He will need some one to wait on him, and no one can ever do it so well as one of the boys brought up with him on the old plantation. I am going to trust him in your hands, and I'm sure you'll do your duty faithfully, and bring him back home safe and sound to old Kentucky."

Grandison grinned. "Oh yas, marster, I'll take keer er young Mars Dick."

"I want to warn you, though, Grandison," continued the colonel impressively, "against these cussed abolitionists, who try to entice servants from their comfortable homes and their indulgent masters, from the blue skies, the green fields, and the warm sunlight of their southern home, and send them away off yonder to Canada, a dreary country, where the woods are full of wildcats and wolves and bears, where the snow lies up to the eaves of the houses for six months of the year, and the cold is so severe that it freezes your breath and curdles your blood; and where, when runaway niggers get sick

and can't work, they are turned out to starve and die, unloved and uncared for. I reckon, Grandison, that you have too much sense to permit yourself to be led astray by any such foolish and wicked people."

"Deed, suh, I would n' low none er dem cussed, low-down abolitioners ter come nigh me, suh, I'd I'd would I be 'lowed ter hit 'em, suh?"

"Certainly, Grandison," replied the colonel, chuckling, "hit 'em as hard as you can. I reckon they 'd rather like it. Begad, I believe they would! It would serve 'em right to be hit by a nigger!"

"Er ef I did n't hit 'em, suh," continued Grandison reflectively, "I'd tell Mars Dick, en he 'd fix 'em. He'd smash de face off'n 'em, suh, I jes' knows he would."

"Oh yes, Grandison, your young master will protect you. You need fear no harm while he is near."

"Dey won't try ter steal me, will dey, marster?" asked the negro, with sudden alarm. "I don't know, Grandison," replied the colonel, lighting a fresh cigar.

"They're a desperate set of lunatics, and there 's no telling what they may resort to. But if you stick close to your young master, and remember always that he is your best friend, and understands your real needs, and has your true interests at heart, and if you will be careful to avoid strangers who try to talk to you, you 'll stand a fair chance of getting back to your home and your friends. And if you please your master Dick, he 'll buy you a present, and a string of beads for Betty to wear when you and she get married in the fall."

"Thanky, marster, thanky, suh," replied Grandison, oozing gratitude at every pore; "you is a good marster, to be sho', suh; yas, 'deed you is. You kin jes' bet me and Mars Dick gwine git 'long jes' lack I wuz own boy ter Mars Dick. En it won't be my fault ef he don' want me fer his boy all de time, w'en we come back home ag'in."

"All right, Grandison, you may go now. You need n't work any more today, and here's a piece of tobacco for you off my own plug."

"Thanky, marster, thanky, marster! You is de bes' marster any nigger ever had in dis worl'." And Grandison bowed and scraped and disappeared round the corner, his jaws closing around a large section of the colonel's best tobacco.

"You may take Grandison," said the colonel to his son. "I allow he's abolitionist-proof."

III

Richard Owens, Esq., and servant, from Kentucky, registered at the fashionable New York hostelry for Southerners in those days, a hotel where an atmosphere congenial to Southern institutions was sedulously maintained. But there were negro waiters in the dining-room, and mulatto bell-boys, and Dick had no doubt that Grandison, with the native gregariousness and garrulousness of his race, would foregather and palaver with them sooner or later, and Dick hoped that they would speedily inoculate him with the virus of freedom. For it was not Dick's intention to say anything to his servant about his plan to free him, for obvious reasons. To mention one of them, if Grandison should go away, and by legal process be recaptured, his young master's part in the matter would doubtless become known, which would be embarrassing to Dick, to say the least. If, on the other hand, he should merely give Grandison sufficient latitude, he had no doubt he would eventually lose him. For while not exactly skeptical about Grandison's perfervid loyalty, Dick had been a somewhat keen observer of human nature, in his own indolent way, and based his expectations upon the force of the example and argument that his servant could scarcely fail to encounter. Grandison should have a fair chance to become free by his own initiative; if it should become necessary to adopt other measures to get rid of him, it would be time enough to act when the necessity arose; and Dick Owens was not the youth to take needless trouble.

The young master renewed some acquaintances and made others, and spent a week or two very pleasantly in the best society of the metropolis, easily accessible to a wealthy, well-bred young Southerner, with proper introductions. Young women smiled on him, and young men of convivial habits pressed their hospitalities; but the memory of Charity's sweet, strong face and clear blue eyes made him proof against the blandishments of the one sex and the persuasions of the other. Meanwhile he kept Grandison supplied with pocket-money, and left him mainly to his own devices. Every night when Dick came in he hoped he might have to wait upon himself, and every morning he looked forward with pleasure to the prospect of making his toilet unaided. His hopes, however, were doomed to disappointment, for every night when he came in Grandison was on hand with a bootjack, and a nightcap mixed for his young master as the colonel had taught him to mix it, and every morning Grandison appeared with his master's boots blacked and his clothes brushed, and laid his linen out for the day.

"Grandison," said Dick one morning, after finishing his toilet, "this is the chance of your life to go around among your own people and see how they live. Have you met any of them?"

"Yas, suh, I's seen some of 'em. But I don' keer nuffin fer 'em, suh, Dey're diffe'nt f'm de niggers down ou' way. Dey 'lows dey 're free, but dey ain' got sense 'nuff ter know dey ain' half as well off as dey would be down Souf, whar dey 'd be 'preciated."

When two weeks had passed without any apparent effect of evil example upon Grandison, Dick resolved to go on to Boston, where he thought the atmosphere might prove more favorable to his ends. After he had been at the Revere House for a day or two without losing Grandison, he decided upon slightly different tactics.

Having ascertained from a city directory the addresses of several wellknown abolitionists, he wrote them each a letter something like this: DEAR FRIEND AND BROTHER: A wicked slaveholder from Kentucky, stopping at the Revere House, has dared to insult the liberty-loving people of Boston by bringing his slave into their midst. Shall this be tolerated? Or shall steps be taken in the name of liberty to rescue a fellow-man from bondage? For obvious reasons I can only sign myself, A FRIEND OF HUMANITY.

That his letter might have an opportunity to prove effective, Dick made it a point to send Grandison away from the hotel on various errands. On one of these occasions Dick watched him for quite a distance down the street. Grandison had scarcely left the hotel when a long haired, sharp featured man came out behind him, followed him, soon overtook him, and kept along beside him until they turned the next corner. Dick's hopes were roused by this spectacle, but sank correspondingly when Grandison returned to the hotel. As Grandison said nothing about the encounter, Dick hoped there might be some self-consciousness behind this unexpected reticence, the results of which might develop later on.

But Grandison was on hand again when his master came back to the hotel at night, and was in attendance again in the morning, with hot water, to assist at his master's toilet. Dick sent him on further errands from day to day, and upon one occasion came squarely up to him inadvertently of course while Grandison was engaged in conversation with a young white man in clerical garb. When Grandison saw Dick approaching, he edged away from the preacher and hastened toward his master, with a very evident expression of relief upon his countenance.

"Mars Dick," he said, "dese yer abolitioners is jes' pesterin' de life out er me tryin' ter git me ter run away. I don' pay no 'tention ter 'em, but dey riles me so sometimes dat I'm feared I'll hit some of 'em some er dese days, an' dat mought gitme inter trouble. I ain' said nuffin' ter you 'bout it, Mars Dick, fer I did n' wanter 'sturb yo' min'; but I don' like it, suh; no, suh, I don'! Is we gwine back home 'fo' long, Mars Dick?"

"We'll be going back soon enough," replied Dick somewhat shortly, while he inwardly cursed the stupidity of a slave who could be free and would not, and registered a secret vow that if he were unable to get rid of Grandison without assassinating him, and were therefore compelled to take him back to Kentucky, he would see that Grandison got a taste of an article of slavery that would make him regret his wasted opportunities. Meanwhile he determined to tempt his servant yet more strongly.

"Grandison," he said next morning, "I'm going away for a day or two, but I shall leave you here. I shall lock up a hundred dollars in this drawer and give you the key. If you need any of it, use it and enjoy yourself, spend it all if you like, for this is probably the last chance you'll have for some time to be in a free State, and you 'd better enjoy your liberty while you may."

When he came back a couple of days later and found the faithful Grandison at his post, and the hundred dollars intact, Dick felt seriously annoyed. His vexation was increased by the fact that he could not express his feelings adequately. He did not even scold Grandison; how could he, indeed, find fault with one who so sensibly recognized his true place in the economy of civilization, and kept it with such touching fidelity?

"I can't say a thing to him," groaned Dick. "He deserves a leather medal, made out of his own hide tanned. I reckon I'll write to father and let him know what a model servant he has given me."

He wrote his father a letter which made the colonel swell with pride and pleasure. "I really think," the colonel observed to one of his friends, "that Dick ought to have the nigger interviewed by the Boston papers, so that they may see how contented and happy our darkeys really are."

Dick also wrote a long letter to Charity Lomax, in which he said, among many other things, that if she knew how hard he was working, and under what difficulties, to accomplish something serious for her sake, she would no longer keep him in suspense, but overwhelm him with love and admiration.

Having thus exhausted without result the more obvious methods of getting rid of Grandison, and diplomacy having also proved a failure, Dick was forced to consider more radical measures. Of course he might run away himself, and abandon Grandison, but this would be merely to leave him in the United States, where he was still a slave, and where, with his notions of loyalty, he would speedily be reclaimed. It was necessary, in order to accomplish the purpose of his trip to the North, to leave Grandison permanently in Canada, where he would be legally free.

"I might extend my trip to Canada," he reflected, "but that would be too palpable. I have it! I'll visit

Niagara Falls on the way home, and lose him on the Canada side. When he once realizes that he is actually free, I'll warrant that he'll stay."

So the next day saw them westward bound, and in due course of time, by the somewhat slow conveyances of the period, they found themselves at Niagara. Dick walked and drove about the Falls for several days, taking Grandison along with him on most occasions. One morning they stood on the Canadian side, watching the wild whirl of the waters below them.

"Grandison," said Dick, raising his voice above the roar of the cataract, "do you know where you are now?"

"I's wid you, Mars Dick; dat's all I keers."

"You are now in Canada, Grandison, where your people go when they run away from their masters. If you wished, Grandison, you might walk away from me this very minute, and I could not lay my hand upon you to take you back."

Grandison looked around uneasily.

"Let's go back ober de ribber, Mars Dick. I's feared I'll lose you ovuh heah, an' den I won' hab no marster, an' won't nebber be able to git back home no mo'."

Discouraged, but not yet hopeless, Dick said, a few minutes later,

"Grandison, I 'm going up the road a bit, to the inn over yonder. You stay here until I return. I'll not be gone a great while."

Grandison's eyes opened wide and he looked somewhat fearful.

"Is dey any er dem dadblasted abolitioners roun' heah, Mars Dick?"

"I don't imagine that there are," replied his master, hoping there might be. "But I 'm not afraid of your running away, Grandison. I only wish I were," he added to himself.

Dick walked leisurely down the road to where the whitewashed inn, built of stone, with true British solidity, loomed up through the trees by the roadside. Arrived there he ordered a glass of ale and a sandwich, and took a seat at a table by a window, from which he could see Grandison in the distance. For a while he hoped that the seed he had sown might have fallen on fertile ground, and that Grandison, relieved from the restraining power of a master's eye, and finding himself in a free country, might get up and walk away; but the hope was vain, for Grandison remained faithfully at his post, awaiting his master's return. He had seated himself on a broad flat stone, and, turning his eyes away from the grand and awe-inspiring spectacle that lay close at hand, was looking anxiously toward the inn where his master sat cursing his ill-timed fidelity.

By and by a girl came into the room to serve his order, and Dick very naturally glanced at her; and as she was young and pretty and remained in attendance, it was some minutes before he looked for Grandison. When he did so his faithful servant had disappeared.

To pay his reckoning and go away without the change was a matter quickly accomplished. Retracing his footsteps toward the Falls, he saw, to his great disgust, as he approached the spot where he had left Grandison, the familiar form of his servant stretched out on the ground, his face to the sun, his mouth open, sleeping the time away, oblivious alike to the grandeur of the scenery, the thunderous roar of the cataract, or the insidious voice of sentiment.

"Grandison," soliloquized his master, as he stood gazing down at his ebony encumbrance, "I do not deserve to be an American citizen; I ought not to have the advantages I possess over you; and I certainly am not worthy of Charity Lomax, if I am not smart enough to get rid of you. I have an idea! You shall yet be free, and I will be the instrument of your deliverance. Sleep on, faithful and affectionate servitor, and dream of the blue grass and the bright skies of old Kentucky, for it is only in your dreams that you will ever see them again!"

Dick retraced his footsteps towards the inn. The young woman chanced to look out of the window and saw the handsome young gentleman she had waited on a few minutes before, standing in the road a short distance away, apparently engaged in earnest conversation with a colored man employed as hostler for the inn. She thought she saw something pass from the white man to the other, but at that moment her duties called her away from the window, and when she looked out again the young gentleman had disappeared, and the hostler, with two other young men of the neighborhood, one white and one colored, were walking rapidly towards the Falls.

IV

Dick made the journey homeward alone, and as rapidly as the conveyances of the day would permit. As he drew near home his conduct in going back without Grandison took on a more serious aspect than it had borne at any previous time, and although he had prepared the colonel by a letter sent several days ahead, there was still the prospect of a bad quarter of an hour with him; not, indeed, that his father would upbraid him, but he was likely to make searching inquiries. And notwithstanding the vein of quiet recklessness that had carried Dick through his preposterous scheme, he was a very poor

liar, having rarely had occasion or inclination to tell anything but the truth. Any reluctance to meet his father was more than offset, however, by a stronger force drawing him homeward, for Charity Lomax must long since have returned from her visit to her aunt in Tennessee.

Dick got off easier than he had expected. He told a straight story, and a truthful one, so far as it went.

The colonel raged at first, but rage soon subsided into anger, and anger moderated into annoyance, and annoyance into a sort of garrulous sense of injury. The colonel thought he had been hardly used; he had trusted this negro, and he had broken faith. Yet, after all, he did not blame Grandison so much as he did the abolitionists, who were undoubtedly at the bottom of it. As for Charity Lomax, Dick told her, privately of course, that he had run his father's man, Grandison, off to Canada, and left him there.

"Oh, Dick," she had said with shuddering alarm, "what have you done? If they knew it they'd send you to the penitentiary, like they did that Yankee."

"But they don't know it," he had replied seriously; adding, with an injured tone, "you don't seem to appreciate my heroism like you did that of the Yankee; perhaps it's because I was n't caught and sent to the penitentiary. I thought you wanted me to do it."

"Why, Dick Owens!" she exclaimed. "You know I never dreamed of any such outrageous proceeding."

"But I presume I'll have to marry you," she concluded, after some insistence on Dick's part, "if only to take care of you. You are too reckless for anything; and a man who goes chasing all over the North, being entertained by New York and Boston society and having negroes to throw away, needs some one to look after him."

"It's a most remarkable thing," replied Dick fervently, "that your views correspond exactly with my profoundest convictions. It proves beyond question that we were made for one another."

They were married three weeks later. As each of them had just returned from a journey, they spent their honeymoon at home.

A week after the wedding they were seated, one afternoon, on the piazza of the colonel's house, where Dick had taken his bride, when a negro from the yard ran down the lane and threw open the big gate for the colonel's buggy to enter. The colonel was not alone. Beside him, ragged and travel-stained, bowed with weariness, and upon his face a haggard look that told of hardship and privation, sat the lost Grandison.

The colonel alighted at the steps.

"Take the lines, Tom," he said to the man who had opened the gate, "and drive round to the barn. Help Grandison down, poor devil, he's so stiff he can hardly move! and get a tub of water and wash him and rub him down, and feed him, and give him a big drink of whiskey, and then let him come round and see his young master and his new mistress."

The colonel's face wore an expression compounded of joy and indignation, joy at the restoration of a valuable piece of property; indignation for reasons he proceeded to state.

"It's astounding, the depths of depravity the human heart is capable of! I was coming along the road three miles away, when I heard some one call me from the roadside. I pulled up the mare, and who should come out of the woods but Grandison. The poor nigger could hardly crawl along, with the help of a broken limb. I was never more astonished in my life. You could have knocked me down with a feather. He seemed pretty far gone, he could hardly talk above a whisper, and I had to give him a mouthful of whiskey to brace him up so he could tell his story. It's just as I thought from the beginning, Dick; Grandison had no notion of running away; he knew when he was well off, and where his friends were. All the persuasions of abolition liars and runaway niggers did not move him. But the desperation of those fanatics knew no bounds; their guilty consciences gave them no rest. They got the notion somehow that Grandison belonged to a nigger-catcher, and had been brought North as a spy to help capture ungrateful runaway servants. They actually kidnaped him just think of it! and gagged him and bound him and threw him rudely into a wagon, and carried him into the gloomy depths of a Canadian forest, and locked him in a lonely hut, and fed him on bread and water for three weeks. One of the scoundrels wanted to kill him, and persuaded the others that it ought to be done; but they got to quarreling about how they should do it, and before they had their minds made up Grandison escaped, and, keeping his back steadily to the North Star, made his way, after suffering incredible hardships, back to the old plantation, back to his master, his friends, and his home. Why, it's as good as one of Scott's novels! Mr. Simms or some other one of our Southern authors ought to write it up."

"Don't you think, sir," suggested Dick, who had calmly smoked his cigar throughout the colonel's animated recital, "that that kidnaping yarn sounds a little improbable? Is n't there some more likely explanation?"

"Nonsense, Dick; it's the gospel truth! Those infernal abolitionists are capable of anything everything! Just think of their locking the poor, faithful nigger up, beating him, kicking him, depriving him of his liberty, keeping him on bread and water for three long, lonesome weeks, and he all the time pining for the old plantation!"

There were almost tears in the colonel's eyes at the picture of Grandison's sufferings that he conjured up. Dick still professed to be slightly skeptical, and met Charity's severely questioning eye with bland unconsciousness.

The colonel killed the fatted calf for Grandison, and for two or three weeks the returned wanderer's life was a slave's dream of pleasure. His fame spread throughout the county, and the colonel gave him a permanent place among the house servants, where he could always have him conveniently at hand to relate his adventures to admiring visitors.

About three weeks after Grandison's return the colonel's faith in sable humanity was rudely shaken, and its foundations almost broken up. He came near losing his belief in the fidelity of the negro to his master, the servile virtue most highly prized and most sedulously cultivated by the colonel and his kind. One Monday morning Grandison was missing. And not only Grandison, but his wife, Betty the maid; his mother, aunt Eunice; his father, uncle Ike; his brothers, Tom and John, and his little sister Elsie, were likewise absent from the plantation; and a hurried search and inquiry in the neighborhood resulted in no information as to their whereabouts. So much valuable property could not be lost without an effort to recover it, and the wholesale nature of the transaction carried consternation to the hearts of those whose ledgers were chiefly bound in black. Extremely energetic measures were taken by the colonel and his friends. The fugitives were traced, and followed from point to point, on their northward run through Ohio. Several times the hunters were close upon their heels, but the magnitude of the escaping party begot unusual vigilance on the part of those who sympathized with the fugitives, and strangely enough, the underground railroad seemed to have had its tracks cleared and signals set for this particular train. Once, twice, the colonel thought he had them, but they slipped through his fingers. One last glimpse he caught of his vanishing property, as he stood, accompanied by a United States marshal, on a wharf at a port on the south shore of Lake Erie. On the stern of a small steamboat which was receding rapidly from the wharf, with her nose pointing toward Canada, there stood a group of familiar dark faces, and the look they cast backward was not one of longing for the fleshpots of Egypt. The colonel saw Grandison point him out to one of the crew of the vessel, who waved his hand derisively toward the colonel. The latter shook his fist impotently and the incident was closed.



This work ("The Passing of Grandison" - 1899 by Charles Waddell Chesnutt) is free of known copyright restrictions.

CHAPTER 38.

CHARLOTTE PERKINS GILMAN (1860 - 1935)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Photographic portrait of Charlotte Perkins Gilman, American author, c. 1900. From Wikimedia Commons Public Domain

As she writes in her autobiography, Charlotte Perkins Gilman had one overriding goal in her life: “the improvement of the human race.” The niece of both the abolitionist Harriet Beecher Stowe and the suffragist Isabella Beecher Hooker, Gilman was one of the most important feminist writers, editors, and activists of the late nineteenth and early twentieth centuries. She led an unconventional life that directly inspired her poetry, fiction, and nonfiction alike. At the age of thirty-four, she

divorced a husband who sought to “domesticate” her, leaving both him and her daughter to pursue an independent career authoring works of poetry, fiction, and social criticism; editing and publishing her own feminist magazine, *Forerunner*; and lecturing for the **American Woman Suffrage Association** and other organizations on the need for social reform to ensure equality between men and women. In the 1890s, Gilman published three works that solidified her reputation as both a major American writer and a groundbreaking feminist theorist: a well-received collection of feminist poems, *In This Our World* (1893); the groundbreaking work of social theory, *Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution* (1898), in which she criticized the economic dependency of women upon men; and the shocking short story included in this chapter, “The Yellow Wall Paper” (1892). Gilman remarried in 1900 and over the course of the first three decades of the twentieth century continued to edit, lecture, and publish works that advocated for the progressive reform of society. In her utopian novel *Herland* (1915), for example, she imagines a peaceful and ecologically sustainable society comprised solely of women who use technology and not men to reproduce.

While presented in the guise of a gothic tale of terror, “The Yellow Wall Paper” is a fine example of political realism. Through this terrifying story of a woman locked in an ancient manor and haunted by a shadowy figure, Gilman shows that the real relationship between married men and women in her time is not one of equality but of domination and dependency. Gilman based the story on her own life. After giving birth to her daughter, Gilman fell into a state of depression and was sent to a clinic for treatment. Her doctor, a world famous neurologist, advised her to quit all creative and intellectual activity and instead dedicate herself wholly to a private domestic routine. However, this so called “**rest-cure**” only further deepened Gilman’s depression and so she sought and found a cure for herself in her true callings: the literary and political work to which she dedicated the rest of her life.

CHAPTER 39.

"THE YELLOW WALL-PAPER" -1892

CHARLOTTE PERKINS GILMAN

It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it.

Else, why should it be let so cheaply? And why have stood so long untenanted? John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and PERHAPS (I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind) PERHAPS that is one reason I do not get well faster.

You see he does not believe I am sick!

And what can one do?

If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression a slight hysterical tendency what is one to do?

My brother is also a physician, and also of high standing, and he says the same thing.

So I take phosphates or phosphites whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again.

Personally, I disagree with their ideas.

Personally, I believe that congenial work, with excitement and change, would do me good.

But what is one to do?

I did write for a while in spite of them; but it DOES exhaust me a good deal having to be so sly about it, or else meet with heavy opposition.

I sometimes fancy that in my condition if I had less opposition and more society and stimulus but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad.

So I will let it alone and talk about the house.

The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people.

There is a DELICIOUS garden! I never saw such a garden large and shady, full of box-bordered paths, and lined with long grape covered arbors with seats under them.

There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and coheirs; anyhow, the place has been empty for years.

That spoils my ghostliness, I am afraid, but I don't care there is something strange about the house I can feel it.

I even said so to John one moonlight evening, but he said what I felt was a DRAUGHT, and shut the window.

I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition.

But John says if I feel so, I shall neglect proper self-control; so I take pains to control myself before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty old-fashioned chintz hangings! but John would not hear of it.

He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.

He said we came here solely on my account, that I was to have perfect rest and all the air I could get. "Your exercise depends on your strength, my dear," said he, "and your food somewhat on your appetite; but air you can absorb all the time." So we took the nursery at the top of the house.

It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off the paper in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide plunge off at outrageous angles, destroy themselves in unheard of contradictions.

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

No wonder the children hated it! I should hate it myself if I had to live in this room long.

There comes John, and I must put this away, he hates to have me write a word.

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no REASON to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able, to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I CANNOT be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wall-paper!

At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wall-paper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on. "You know the place is doing you good," he said, "and really, dear, I don't care to renovate the house just for a three months' rental."

"Then do let us go downstairs," I said, "there are such pretty rooms there."

Then he took me in his arms and called me a blessed little goose, and said he would go down to the cellar, if I wished, and have it whitewashed into the bargain.

But he is right enough about the beds and windows and things.

It is an airy and comfortable room as any one need wish, and, of course, I would not be so silly as to make him uncomfortable just for a whim.

I'm really getting quite fond of the big room, all but that horrid paper.

Out of one window I can see the garden, those mysterious deepshaded arbors, the riotous old-fashioned flowers, and bushes and gnarly trees.

Out of another I get a lovely view of the bay and a little private wharf belonging to the estate. There is a beautiful shaded lane that runs down there from the house. I always fancy I see people walking in these numerous paths and arbors, but John has cautioned me not to give way to fancy in the least. He says that with my imaginative power and habit of story making, a nervous weakness like mine is sure

to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency. So I try.

I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

But I find I get pretty tired when I try.

It is so discouraging not to have any advice and companionship about my work. When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fireworks in my pillow-case as to let me have those stimulating people about now.

I wish I could get well faster.

But I must not think about that. This paper looks to me as if it KNEW what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down.

I get positively angry with the impertinence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breadths didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy store.

I remember what a kindly wink the knobs of our big, old bureau used to have, and there was one chair that always seemed like a strong friend.

I used to feel that if any of the other things looked too fierce I could always hop into that chair and be safe.

The furniture in this room is no worse than inharmonious, however, for we had to bring it all from downstairs. I suppose when this was used as a playroom they had to take the nursery things out, and no wonder! I never saw such ravages as the children have made here.

The wall paper, as I said before, is torn off in spots, and it sticketh closer than a brother they must have had perseverance as well as hatred.

Then the floor is scratched and gouged and splintered, the plaster itself is dug out here and there, and this great heavy bed which is all we found in the room, looks as if it had been through the wars.

But I don't mind it a bit only the paper.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road, a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

This wall-paper has a kind of sub-pattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

There's sister on the stairs!

Well, the Fourth of July is over! The people are gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a week.

Of course I didn't do a thing. Jennie sees to everything now.

But it tired me all the same.

John says if I don't pick up faster he shall send me to Weir Mitchell in the fall. But I don't want to go there at all. I had a friend who was in his hands once, and she says he is just like John and my brother, only more so!

Besides, it is such an undertaking to go so far.

I don't feel as if it was worth while to turn my hand over for anything, and I'm getting dreadfully fretful and querulous.

I cry at nothing, and cry most of the time.

Of course I don't when John is here, or anybody else, but when I am alone. And I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to.

So I walk a little in the garden or down that lovely lane, sit on the porch under the roses, and lie down up here a good deal.

I'm getting really fond of the room in spite of the wall-paper. Perhaps BECAUSE of the wall-paper.

It dwells in my mind so!

I lie here on this great immovable bed it is nailed down, I believe and follow that pattern about by

the hour. It is as good as gymnastics, I assure you. I start, we'll say, at the bottom, down in the corner over there where it has not been touched, and I determine for the thousandth time that I WILL follow that pointless pattern to some sort of a conclusion.

I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

It is repeated, of course, by the breadths, but not otherwise.

Looked at in one way each breadth stands alone, the bloated curves and flourishes a kind of "debased Romanesque" with delirium tremens go waddling up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy radiation after all, the interminable grotesques seem to form around a common centre and rush off in headlong plunges of equal distraction.

It makes me tired to follow it. I will take a nap I guess. I don't know why I should write this.

I don't want to.

I don't feel able.

And I know John would think it absurd. But I MUST say what I feel and think in some way it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I musn't lose my strength, and has me take cod liver oil and lots of tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

It is getting to be a great effort for me to think straight. Just this nervous weakness I suppose.

And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed, and sat by me and read to me till it tired my head.

He said I was his darling and his comfort and all he had, and that I must take care of myself for his sake, and keep well.

He says no one but myself can help me out of it, that I must use my will and self-control and not let any silly fancies run away with me.

There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wallpaper.

If we had not used it, that blessed child would have! What a fortunate escape! Why, I wouldn't have a child of mine, an impressionable little thing, live in such a room for worlds.

I never thought of it before, but it is lucky that John kept me here after all, I can stand it so much easier than a baby, you see.

Of course I never mention it to them any more I am too wise, but I keep watch of it all the same.

There are things in that paper that nobody knows but me, or ever will.

Behind that outside pattern the dim shapes get clearer every day.

It is always the same shape, only very numerous.

And it is like a woman stooping down and creeping about behind that pattern.

I don't like it a bit. I wonder I begin to think I wish John would take me away from here!

It is so hard to talk with John about my case, because he is so wise, and because he loves me so.

But I tried it last night.

It was moonlight. The moon shines in all around just as the sun does.

I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

John was asleep and I hated to waken him, so I kept still and watched the moonlight on that undulating wall-paper till I felt creepy.

The faint figure behind seemed to shake the pattern, just as if she wanted to get out.

I got up softly and went to feel and see if the paper DID move, and when

I came back John was awake.

"What is it, little girl?" he said. "Don't go walking about like that you'll get cold."

I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away.

"Why darling!" said he, "our lease will be up in three weeks, and I can't see how to leave before.

"The repairs are not done at home, and I cannot possibly leave town just now.

Of course if you were in any danger, I could and would, but you really are better, dear, whether you can see it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better, I feel really much easier about you."

"I don't weigh a bit more," said I, "nor as much; and my appetite may be better in the evening when you are here, but it is worse in the morning when you are away!"

"Bless her little heart!" said he with a big hug, "she shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!"

"And you won't go away?" I asked gloomily.

"Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really dear you are better!"

"Better in body perhaps" I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

"My darling," said he, "I beg of you, for my sake and for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so?"

So of course I said no more on that score, and we went to sleep before long. He thought I was asleep first, but I wasn't, and lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.

On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

You think you have mastered it, but just as you get well underway in following, it turns a back-somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window I always watch for that first long, straight ray it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight the moon shines in all night when there is a moon I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candle light, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman.

By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can. Indeed he started the habit by making me lie down for an hour after each meal. It is a very bad habit I am convinced, for you see I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake O no!

The fact is I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis, that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times LOOKING AT THE PAPER! And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the paper she turned around as if she had been caught stealing, and looked quite angry asked me why I should frighten her so!

Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

Life is very much more exciting now than it used to be. You see I have something more to expect, to look forward to, to watch. I really do eat better, and am more quiet than I was.

John is so pleased to see me improve! He laughed a little the other day, and said I seemed to be flourishing in spite of my wall-paper.

I turned it off with a laugh. I had no intention of telling him it was

BECAUSE of the wall-paper he would make fun of me. He might even want to take me away.

I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime.

In the daytime it is tiresome and perplexing.

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.

It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here. It creeps all over the house.

I find it hovering in the dining-room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it there is that smell!

Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

It is not bad at first, and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful, I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the COLOR of the paper! A yellow smell.

There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even SMOOCH, as if it had been rubbed over and over.

I wonder how it was done and who did it, and what they did it for. Round and round and round round and round and round it makes me dizzy!

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out. The front pattern DOES move and no wonder! The woman behind shakes it! Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.

Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard.

And she is all the time trying to climb through. But nobody could climb through that pattern it strangles so; I think that is why it has so many heads.

They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white!

If those heads were covered or taken off it would not be half so bad.

I think that woman gets out in the daytime!

And I'll tell you why privately I've seen her!

I can see her out of every one of my windows!

It is the same woman, I know, for she is always creeping, and most women do not creep by daylight.

I see her on that long road under the trees, creeping along, and when a carriage comes she hides under the blackberry vines.

I don't blame her a bit. It must be very humiliating to be caught creeping by daylight!

I always lock the door when I creep by daylight. I can't do it at night, for I know

John would suspect something at once.

And John is so queer now, that I don't want to irritate him. I wish he would take another room! Besides, I don't want anybody to get that woman out at night but myself.

I often wonder if I could see her out of all the windows at once.

But, turn as fast as I can, I can only see out of one at one time.

And though I always see her, she MAY be able to creep faster than I can turn! I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind.

If only that top pattern could be gotten off from the under one! I mean to try it, little by little.

I have found out another funny thing, but I shan't tell it this time! It does not do to trust people too much.

There are only two more days to get this paper off, and I believe John is beginning to notice. I don't like the look in his eyes.

And I heard him ask Jennie a lot of professional questions about me. She had a very good report to give.

She said I slept a good deal in the daytime.

John knows I don't sleep very well at night, for all I'm so quiet!

He asked me all sorts of questions, too, and pretended to be very loving and kind. As if I couldn't see through him!

Still, I don't wonder he acts so, sleeping under this paper for three months.

It only interests me, but I feel sure John and Jennie are secretly affected by it. Hurrah! This is the last day, but it is enough. John is to stay in town over night, and won't be out until this evening.

Jennie wanted to sleep with me the sly thing! but I told her I should undoubtedly rest better for a night all alone.

That was clever, for really I wasn't alone a bit! As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her. I pulled and she shook, I shook and she pulled, and before morning we had peeled off yards of that paper.

A strip about as high as my head and half around the room.

And then when the sun came and that awful pattern began to laugh at me, I declared I would finish it to day!

We go away to-morrow, and they are moving all my furniture down again to leave things as they were before.

Jennie looked at the wall in amazement, but I told her merrily that I did it out of pure spite at the vicious thing.

She laughed and said she wouldn't mind doing it herself, but I must not get tired. How she betrayed herself that time!

But I am here, and no person touches this paper but me not ALIVE!

She tried to get me out of the room it was too patent! But I said it was so quiet and empty and clean now that I believed I would lie down again and sleep all I could; and not to wake me even for dinner I would call when I woke.

So now she is gone, and the servants are gone, and the things are gone, and there is nothing left but that great bedstead nailed down, with the canvas mattress we found on it.

We shall sleep downstairs to-night, and take the boat home to-morrow. I quite enjoy the room, now it is bare again.

How those children did tear about here!

This bedstead is fairly gnawed!

But I must get to work.

I have locked the door and thrown the key down into the front path.

I don't want to go out, and I don't want to have anybody come in, till John comes. I want to astonish him.

I've got a rope up here that even Jennie did not find. If that woman does get out, and tries to get away, I can tie her!

But I forgot I could not reach far without anything to stand on!

This bed will NOT move!

I tried to lift and push it until I was lame, and then I got so angry I bit off a little piece at one corner but it hurt my teeth.

Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

I am getting angry enough to do something desperate. To jump out of the window would be admirable exercise, but the bars are too strong even to try.

Besides I wouldn't do it. Of course not. I know well enough that a step like that is improper and might be misconstrued.

I don't like to LOOK out of the windows even there are so many of those creeping women, and they creep so fast.

I wonder if they all come out of that wall-paper as I did?

But I am securely fastened now by my well-hidden rope you don't get ME out in the road there!

I suppose I shall have to get back behind the pattern when it comes night, and that is hard!

It is so pleasant to be out in this great room and creep around as I please!

I don't want to go outside. I won't, even if Jennie asks me to.

For outside you have to creep on the ground, and everything is green instead of yellow.

But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way. Why there's John at the door!

It is no use, young man, you can't open it!

How he does call and pound!

Now he's crying for an axe.

It would be a shame to break down that beautiful door!

"John dear!" said I in the gentlest voice, "the key is down by the front steps, under a plantain leaf!"

That silenced him for a few moments.

Then he said very quietly indeed, "Open the door, my darling!"

"I can't," said I. "The key is down by the front door under a plantain leaf!" And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it of course, and came in. He stopped short by the door.

"What is the matter?" he cried. "For God's sake, what are you doing!"

I kept on creeping just the same, but I looked at him over my shoulder.

"I've got out at last," said I, "in spite of you and Jane. And I've pulled off most of the paper, so you can't put me back!"

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!



This work ("The Yellow Wall-Paper" - 1892 by Charlotte Perkins Gilman) is free of known copyright restrictions.

PART VII.

**NATURALISM & MODERNISM: NORRIS / CRANE
/ LONDON / WASHINGTON / DU BOIS**

Norris – Reading and Review Questions:

1. In “A Plea for Romantic Fiction,” what does Norris suggest as a “vigorous, healthy, wholesome” substitute for the “tawdry love literature” of the day?

Crane – Reading and Review Questions:

1. Trace the features of Naturalism in “The Open Boat.”
2. Why is Billie the Oiler the only man named in the “The Open Boat”?
3. In “The Open Boat,” why does the correspondent come to the conclusion that being in the open boat and trying to survive the shipwreck, in spite of all the horrors it brings, was the best experience of his life?
4. In “The Open Boat,” what does the correspondent mean when he wants to throw bricks at the temple and discovers there are no bricks and no temples?
5. How is nature characterized in “The Open Boat”?
6. What does the last line in “The Open Boat” mean, the last line being when the survivors, after hearing “the great sea’s voice,” feel that they can be “interpreters.”

London – Reading and Review Questions:

1. Pay close attention to the imagery London uses to describe his Yukon setting. Do human beings belong here?
2. In venturing out into the cold with only a dog, what is the man struggling against?
3. As London’s story progresses, he continually invites the reader to contrast the unnamed man with the “proper wolf-dog” that is his companion. What do these comparisons show us about the man, the dog, and their relationships to their environment and each other?

Washington – Reading and Review Questions:

1. In his opening chapter, what examples does Washington give of harmonious race relations under slavery?
2. Washington tells the story of a former slave who, after Emancipation, travelled back to the South to finish paying his former owner for his freedom. What is the purpose of this story?

3. Washington's Exposition address in chapter fourteen is often called the "**Atlanta Compromise**" speech because in it Washington calls for greater economic and educational opportunities for African Americans while also supporting the policy of racial **segregation**. Other black leaders and intellectuals such as W. E. B. Du Bois, who demanded full equality between the races, criticized Washington's compromise in the years following his famous address for being too politically timid. How does Washington craft his Exposition Address to allay the fears of his white audience while simultaneously making a persuasive case that African Americans merit more educational support and economic opportunity?

Du Bois – Reading and Review Questions:

1. Why does Du Bois include the musical bars at the beginning of each chapter?
2. How does Du Bois's essay, "Of Mr. Booker T. Washington and Others" differ from Washington's "Atlanta Exposition"?

CHAPTER 40.

NATURALISM & MODERNISM

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER

NATURALISM

The generation of writers that followed William Dean Howells broke with their past, as did the Realists when they rejected Romanticism as a literary style. Frank Norris, Stephen Crane, Jack London, Theodore Dreiser, Harold Frederic, Hamlin Garland, Ellen Glasgow and Kate Chopin, to name a few, rejected the limitations of Realism in terms of subject matter. While they all, to some extent, embraced the Realist style of writing with its attention to detail and authenticity, they rejected Realism's tendency not to offend the sensibilities of readers in the genteel classes. The new writers were not afraid of provocative subject matters and wrote about the human condition in starker, grimmer contexts. They all, to some extent, were influenced by not only scientific ideas of the day, including **Charles Darwin's** views on evolution, but also European writers experimenting with this new style: **Naturalism**. Émile **Zola**, a prominent French novelist, had articulated a theory of Naturalism in *Le Roman Expérimental* (1880). Zola had argued for a kind of intense Realism, one that did not look away from any aspects of life, including the base, dirty, or ugly. Also influenced by Darwin, Zola saw the human in animal terms, and he argued that a novel written about the human animal could be set up as a kind of scientific experiment, where, once the ingredients were added, the story would unfold with scientific accuracy. He was particularly interested in how hereditary traits under the influence of a particular social environment might determine how a human behaves. The American writers Norris, Crane, and London, similarly characterize humans as part of the evolutionary landscape, as beings influenced and even determined by forces of heredity and environment beyond their understanding or control.

With Darwin's and Zola's influence apparent, the naturalists sought to push Realism even further, or as Frank Norris argued in his essay "A Plea for Romantic Fiction," to go beyond the "meticulous presentation of teacups, rag carpets, wall paper, and hair-cloth sofas" or beyond Realism as mere photographic accuracy and to embrace a kind of writing that explores the "unplumbed depths of the human heart, and the mystery of sex, and the black, unsearched penetralia of the souls of men." Norris is calling for a grittier approach in examining the human being as essentially an upright animal, a kind of walking complex combination of inherited traits, attributes, and habits deeply affected by social and economic forces.

Naturalistic works went where Realistic works did not go, dealing with taboo subjects for the time, subjects such as prostitution, alcoholism, domestic violence, violent deaths, crime, madness, and degeneration. Sometimes defined as pessimistic materialistic determinism, Naturalism sought to look at human nature in a scientific light, and the author often took on the role of scientist, coolly observing the human animal in a variety of plights, at the mercy of forces beyond his control or understanding, compelled by instinct and determined by cause and effect to behave in certain, often self-destructive, ways as a result of heredity and environment. In such works, the plot plays out on the material evolutionary plain, where a benevolent deity or any supernatural form is absent and idealistic concepts, such as justice, liberty, innate goodness, and morality, are shown as illusions, as simple fabrications of the human animal trying to elevate himself above the other animals.

In the Naturalistic works, nature is depicted as indifferent, sometimes even hostile, to humans, and humans are often depicted as small, insignificant, nameless losers in battles against an allpowerful

nature. Characters may dream of heroic actions in the midst of a battle to survive extreme conditions, but they are most often trapped by circumstances, unable to summon the will to change their determined outcome. Characters rarely exhibit free will at all; they often stumble through events, victims of their own vices, weaknesses, hereditary traits, and grim social or natural environments. A male character in a Naturalistic novel is often characterized as part “brute,” and he typically exhibits strong impulses, compulsions, or instinctive drives, as he attempts to satiate his greed, his sexual urges, his decadent lusts, or his desire for power or dominance. Female characters also typically exhibit subconscious drives, acting without knowing why, unable to change course.

Naturalistic works are not defined by a region; the characters’ action may take place in the frozen Alaska wilderness, on the raging sea, or within the slums of a city. Stylistically, Naturalistic novels are written from an almost journalistic perspective, with narrative distance from action and the characters. Often characters are not given names as a way to reinforce their cosmic insignificance. The plot of the story often follows the steady decline of a character into degeneration or death (known as the “**plot of decline**”).

Naturalism was a literary movement that emerged in the late nineteenth century, and its main goal was to accurately depict the lives of everyday people in all their complexity. Naturalist writers sought to accurately portray the struggles of the working class, and the harsh realities of life. This realism was a precursor to modernism, because modernist writers also sought to represent the realities of the world in their works. However, rather than conveying the world as it is, modernist authors used more experimental techniques to explore the inner psychological states of their characters. By doing so, they sought to break free from traditional narrative conventions and explore the human condition in a new way. Thus, the American literature tradition of naturalism served as a precursor to modernism in that it paved the way for a more realistic and complex depiction of everyday life, which was later developed further by modernist authors.

MODERNISM

In the twenty-one years between the **World’s Columbian Exposition** (also known as the **Chicago World’s Fair**) in 1893 and the outbreak of World War I in 1914, the economic, political, and social landscape changed forever. Unprecedented immigration irrevocably changed both the American landscape and American politics, and the colonial powers of nineteenth-century Europe began to lose their grip on their possessions and territories. American literature of the period reflected these changes.

In the United States, the northern and western migration that followed **Reconstruction** (the period between 1865 and 1877 when the Federal government set the conditions by which the states of the former Confederacy would be readmitted to full participation in the national government) caused such rapid growth in Northern cities that the municipal governments were strained to the breaking point as they rushed to deliver services to millions of residents in thousands of languages. In the West, waves of migration were rapidly filling in the plains and prairies; this population boom set up a clash of cultures that continues to have repercussions in contemporary politics. In less than twenty years, the United States marked two population milestones: the population of New York City exceeded five million persons for the first time and, in 1915, the total population of the United States topped one hundred million.

Many immigrants to the United States in this period were fleeing from the collapse of the ancient European monarchies and empires. When Queen Victoria of the United Kingdom died on January 22, 1901, more than half of the persons in the world owed her allegiance; by the outbreak of World War I, a new wave of self-governance had swept through Europe. The political consequences of this destabilization continue to be felt throughout the world today.

These two decades were also remarkable for American literature. F. Scott Fitzgerald, William Faulkner, and Ernest Hemingway were born within three years of each other, and they would collectively reshape the American literary landscape in the twentieth century. Literary contributions were not, however, restricted to white males. Although Mark Twain continued to hold court as the

most famous author in the country, Charlotte Perkins Gillman, Kate Chopin, Edith Wharton, and Willa Cather were also making literary and social headlines.

Our readings in this chapter may seem at first to be randomly selected. Not one of the authors mentioned in the previous paragraph appears here; in the case of Fitzgerald, Faulkner, and Hemingway, they had not yet made their mark on literary history. Gillman, Chopin, Wharton, and Cather, although they were writing steadily during this period, had not yet been given appropriate recognition for their literary achievements. Instead, the selections in this chapter speak to two particular aspects of turn-of-the-century American literature: the growth of African-American literary culture and a mythological fascination with the West.

The selections by Booker T. Washington (1901) and W. E. B. Du Bois (1903) both continue the tradition of African-American autobiography begun in the eighteenth and nineteenth centuries by Olaudah Equiano and Frederick Douglass, and forge new ground as political and social manifestoes. In these works both authors advocated passionately, in the wake of the 1896 U.S. Supreme Court decision *Plessey v. Ferguson*, that the schools and municipal services provided to African-Americans were, in fact, not equal to those provided to the rest of the population. These works are not just autobiography, however: *The Souls of Black Folk* is often considered one of the earliest works in the field of sociology.

The second selection in this chapter, Zane Grey's *Riders of the Purple Sage* (1912), defined a literary genre and an American ideal. Although Owen Wister's *The Virginian* (1902) is often considered the first Western in American fiction, the plot of *The Virginian* is a fairly typical romance that is set in the West. In *Riders of the Purple Sage*, Grey offers readers a new type of character: a rough, independent, introspective cowboy with a pragmatically American, and personal, code of conduct.

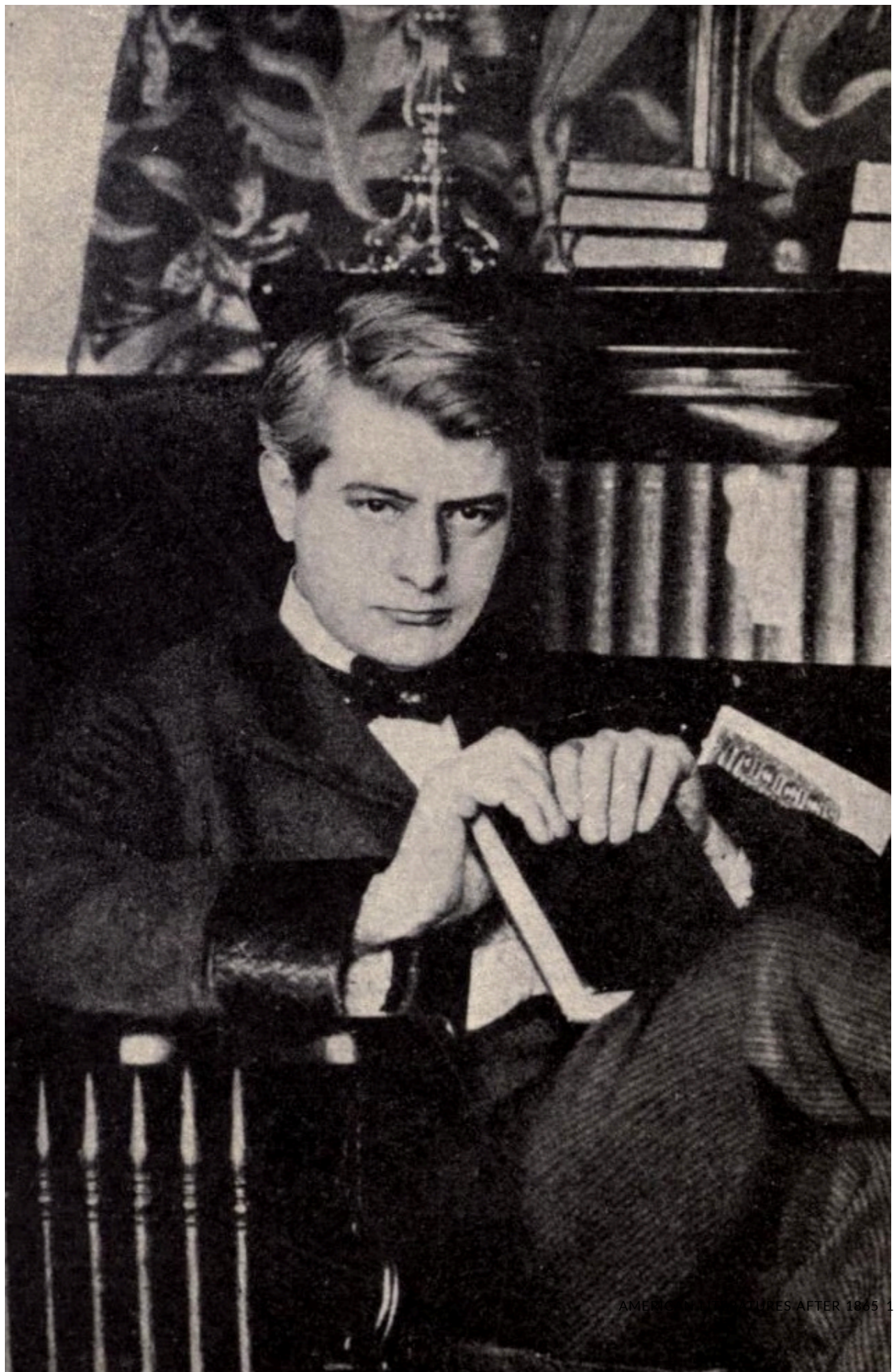
The last selection in this chapter, Booker T. Washington's *Up From Slavery* (1895), demonstrates the development of African-American narrative and autobiography. Unlike Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave*, Washington struck a more conciliatory tone aimed at lifting African Americans out of poverty in exchange for lesser political and individual autonomy. In the following decades, the debates between Du Bois and Washington formed the backdrop for the struggle over African-American art and literature during the Harlem Renaissance.

The dawn of the twentieth century witnessed the first significant crisis of American identity since the end of the Civil War, and this time the crisis played out on the world stage. In the decades that followed World War I, the United States would undergo even more dramatic changes, and the most significant literary changes were yet to come.

CHAPTER 41.

FRANK NORRIS (1870 - 1902)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Norris grew up in an affluent household in Chicago before moving to San Francisco at the age of fourteen. His father's jewelry and real estate businesses provided for his education in the fine arts while his mother's interest in romantic literature introduced him to authors such as Sir Walter Scott, whose novel of medieval chivalry, *Ivanhoe*, heavily influenced the young Norris. At the age of seventeen, Norris left his family for Paris to study painting, revel in the city's delights, and pen romantic tales of medieval knights that he mailed to his younger brother. Returning home, Norris attended the University of California at Berkeley before transferring to Harvard to study creative writing. Although he never received a degree, Norris's time at Harvard was crucial to his development as an author. While there, he followed the advice of his professors and developed a more realistic style while beginning the novels *McTeague* (1899), *Blix* (1900), and *Vandover and the Brute* (1914). He also came, in this period, to greatly admire the French novelist Émile Zola, whose emphasis on the power of nature and the environment over individual characters inspired the composition of *McTeague* in particular. Returning to San Francisco, Norris wrote over 150 articles as a journalist, traveling to remote nations such as South Africa and Cuba as a war reporter for *McClure's Magazine*. He then moved to New York to work in publishing, where he is credited with discovering Theodore Dreiser's *Sister Carrie* (1900) for Doubleday & McClure Company. Before his untimely death from illness at the age of thirty-two, Norris published less than half a dozen novels, most notably the first two novels in his unfinished "Epic of Wheat" trilogy, *The Octopus: A Story of California* (1901) and (posthumously) *The Pit* (1903), both of which explore the brutality of the business world.

Like fellow naturalist Jack London, Norris was more interested in the raw, violent human animal than in the polite, civilized human being. In his most memorable stories, he sought to combine the scientific sensibilities of naturalism with the melodrama of romantic fiction. Norris produced a theory of naturalism in his critical essays, seeking to distinguish it from both American realism, which he condemned as too focused on the manners of middle-class society, and historical "cut and thrust" romances, which he saw as merely escapist entertainment. In the essay included here, "A Plea for Romantic Fiction," Norris describes the Romance genre itself as a woman entering a house, imagining the intense, instructive dramas she would uncover if she were to abandon medieval swordplay and instead visit an average middle-class American home.

Norris puts his theory of naturalism into practice in his novel *McTeague*, crafting a titular protagonist a "poor crude dentist of Polk Street, stupid, ignorant, vulgar" with "enormous bones and corded muscles" who is more animal than man. The novel traces the upward trajectory of McTeague, from the grim poverty of life in the mining camp to the middle class life of a practicing dentist in San Francisco. However, *McTeague*, for all his apparent human striving, ultimately ends up where he started: in a mining camp, poor, uneducated, alone, and in trouble. He ends up a victim of instinctive, hereditary, and environmental influences and forces beyond his knowledge or his control.

CHAPTER 42.

“A PLEA FOR ROMANTIC FICTION” - 1901

FRANK NORRIS

Let us at the start make a distinction. Observe that one speaks of romanticism and not sentimentalism. One claims that the latter is as distinct from the former as is that other form of art which is called Realism. Romance has been often put upon and overburdened by being forced to bear the onus of abuse that by right should fall to sentiment; but the two should be kept very distinct, for a very high and illustrious place will be claimed for romance, while sentiment will be handed down the scullery stairs.

Many people to day are composing mere sentimentalism, and calling it and causing it to be called romance; so with those who are too busy to think much up on these subjects, but who none the less love honest literature, Romance, too, has fallen into disrepute. Consider now the cut-and-thrust stories. They are all labeled Romances, and it is very easy to get the impression that Romance must be an affair of cloaks and daggers, or moonlight and golden hair. But this is not so at all. The true Romance is a more serious business than this. It is not merely a conjurer's trick-box, full of flimsy quackeries, tinsel and claptraps, meant only to amuse, and relying upon deception to do even that. Is it not something better than this? Can we not see in it an instrument, keen, finely tempered, flawless an instrument with which we may go straight through the clothes and tissues and wrappings of flesh down deep into the red, living heart of things?

Is all this too subtle, too merely speculative and intrinsic, too *precieuse* and nice and “literary”? Devoutly one hopes the contrary. So much is made of so called Romanticism in present-day fiction that the subject seems worthy of discussion, and a protest against the misuse of a really noble and honest formula of literature appeals to be timely misuse, that is, in the sense of limited use. Let us suppose for the moment that a romance can be made out of a cut-and-thrust business. Good Heavens, are there no other things that are romantic, even in this falsely, falsely called humdrum world of today? Why should it be that so soon as the novelist addresses himself seriously to the consideration of contemporary life he must abandon Romance and take up that harsh, loveless, colourless, blunt tool called Realism?

Now, let us understand at once what is meant by Romance and what by Realism. Romance, I take it, is the kind of fiction that takes cognizance of variations from the type of normal life. Realism is the kind of fiction that confines itself to the type of normal life. According to this definition, then, Romance may even treat of the sordid, the unlovely as for instance, the novels of M. Zola. (Zola has been dubbed a Realist, but he is, on the contrary, the very head of the Romanticists.) Also, Realism, used as it sometimes is as a term of reproach, need not be in the remotest sense or degree offensive, but on the other hand respectable as a church and proper as a deacon as, for instance, the novels of Mr. Howells.

The reason why one claims so much for Romance, and quarrels so pointedly with Realism, is that Realism stultifies itself. It notes only the surface of things. For it, Beauty is not even skin deep, but only a geometrical plane, without dimensions and depth, a mere outside. Realism is very excellent so far as it goes, but it goes no further than the Realist himself can actually see, or actually hear. Realism is minute! it is the drama of a broken teacup, the tragedy of a walk down the block, the excitement of an afternoon call, the adventure of an invitation to dinner. It is the visit to my neighbour's house, a formal visit, from which I may draw no conclusions. I see my neighbour and his friends very, oh, such very! probable people and that is all. Realism bows upon the doormat and goes away and says to me,

as we link arms on the sidewalk: "That is life." And I say it is not. It is not, as you would very well see if you took Romance with you to call upon your neighbour.

Lately you have been taking Romance a weary journey across the water ages and the flood of years and haling her into the fusby, musty, worm-eaten, moth-riddled, rust-corroded "Grandes Salles" of the Middle Ages and the Renaissance, and she has found the drama of a bygone age for you there. But would you take her across the street to your neighbour's front parlour (with the bisque fisher-boy on the mantel and the photograph of Niagara Falls on glass hanging in the front window); would you introduce her there? Not you. Would you take a walk with her on Fifth Avenue, or Beacon Street, or Michigan Avenue? No, indeed. Would you choose her for a companion of a morning spent in Wall Street, or an afternoon in the Waldorf-Astoria? You just guess you would not.

She would be out of place, you say inappropriate. She might be awkward in my neighbour's front parlour, and knock over the little bisque fisher boy. Well, she might. If she did, you might find underneath the base of the statuette, hidden away, tucked away what? God knows. But something that would be a complete revelation of my neighbour's secretest life.

So you think Romance would stop in the front parlour and discuss medicated flannels and mineral waters with the ladies? Not for more than five minutes. She would be off upstairs with you, prying, peeping, peering into the closets of the bedroom, into the nursery, into the sitting-room; yes, and into that little iron box screwed to the lower shelf of the closet in the library; and into those compartments and pigeon-holes of the *secretaire* in the study. She would find a heartache (maybe) between the pillows of the mistress's bed, and a memory carefully secreted in the master's deed-box. She would come upon a great hope amid the books and papers of the study table of the young man's room, and perhaps who knows an affair, or, great Heavens, an intrigue, in the scented ribbons and gloves and hairpins of the young lady's bureau. And she would pick here a little and there a little, making up a bag of hopes and fears and a package of joys and sorrows great ones, mind you and then come down to the front door, and, stepping out into the street, hand you the bags and package and say to you "That is Life!" Romance does very well in the castles of the Middle Ages and the Renaissance chateaux, and she has the *entree* there and is very well received. That is all well and good. But let us protest against limiting her to such places and such times. You will find her, I grant you, in the chatelaine's chamber and the dungeon of the man-at-arms; but, if you choose to look for her, you will find her equally at home in the brownstone house on the corner and in the office building downtown. And this very day, in this very hour, she is sitting among the rags and wretchedness, the dirt and despair of the tenements of the East Side of New York.

"What?" I hear you say, "look for Romance the lady of the silken robes and golden crown, our beautiful, chaste maiden of soft voice and gentle eyes look for her among the vicious ruffians, male and female, of Allen Street and Mulberry Bend?" I tell you she is there, and to your shame be it said you will not know her in those surroundings. You, the aristocrats, who demand the fine linen and the purple in your fiction; you, the sensitive, the delicate, who will associate with your Romance only so long as she wears a silken gown. You will not follow her to the slums, for you believe that Romance should only amuse and entertain you, singing you sweet songs and touching the harp of silver strings with rosy-tipped fingers. If haply she should call to you from the squalour of a dive, or the awful degradation of a disorderly house, crying: "Look! listen! This, too, is life. These, too, are my children! Look at them, know them and, knowing, help!" Should she call thus you would stop your ears! you would avert your eyes and you would answer, "Come from there, Romance. Your place is not there!" And you would make of her a harlequin, a tumbler, a sword-dancer, when, as a matter of fact, she should be by right divine a teacher sent from God.

She will not often wear the robe of silk, the gold crown, the jeweled shoon; will not always sweep the silver harp. An iron note is hers if so she choose, and coarse garments, and stained hands; and, meeting her thus, it is for you to know her as she passes know her for the same young queen of the blue mantle and lilies. She can teach you if you will be humble to learn teach you by showing. God help you if at last you take from Romance her mission of teaching; if you do not believe that she has a purpose a nobler purpose and a mightier than mere amusement, mere entertainment. Let Realism do the entertaining with its meticulous presentation of teacups, rag carpets, wallpaper and haircloth sofas, stopping with these, going no deeper than it sees, choosing the ordinary, the untroubled, the commonplace.

But to Romance belongs the wide world for range, and the unplumbed depths of the human heart, and the mystery of sex, and the problems of life, and the black, unsearched penetralia of the soul of man. You, the indolent, must not always be amused. What matter the silken clothes, what matter the prince's houses? Romance, too, is a teacher, and if throwing aside the purple she wears the camel's hair and feeds upon the locusts, it is to cry aloud unto the people, "Prepare ye the way of the Lord; make straight his path."

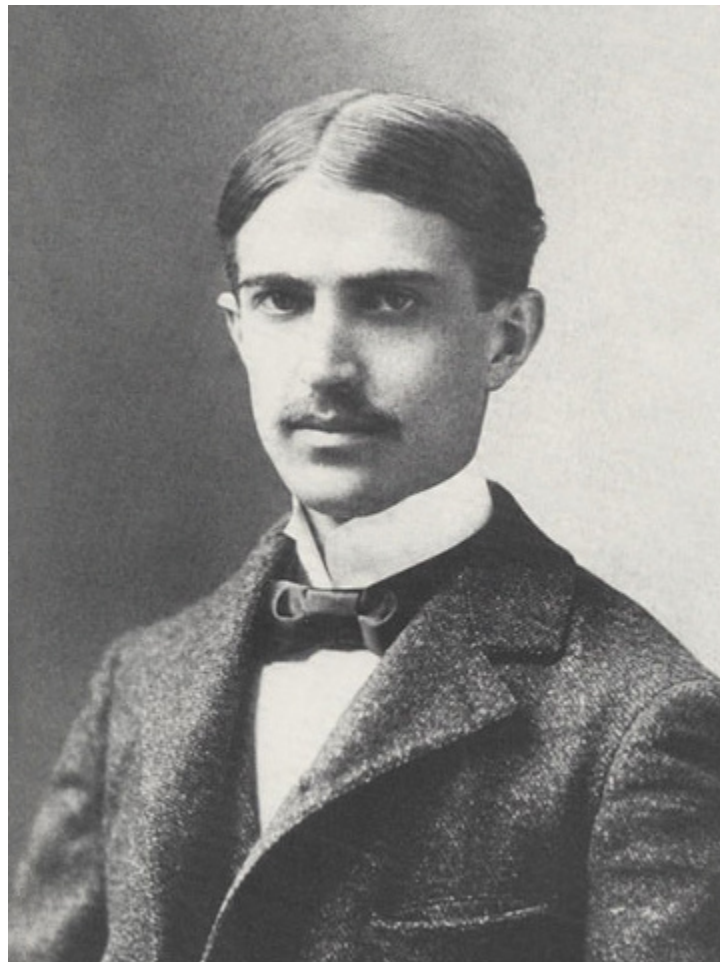


This work ("A Plea for Romantic Fiction" - 1901 by Frank Norris) is free of known copyright restrictions.

CHAPTER 43.

STEPHEN CRANE (1871 - 1900)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Formal portrait of Stephen Crane, taken in Washington D.C., March 1896
Davis, Linda H. 1998. *Badge of Courage: The Life of Stephen Crane*. New York: Mifflin. ISBN 0899199348. Public Domain Wikimedia Commons

Stephen Crane was born in Newark, New Jersey, in 1871. He was the fourteenth and last child born to a Methodist minister and his devout wife. After the death of his father, Crane attended military school and later college but eventually left to become a writer. He secured work as a freelance journalist,

eventually accepting an assignment as a war correspondent in Cuba during the **Spanish-American War**. His first novel, *Maggie: A Girl of the Streets*, published in 1893, offered a raw exploration of a young woman's struggle to thrive in the slums of New York amid poverty and prostitution, and it represented a distinct departure from mainstream Realist works to a new literary style known as Naturalism. Crane next turned his attention to the psychological experience of war in *The Red Badge of Courage* (1895), his second novel. Praised by audiences and critics alike, the novel about a young Union soldier in the Civil War, secured Crane's reputation as an important new writer on the scene and became his signature work. Through his short life, Crane was a prolific writer, producing a significant number of poems, short stories, and journalistic pieces, as well as several other novels. While he never married, Crane established a relationship with Cora Taylor, a free-spirited bohemian from Jacksonville, Florida. The two traveled and lived abroad, eventually settling in England where Crane's health deteriorated from his long struggle with tuberculosis. Crane died at the young age of twenty-eight.

Crane was an innovative author within the generation of writers that followed Howells and other Realists. Always the maverick, Crane did not adhere to any one style. However, most critics today see many of his major works as representative of American Literary Naturalism. Taking issue with Howellsian Realism as too restrictive and genteel and under the influence of Darwin's ideas, Naturalist writers such as Crane, Frank Norris, and Jack London pushed for Realism to go further in scope and subject matter, to tackle grittier subjects such as poverty, crime, violence, and other sociological ills of the increasingly urban landscapes of the late nineteenth century. Naturalist writers also explored humans at odds with the natural world's vast oceans, deserts, and frozen tundra characterized as indifferent or even hostile to human striving and suffering. In Crane's "The Open Boat," based on a real-life ordeal that Crane endured off the coast of Florida, the shipwreck survivors are depicted not as larger than life figures able to control their destinies through free will but as small insignificant dots on the vast and indifferent sea, unable to understand their plight or control the outcome of their desperate circumstances. While they fight for their lives, the correspondent comes to the stark conclusion that after a brutal and exhausting fight to reach shore and safety, the waves may cause their dinghy to crash on the rocks, raising yet another hurdle to survival for the weakened and injured men, who must now swim to shore among the dangerous rocks in order to save their lives. As mentioned before, ideas such as justice, fairness, and mercy are shown as illusions in the Darwinian environment. The men are at the mercy of natural forces that they can neither understand nor control, and while they may feel some solidarity with one another in the boat, once it swamps each man is alone in his struggle for survival.

CHAPTER 44.

"THE OPEN BOAT" - 1897

STEPHEN CRANE

None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks.

Many a man ought to have a bath-tub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall, and each froth-top was a problem in small boat navigation.

The cook squatted in the bottom and looked with both eyes at the six inches of gunwale which separated him from the ocean. His sleeves were rolled over his fat forearms, and the two flaps of his unbuttoned vest dangled as he bent to bailout the boat. Often he said: "Gawd! That was a narrow clip." As he remarked it he invariably gazed eastward over the broken sea.

The oiler, steering with one of the two oars in the boat, sometimes raised himself suddenly to keep clear of water that swirled in over the stern. It was a thin little oar and it seemed often ready to snap.

The correspondent, pulling at the other oar, watched the waves and wondered why he was there.

The injured captain, lying in the bow, was at this time buried in that profound dejection and indifference which comes, temporarily at least, to even the bravest and most enduring when, willy nilly, the firm fails, the army loses, the ship goes down. The mind of the master of a vessel is rooted deep in the timbers of her, though he command for a day or a decade, and this captain had on him the stern impression of a scene in the grays of dawn of seven turned faces, and later a stump of a top-mast with a white ball on it that slashed to and fro at the waves, went low and lower, and down. Thereafter there was something strange in his voice. Although steady, it was deep with mourning, and of a quality beyond oration or tears.

"Keep'er a little more south, Billie," said he.

"A little more south, sir," said the oiler in the stern.

A seat in this boat was not unlike a seat upon a bucking broncho, and, by the same token, a broncho is not much smaller. The craft pranced and reared, and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down from the summit of each wave, requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest, she would slide, and race, and splash down a long incline and arrive bobbing and nodding in front of the next menace.

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats. In a ten-foot dingey one can get an idea of the resources of the sea in the line of waves that is not probable to the average experience, which is never at sea in a dingey. As each slaty wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

In the wan light, the faces of the men must have been gray. Their eyes must have glinted in strange ways as they gazed steadily astern. Viewed from a balcony, the whole thing would doubtlessly have

been weirdly picturesque. But the men in the boat had no time to see it, and if they had had leisure there were other things to occupy their minds. The sun swung steadily up the sky, and they knew it was broad day because the color of the sea changed from slate to emerald-green, streaked with amber lights, and the foam was like tumbling snow. The process of the breaking day was unknown to them. They were aware only of this effect upon the color of the waves that rolled toward them.

In disjointed sentences the cook and the correspondent argued as to the difference between a life-saving station and a house of refuge. The cook had said: "There's a house of refuge just north of the Mosquito Inlet Light, and as soon as they see us, they'll come off in their boat and pick us up."

"As soon as who see us?" said the correspondent.

"The crew," said the cook.

"Houses of refuge don't have crews," said the correspondent. "As I understand them, they are only places where clothes and grub are stored for the benefit of shipwrecked people. They don't carry crews."

"Oh, yes, they do," said the cook.

"No, they don't," said the correspondent.

"Well, we're not there yet, anyhow," said the oiler, in the stern.

"Well," said the cook, "perhaps it's not a house of refuge that I'm thinking of as being near Mosquito Inlet Light. Perhaps it's a life-saving station."

"We're not there yet," said the oiler, in the stern. II.

As the boat bounced from the top of each wave, the wind tore through the hair of the hatless men, and as the craft plopped her stern down again the spray slashed past them. The crest of each of these waves was a hill, from the top of which the men surveyed, for a moment, a broad tumultuous expanse; shining and wind-riven. It was probably splendid. It was probably glorious, this play of the free sea, wild with lights of emerald and white and amber.

"Bully good thing it's an on-shore wind," said the cook. "If not, where would we be? Wouldn't have a show."

"That's right," said the correspondent.

The busy oiler nodded his assent.

Then the captain, in the bow, chuckled in a way that expressed humor, contempt, tragedy, all in one. "Do you think we've got much of a show, now, boys?" said he.

Whereupon the three were silent, save for a trifle of hemming and hawing. To express any particular optimism at this time they felt to be childish and stupid, but they all doubtless possessed this sense of the situation in their mind. A young man thinks doggedly at such times. On the other hand, the ethics of their condition was decidedly against any open suggestion of hopelessness. So they were silent.

"Oh, well," said the captain, soothing his children, "we'll get ashore all right."

But there was that in his tone which made them think, so the oiler quoth: "Yes! If this wind holds!"

The cook was bailing: "Yes! If we don't catch hell in the surf."

Canton flannel gulls flew near and far. Sometimes they sat down on the sea, near patches of brown sea-weed that rolled over the waves with a movement like carpets on line in a gale. The birds sat comfortably in groups, and they were envied by some in the dingey, for the wrath of the sea was no more to them than it was to a covey of prairie chickens a thousand miles inland. Often they came very close and stared at the men with black bead-like eyes. At these times they were uncanny and sinister in their unblinking scrutiny, and the men hooted angrily at them, telling them to be gone. One came, and evidently decided to alight on the top of the captain's head. The bird flew parallel to the boat and did not circle, but made short sidelong jumps in the air in chicken-fashion. His black eyes were wistfully fixed upon the captain's head. "Ugly brute," said the oiler to the bird. "You look as if you were made with a jack-knife." The cook and the correspondent swore darkly at the creature. The captain naturally wished to knock it away with the end of the heavy painter, but he did not dare do it, because anything resembling an emphatic gesture would have capsized this freighted boat, and so with his open hand, the captain gently and carefully waved the gull away. After it had been discouraged from the pursuit the captain breathed easier on account of his hair, and others breathed easier because the bird struck their minds at this time as being somehow grewsome and ominous.

In the meantime the oiler and the correspondent rowed. And also they rowed.

They sat together in the same seat, and each rowed an oar. Then the oiler took both oars; then the correspondent took both oars; then the oiler; then the correspondent. They rowed and they rowed. The very ticklish part of the business was when the time came for the reclining one in the stern to take his turn at the oars. By the very last star of truth, it is easier to steal eggs from under a hen than it was to change seats in the dingey. First the man in the stern slid his hand along the thwart and moved with care, as if he were of Sevres. Then the man in the rowing seat slid his hand along the other thwart. It was all done with the most extraordinary care. As the two sidled past each other, the whole party kept watchful eyes on the coming wave, and the captain cried: "Look out now! Steady there!"

The brown mats of sea-weed that appeared from time to time were like islands, bits of earth. They

were travelling, apparently, neither one way nor the other. They were, to all intents stationary. They informed the men in the boat that it was making progress slowly toward the land.

The captain, rearing cautiously in the bow, after the dingey soared on a great swell, said that he had seen the lighthouse at Mosquito Inlet. Presently the cook remarked that he had seen it. The correspondent was at the oars, then, and for some reason he too wished to look at the lighthouse, but his back was toward the far shore and the waves were important, and for some time he could not seize an opportunity to turn his head. But at last there came a wave more gentle than the others, and when at the crest of it he swiftly scoured the western horizon.

"See it?" said the captain.

"No," said the correspondent, slowly, "I didn't see anything."

"Look again," said the captain. He pointed. "It's exactly in that direction."

At the top of another wave, the correspondent did as he was bid, and this time his eyes chanced on a small still thing on the edge of the swaying horizon. It was precisely like the point of a pin. It took an anxious eye to find a lighthouse so tiny.

"Think we'll make it, captain?"

"If this wind holds and the boat don't swamp, we can't do much else," said the captain.

The little boat, lifted by each towering sea, and splashed viciously by the crests, made progress that in the absence of sea-weed was not apparent to those in her. She seemed just a wee thing wallowing, miraculously, top-up, at the mercy of five oceans. Occasionally, a great spread of water, like white flames, swarmed into her.

"Bail her, cook," said the captain, serenely. "All right, captain," said the cheerful cook. III

IT would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him. They were a captain, an oiler, a cook, and a correspondent, and they were friends, friends in a more curiously ironbound degree than may be common. The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of the dingey. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heartfelt. And after this devotion to the commander of the boat there was this comradeship that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.

"I wish we had a sail," remarked the captain. "We might try my overcoat on the end of an oar and give you two boys a chance to rest." So the cook and the correspondent held the mast and spread wide the overcoat. The oiler steered, and the little boat made good way with her new rig. Sometimes the oiler had to scull sharply to keep a sea from breaking into the boat, but otherwise sailing was a success.

Meanwhile the light-house had been growing slowly larger. It had now almost assumed color, and appeared like a little gray shadow on the sky. The man at the oars could not be prevented from turning his head rather often to try for a glimpse of this little gray shadow.

At last, from the top of each wave the men in the tossing boat could see land. Even as the light-house was an upright shadow on the sky, this land seemed but a long black shadow on the sea. It certainly was thinner than paper. "We must be about opposite New Smyrna," said the cook, who had coasted this shore often in schooners. "Captain, by the way, I believe they abandoned that life-saving station there about a year ago."

"Did they?" said the captain.

The wind slowly died away. The cook and the correspondent were not now obliged to slave in order to hold high the oar. But the waves continued their old impetuous swooping at the dingey, and the little craft, no longer under way, struggled woundily over them. The oiler or the correspondent took the oars again.

Shipwrecks are apropos of nothing. If men could only train for them and have them occur when the men had reached pink condition, there would be less drowning at sea. Of the four in the dingey none had slept any time worth mentioning for two days and two nights previous to embarking in the dingey, and in the excitement of clambering about the deck of a foundering ship they had also forgotten to eat heartily.

For these reasons, and for others, neither the oiler nor the correspondent was fond of rowing at this time. The correspondent wondered ingenuously how in the name of all that was sane could there be people who thought it amusing to row a boat. It was not an amusement; it was a diabolical punishment, and even a genius of mental aberrations could never conclude that it was anything but a horror to the muscles and a crime against the back. He mentioned to the boat in general how the amusement of rowing struck him, and the weary-faced oiler smiled in full sympathy. Previously to the foundering, by the way, the oiler had worked double-watch in the engine-room of the ship.

"Take her easy, now, boys," said the captain. "Don't spend yourselves. If we have to run a surf you'll need all your strength, because we'll sure have to swim for it. Take your time."

Slowly the land arose from the sea. From a black line it became a line of black and a line of white, trees, and sand. Finally, the captain said that he could make out a house on the shore. "That's the house of refuge, sure," said the cook. "They'll see us before long, and come out after us."

The distant light-house reared high. "The keeper ought to be able to make us out now, if he's looking through a glass," said the captain. "He'll notify the life-saving people."

"None of those other boats could have got ashore to give word of the wreck," said the oiler, in a low voice. "Else the life-boat would be out hunting us."

Slowly and beautifully the land loomed out of the sea. The wind came again. It had veered from the northeast to the southeast. Finally, a new sound struck the ears of the men in the boat. It was the low thunder of the surf on the shore. "We'll never be able to make the light-house now," said the captain. "Swing her head a little more north, Billie," said the captain.

"A little more north, sir," said the oiler.

Whereupon the little boat turned her nose once more down the wind, and all but the oarsman watched the shore grow. Under the influence of this expansion doubt and direful apprehension was leaving the minds of the men. The management of the boat was still most absorbing, but it could not prevent a quiet cheerfulness. In an hour, perhaps, they would be ashore.

Their back-bones had become thoroughly used to balancing in the boat and they now rode this wild colt of a dingy like circus men. The correspondent thought that he had been drenched to the skin, but happening to feel in the top pocket of his coat, he found therein eight cigars. Four of them were soaked with sea-water; four were perfectly scatheless. After a search, somebody produced three dry matches, and thereupon the four waifs rode in their little boat, and with an assurance of an impending rescue shining in their eyes, puffed at the big cigars and judged well and ill of all men. Everybody took a drink of water. IV

"COOK," remarked the captain, "there don't seem to be any signs of life about your house of refuge."

"No," replied the cook. "Funny they don't see us!"

A broad stretch of lowly coast lay before the eyes of the men. It was of low dunes topped with dark vegetation. The roar of the surf was plain, and sometimes they could see the white lip of a wave as it spun up the beach. A tiny house was blocked out black upon the sky. Southward, the slim light-house lifted its little gray length.

Tide, wind, and waves were swinging the dingy northward. "Funny they don't see us," said the men.

The surf's roar was here dulled, but its tone was, nevertheless, thunderous and mighty. As the boat swam over the great rollers, the men sat listening to this roar. "We'll swamp sure," said everybody.

It is fair to say here that there was not a life-saving station within twenty miles in either direction, but the men did not know this fact and in consequence they made dark and opprobrious remarks concerning the eyesight of the nation's life-savers. Four scowling men sat in the dingy and surpassed records in the invention of epithets.

"Funny they don't see us."

The light-heartedness of a former time had completely faded. To their sharpened minds it was easy to conjure pictures of all kinds of incompetency and blindness and indeed, cowardice. There was the shore of the populous land, and it was bitter and bitter to them that from it came no sign.

"Well," said the captain, ultimately, "I suppose we'll have to make a try for ourselves. If we stay out here too long, we'll none of us have strength left to swim after the boat swamps."

And so the oiler, who was at the oars, turned the boat straight for the shore. There was a sudden tightening of muscles. There was some thinking.

"If we don't all get ashore," said the captain. "If we don't all get ashore, I suppose you fellows know where to send news of my finish?"

They then briefly exchanged some addresses and admonitions. As for the reflections of the men, there was a great deal of rage in them. Perchance they might be formulated thus: "If I am going to be drowned if I am going to be drowned if I am going to be drowned, why, in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life? It is preposterous. If this old ninny-woman, Fate, cannot do better than this, she should be deprived of the management of men's fortunes. She is an old hen who knows not her intention. If she has decided to drown me, why did she not do it in the beginning and save me all this trouble. The whole affair is absurd. . . . But, no, she cannot mean to drown me. She dare not drown me. She cannot drown me. Not after all this work." Afterward the man might have had an impulse to shake his fist at the clouds: "Just you drown me, now, and then hear what I call you!"

The billows that came at this time were more formidable. They seemed always just about to break and roll over the little boat in a turmoil of foam. There was a preparatory and long growl in the speech of them. No mind unused to the sea would have concluded that the dingy could ascend these sheer

heights in time. The shore was still afar. The oiler was a wily surfman. "Boys," he said, swiftly, "she won't live three minutes more and we're too far out to swim. Shall I take her to sea again, captain?"

"Yes! Go ahead!" said the captain.

This oiler, by a series of quick miracles, and fast and steady oarsmanship, turned the boat in the middle of the surf and took her safely to sea again.

There was a considerable silence as the boat bumped over the furrowed sea to deeper water. Then somebody in gloom spoke. "Well, anyhow, they must have seen us from the shore by now."

The gulls went in slanting flight up the wind toward the gray desolate east. A squall, marked by dingy clouds, and clouds brick-red, like smoke from a burning building, appeared from the southeast.

"What do you think of those life-saving people? Ain't they peaches?"

"Funny they haven't seen us."

"Maybe they think we're out here for sport! Maybe they think we're fishin'."

Maybe they think we're damned fools.

It was a long afternoon. A changed tide tried to force them southward, but wind and wave said northward. Far ahead, where coast-line, sea, and sky formed their mighty angle, there were little dots which seemed to indicate a city on the shore.

"St. Augustine?"

The captain shook his head. "Too near Mosquito Inlet."

And the oiler rowed, and then the correspondent rowed. Then the oiler rowed.

It was a weary business. The human back can become the seat of more aches and pains than are registered in books for the composite anatomy of a regiment. It is a limited area, but it can become the theatre of innumerable muscular conflicts, tangles, wrenches, knots, and other comforts.

"Did you ever like to row, Billie?" asked the correspondent.

"No," said the oiler. "Hang it."

When one exchanged the rowing-seat for a place in the bottom of the boat, he suffered a bodily depression that caused him to be careless of everything save an obligation to wiggle one finger. There was cold sea-water swashing to and fro in the boat, and he lay in it. His head, pillowed on a thwart, was within an inch of the swirl of a wave crest, and sometimes a particularly obstreperous sea came in-board and drenched him once more. But these matters did not annoy him. It is almost certain that if the boat had capsized he would have tumbled comfortably out upon the ocean as if he felt sure it was a great soft mattress.

"Look! There's a man on the shore!" "Where?"

"There! See 'im? See 'im?"

"Yes, sure! He's walking along."

"Now he's stopped. Look! He's facing us!" "He's waving at us!"

"So he is! By thunder!"

"Ah, now, we're all right! Now we're all right! There'll be a boat out here for us in half an hour."

"He's going on. He's running. He's going up to that house there."

The remote beach seemed lower than the sea, and it required a searching glance to discern the little black figure. The captain saw a floating stick and they rowed to it. A bath-towel was by some weird chance in the boat, and, tying this on the stick, the captain waved it. The oarsman did not dare turn his head, so he was obliged to ask questions.

"What's he doing now?"

"He's standing still again. He's looking, I think. . . . There he goes again. Toward the house. . . . Now he's stopped again."

"Is he waving at us?"

"No, not now! he was, though."

"Look! There comes another man!"

"He's running."

"Look at him go, would you."

"Why, he's on a bicycle. Now he's met the other man. They're both waving at us. Look!"

"There comes something up the beach."

"What the devil is that thing?"

"Why, it looks like a boat."

"Why, certainly it's a boat."

"No, it's on wheels."

"Yes, so it is. Well, that must be the life-boat. They drag them along shore on a wagon."

"That's the life-boat, sure."

"No, by, it's an omnibus."

"I tell you it's a life-boat."

"It is not! It's an omnibus. I can see it plain. See? One of these big hotel omnibuses."

"By thunder, you're right. It's an omnibus, sure as fate. What do you suppose they are doing with an omnibus? Maybe they are going around collecting the lifecrew, hey?"

"That's it, likely. Look! There's a fellow waving a little black flag. He's standing on the steps of the omnibus. There come those other two fellows. Now they're all talking together. Look at the fellow with the flag. Maybe he ain't waving it."

"That ain't a flag, is it? That's his coat. Why, certainly, that's his coat."

"So it is. It's his coat. He's taken it off and is waving it around his head. But would you look at him swing it."

"Oh, say, there isn't any life-saving station there. That's just a winter resort hotel omnibus that has brought over some of the boarders to see us drown."

"What's that idiot with the coat mean? What's he signaling, anyhow?"

"It looks as if he were trying to tell us to go north. There must be a life-saving station up there."

"No! He thinks we're fishing. Just giving us a merry hand. See? Ah, there, Willie."

"Well, I wish I could make something out of those signals. What do you suppose he means?"

"He don't mean anything. He's just playing."

"Well, if he'd just signal us to try the surf again, or to go to sea and wait, or go north, or go south, or go to hell there would be some reason in it. But look at him. He just stands there and keeps his coat revolving like a wheel. The ass!"

"There come more people."

"Now there's quite a mob. Look! Isn't that a boat?"

"Where? Oh, I see where you mean. No, that's no boat."

"That fellow is still waving his coat."

"He must think we like to see him do that. Why don't he quit it. It don't mean anything."

"I don't know. I think he is trying to make us go north. It must be that there's a life-saving station there somewhere."

"Say, he ain't tired yet. Look at 'im wave."

"Wonder how long he can keep that up. He's been revolving his coat ever since he caught sight of us. He's an idiot. Why aren't they getting men to bring a boat out. A fishing boat one of those big yawls could come out here all right. Why don't he do something?"

"Oh, it's all right, now."

"They'll have a boat out here for us in less than no time, now that they've seen us."

A faint yellow tone came into the sky over the low land. The shadows on the sea slowly deepened. The wind bore coldness with it, and the men began to shiver. "Holy smoke!" said one, allowing his voice to express his impious mood, "if we keep on monkeying out here! If we've got to flounder out here all night!"

"Oh, we'll never have to stay here all night! Don't you worry. They've seen us now, and it won't be long before they'll come chasing out after us."

The shore grew dusky. The man waving a coat blended gradually into this gloom, and it swallowed in the same manner the omnibus and the group of people. The spray, when it dashed uproariously over the side, made the voyagers shrink and swear like men who were being branded.

"I'd like to catch the chump who waved the coat. I feel like soaking him one, just for luck."

"Why? What did he do?"

"Oh, nothing, but then he seemed so damned cheerful."

In the meantime the oiler rowed, and then the correspondent rowed, and then the oiler rowed. Gray-faced and bowed forward, they mechanically, turn by turn, plied the leaden oars. The form of the light-house had vanished from the southern horizon, but finally a pale star appeared, just lifting from the sea. The streaked saffron in the west passed before the all-merging darkness, and the sea to the east was black. The land had vanished, and was expressed only by the low and drear thunder of the surf.

"If I am going to be drowned if I am going to be drowned if I am going to be drowned, why, in the name of the seven mad gods, who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life?"

The patient captain, drooped over the water-jar, was sometimes obliged to speak to the oarsman.

"Keep her head up! Keep her head up!"

"Keep her head up, sir." The voices were weary and low.

This was surely a quiet evening. All save the oarsman lay heavily and listlessly in the boat's bottom. As for him, his eyes were just capable of noting the tall black waves that swept forward in a most sinister silence, save for an occasional subdued growl of a crest.

The cook's head was on a thwart, and he looked without interest at the water under his nose. He was deep in other scenes. Finally he spoke. "Billie," he murmured, dreamfully, "what kind of pie do you like best?"

"PIE," said the oiler and the correspondent, agitatedly. "Don't talk about those things, blast you!"

"Well," said the cook, "I was just thinking about ham sandwiches, and"

A night on the sea in an open boat is a long night. As darkness settled finally, the shine of the light, lifting from the sea in the south, changed to full gold. On the northern horizon a new light appeared, a small bluish gleam on the edge of the waters. These two lights were the furniture of the world. Otherwise there was nothing but waves.

Two men huddled in the stern, and distances were so magnificent in the dingey that the rower was enabled to keep his feet partly warmed by thrusting them under his companions. Their legs indeed extended far under the rowing-seat until they touched the feet of the captain forward. Sometimes, despite the efforts of the tired oarsman, a wave came piling into the boat, an icy wave of the night, and the chilling water soaked them anew. They would twist their bodies for a moment and groan, and sleep the dead sleep once more, while the water in the boat gurgled about them as the craft rocked.

The plan of the oiler and the correspondent was for one to row until he lost the ability, and then arouse the other from his sea-water couch in the bottom of the boat.

The oiler plied the oars until his head drooped forward, and the overpowering sleep blinded him. And he rowed yet afterward. Then he touched a man in the bottom of the boat, and called his name. "Will you spell me for a little while?" he said, meekly.

"Sure, Billie," said the correspondent, awakening and dragging himself to a sitting position. They exchanged places carefully, and the oiler, cuddling down to the sea-water at the cook's side, seemed to go to sleep instantly.

The particular violence of the sea had ceased. The waves came without snarling. The obligation of the man at the oars was to keep the boat headed so that the tilt of the rollers would not capsize her, and to preserve her from filling when the crests rushed past. The black waves were silent and hard to be seen in the darkness. Often one was almost upon the boat before the oarsman was aware.

In a low voice the correspondent addressed the captain. He was not sure that the captain was awake, although this iron man seemed to be always awake. "Captain, shall I keep her making for that light north, sir?"

The same steady voice answered him. "Yes. Keep it about two points off the port bow."

The cook had tied a life-belt around himself in order to get even the warmth which this clumsy cork contrivance could donate, and he seemed almost stove-like when a rower, whose teeth invariably chattered wildly as soon as he ceased his labor, dropped down to sleep.

The correspondent, as he rowed, looked down at the two men sleeping under foot. The cook's arm was around the oiler's shoulders, and, with their fragmentary clothing and haggard faces, they were the babes of the sea, a grotesque rendering of the old babes in the wood.

Later he must have grown stupid at his work, for suddenly there was a growling of water, and a crest came with a roar and a swash into the boat, and it was a wonder that it did not set the cook afloat in his life-belt. The cook continued to sleep, but the oiler sat up, blinking his eyes and shaking with the new cold.

"Oh, I'm awful sorry, Billie," said the correspondent, contritely.

"That's all right, old boy," said the oiler, and lay down again and was asleep. Presently it seemed that even the captain dozed, and the correspondent thought that he was the one man afloat on all the oceans. The wind had a voice as it came over the waves, and it was sadder than the end.

There was a long, loud swishing astern of the boat, and a gleaming trail of phosphorescence, like blue flame, was furrowed on the black waters. It might have been made by a monstrous knife.

Then there came a stillness, while the correspondent breathed with the open mouth and looked at the sea.

Suddenly there was another swish and another long flash of bluish light, and this time it was alongside the boat, and might almost have been reached with an oar. The correspondent saw an enormous fin speed like a shadow through the water, hurling the crystalline spray and leaving the long glowing trail.

The correspondent looked over his shoulder at the captain. His face was hidden, and he seemed to be asleep. He looked at the babes of the sea. They certainly were asleep. So, being bereft of sympathy, he leaned a little way to one side and swore softly into the sea.

But the thing did not then leave the vicinity of the boat. Ahead or astern, on one side or the other, at intervals long or short, fled the long sparkling streak, and there was to be heard the whirring of the dark fin. The speed and power of the thing was greatly to be admired. It cut the water like a gigantic and keen projectile.

The presence of this biding thing did not affect the man with the same horror that it would if he had been a picnicker. He simply looked at the sea dully and swore in an undertone.

Nevertheless, it is true that he did not wish to be alone with the thing. He wished one of his companions to awaken by chance and keep him company with it. But the captain hung motionless over the water-jar and the oiler and the cook in the bottom of the boat were plunged in slumber.

"If I am going to be drowned if I am going to be drowned if I am going to be drowned, why, in the name of the seven mad gods, who rule the sea, was I allowed to come thus far and contemplate sand and trees?"

During this dismal night, it may be remarked that a man would conclude that it was really the intention of the seven mad gods to drown him, despite the abominable injustice of it. For it was certainly an abominable injustice to drown a man who had worked so hard, so hard. The man felt it would be a crime most unnatural. Other people had drowned at sea since galleys swarmed with painted sails, but still

When it occurs to a man that nature does not regard him as important, and that she feels she would not maim the universe by disposing of him, he at first wishes to throw bricks at the temple, and he hates deeply the fact that there are no bricks and no temples. Any visible expression of nature would surely be pelleted with his jeers.

Then, if there be no tangible thing to hoot he feels, perhaps, the desire to confront a personification and indulge in pleas, bowed to one knee, and with hands supplicant, saying: "Yes, but I love myself."

A high cold star on a winter's night is the word he feels that she says to him. Thereafter he knows the pathos of his situation.

The men in the dingey had not discussed these matters, but each had, no doubt, reflected upon them in silence and according to his mind. There was seldom any expression upon their faces save the general one of complete weariness. Speech was devoted to the business of the boat.

To chime the notes of his emotion, a verse mysteriously entered the correspondent's head. He had even forgotten that he had forgotten this verse, but it suddenly was in his mind. A soldier of the Legion lay dying in Algiers, There was lack of woman's nursing, there was dearth of woman's tears; But a comrade stood beside him, and he took that comrade's hand And he said: "I shall never see my own, my native land."

In his childhood, the correspondent had been made acquainted with the fact that a soldier of the Legion lay dying in Algiers, but he had never regarded the fact as important. Myriads of his school-fellows had informed him of the soldier's plight, but the dinning had naturally ended by making him perfectly indifferent. He had never considered it his affair that a soldier of the Legion lay dying in Algiers, nor had it appeared to him as a matter for sorrow. It was less to him than breaking of a pencil's point.

Now, however, it quaintly came to him as a human, living thing. It was no longer merely a picture of a few throes in the breast of a poet, meanwhile drinking tea and warming his feet at the grate; it was an actuality, stern, mournful, and fine.

The correspondent plainly saw the soldier. He lay on the sand with his feet out straight and still. While his pale left hand was upon his chest in an attempt to thwart the going of his life, the blood came between his fingers. In the far Algerian distance, a city of low square forms was set against a sky that was faint with the last sunset hues. The correspondent, plying the oars and dreaming of the slow and slower movements of the lips of the soldier, was moved by a profound and perfectly impersonal comprehension. He was sorry for the soldier of the Legion who lay dying in Algiers.

The thing which had followed the boat and waited had evidently grown bored at the delay. There was no longer to be heard the slash of the cut-water, and there was no longer the flame of the long trail. The light in the north still glimmered, but it was apparently no nearer to the boat. Sometimes the boom of the surf rang in the correspondent's ears, and he turned the craft seaward then and rowed harder. Southward, someone had evidently built a watch-fire on the beach. It was too low and too far to be seen, but it made a shimmering, roseate reflection upon the bluff back of it, and this could be discerned from the boat. The wind came stronger, and sometimes a wave suddenly raged out like a mountain-cat and there was to be seen the sheen and sparkle of a broken crest.

The captain, in the bow, moved on his water-jar and sat erect. "Pretty long night," he observed to the correspondent. He looked at the shore. "Those life-saving people take their time."

"Did you see that shark playing around?"

"Yes, I saw him. He was a big fellow, all right."

"Wish I had known you were awake."

Later the correspondent spoke into the bottom of the boat.

"Billie!" There was a slow and gradual disentanglement. "Billie, will you spell me?"

"Sure," said the oiler.

As soon as the correspondent touched the cold comfortable sea-water in the bottom of the boat, and had huddled close to the cook's life-belt he was deep in sleep, despite the fact that his teeth played all the popular airs. This sleep was so good to him that it was but a moment before he heard a voice call his name in a tone that demonstrated the last stages of exhaustion. "Will you spell me?"

"Sure, Billie."

The light in the north had mysteriously vanished, but the correspondent took his course from the wide-awake captain.

Later in the night they took the boat farther out to sea, and the captain directed the cook to take one oar at the stern and keep the boat facing the seas. He was to call out if he should hear the thunder of the surf. This plan enabled the oiler and the correspondent to get respite together. "We'll give those boys a chance to get into shape again," said the captain. They curled down and, after a few preliminary chatterings and trembles, slept once more the dead sleep. Neither knew they had bequeathed to the cook the company of another shark, or perhaps the same shark.

As the boat caroused on the waves, spray occasionally bumped over the side and gave them a fresh soaking, but this had no power to break their repose. The ominous slash of the wind and the water affected them as it would have affected mummies.

"Boys," said the cook, with the notes of every reluctance in his voice, "she's drifted in pretty close. I guess one of you had better take her to sea again." The correspondent, aroused, heard the crash of the toppled crests.

As he was rowing, the captain gave him some whiskey and water, and this steadied the chills out of him. "If I ever get ashore and anybody shows me even a photograph of an oar"

At last there was a short conversation.

"Billie. . . . Billie, will you spell me?"

"Sure," said the oiler.

WHEN the correspondent again opened his eyes, the sea and the sky were each of the gray hue of the dawning. Later, carmine and gold was painted upon the waters. The morning appeared finally, in its splendor with a sky of pure blue, and the sunlight flamed on the tips of the waves.

On the distant dunes were set many little black cottages, and a tall white windmill reared above them. No man, nor dog, nor bicycle appeared on the beach. The cottages might have formed a deserted village.

The voyagers scanned the shore. A conference was held in the boat. "Well," said the captain, "if no help is coming, we might better try a run through the surf right away. If we stay out here much longer we will be too weak to do anything for ourselves at all." The others silently acquiesced in this reasoning. The boat was headed for the beach. The correspondent wondered if none ever ascended the tall wind-tower, and if then they never looked seaward. This tower was a giant, standing with its back to the plight of the ants. It represented in a degree, to the correspondent, the serenity of nature amid the struggles of the individual nature in the wind, and nature in the vision of men. She did not seem cruel to him, nor beneficent, nor treacherous, nor wise. But she was indifferent, flatly indifferent. It is, perhaps, plausible that a man in this situation, impressed with the unconcern of the universe, should see the innumerable flaws of his life and have them taste wickedly in his mind and wish for another chance. A distinction between right and wrong seems absurdly clear to him, then, in this new ignorance of the grave-edge, and he understands that if he were given another opportunity he would mend his conduct and his words, and be better and brighter during an introduction, or at a tea.

"Now, boys," said the captain, "she is going to swamp sure. All we can do is to work her in as far as possible, and then when she swamps, pile out and scramble for the beach. Keep cool now and don't jump until she swamps sure."

The oiler took the oars. Over his shoulders he scanned the surf. "Captain," he said, "I think I'd better bring her about, and keep her head-on to the seas and back her in."

"All right, Billie," said the captain. "Back her in." The oiler swung the boat then and, seated in the stern, the cook and the correspondent were obliged to look over their shoulders to contemplate the lonely and indifferent shore.

The monstrous inshore rollers heaved the boat high until the men were again enabled to see the white sheets of water scudding up the slanted beach. "We won't get in very close," said the captain. Each time a man could wrest his attention from the rollers, he turned his glance toward the shore, and in the expression of the eyes during this contemplation there was a singular quality. The correspondent, observing the others, knew that they were not afraid, but the full meaning of their glances was shrouded.

As for himself, he was too tired to grapple fundamentally with the fact. He tried to coerce his mind into thinking of it, but the mind was dominated at this time by the muscles, and the muscles said they did not care. It merely occurred to him that if he should drown it would be a shame.

There were no hurried words, no pallor, no plain agitation. The men simply looked at the shore. "Now, remember to get well clear of the boat when you jump," said the captain.

Seaward the crest of a roller suddenly fell with a thunderous crash, and the long white comber came roaring down upon the boat.

"Steady now," said the captain. The men were silent. They turned their eyes from the shore to the comber and waited. The boat slid up the incline, leaped at the furious top, bounced over it, and swung down the long back of the waves. Some water had been shipped and the cook bailed it out.

But the next crest crashed also. The tumbling boiling flood of white water caught the boat and

whirled it almost perpendicular. Water swarmed in from all sides. The correspondent had his hands on the gunwale at this time, and when the water entered at that place he swiftly withdrew his fingers, as if he objected to wetting them.

The little boat, drunken with this weight of water, reeled and snuggled deeper into the sea.

"Bail her out, cook! Bail her out," said the captain.

"All right, captain," said the cook.

"Now, boys, the next one will do for us, sure," said the oiler. "Mind to jump clear of the boat."

The third wave moved forward, huge, furious, implacable. It fairly swallowed the dingey, and almost simultaneously the men tumbled into the sea. A piece of life-belt had lain in the bottom of the boat, and as the correspondent went overboard he held this to his chest with his left hand.

The January water was icy, and he reflected immediately that it was colder than he had expected to find it off the coast of Florida. This appeared to his dazed mind as a fact important enough to be noted at the time. The coldness of the water was sad; it was tragic. This fact was somehow mixed and confused with his opinion of his own situation that it seemed almost a proper reason for tears. The water was cold.

When he came to the surface he was conscious of little but the noisy water. Afterward he saw his companions in the sea. The oiler was ahead in the race. He was swimming strongly and rapidly. Off to the correspondent's left, the cook's great white and corked back bulged out of the water, and in the rear the captain was hanging with his one good hand to the keel of the overturned dingey.

There is a certain immovable quality to a shore, and the correspondent wondered at it amid the confusion of the sea.

It seemed also very attractive, but the correspondent knew that it was a long journey, and he paddled leisurely. The piece of life-preserver lay under him, and sometimes he whirled down the incline of a wave as if he were on a hand-sled.

But finally he arrived at a place in the sea where travel was beset with difficulty. He did not pause swimming to inquire what manner of current had caught him, but there his progress ceased. The shore was set before him like a bit of scenery on a stage, and he looked at it and understood with his eyes each detail of it.

As the cook passed, much farther to the left, the captain was calling to him, "Turn over on your back, cook! Turn over on your back and use the oar."

"All right, sir!" The cook turned on his back, and, paddling with an oar, went ahead as if he were a canoe.

Presently the boat also passed to the left of the correspondent with the captain clinging with one hand to the keel. He would have appeared like a man raising himself to look over a board fence, if it were not for the extraordinary gymnastics of the boat. The correspondent marvelled that the captain could still hold to it.

They passed on, nearer to shore the oiler, the cook, the captain and following them went the water-jar, bouncing gayly over the seas.

The correspondent remained in the grip of this strange new enemy a current. The shore, with its white slope of sand and its green bluff, topped with little silent cottages, was spread like a picture before him. It was very near to him then, but he was impressed as one who in a gallery looks at a scene from Brittany or Algiers.

He thought: "I am going to drown? Can it be possible? Can it be possible? Can it be possible?" Perhaps an individual must consider his own death to be the final phenomenon of nature.

But later a wave perhaps whirled him out of this small deadly current, for he found suddenly that he could again make progress toward the shore. Later still, he was aware that the captain, clinging with one hand to the keel of the dingey, had his face turned away from the shore and toward him, and was calling his name. "Come to the boat! Come to the boat!"

In his struggle to reach the captain and the boat, he reflected that when one gets properly wearied, drowning must really be a comfortable arrangement, a cessation of hostilities accompanied by a large degree of relief, and he was glad of it, for the main thing in his mind for some moments had been horror of the temporary agony. He did not wish to be hurt.

Presently he saw a man running along the shore. He was undressing with most remarkable speed. Coat, trousers, shirt, everything flew magically off him.

"Come to the boat," called the captain.

"All right, captain." As the correspondent paddled, he saw the captain let himself down to bottom and leave the boat. Then the correspondent performed his one little marvel of the voyage. A large wave caught him and flung him with ease and supreme speed completely over the boat and far beyond it. It struck him even then as an event in gymnastics, and a true miracle of the sea. An overturned boat in the surf is not a plaything to a swimming man.

The correspondent arrived in water that reached only to his waist, but his condition did not enable

him to stand for more than a moment. Each wave knocked him into a heap, and the under-tow pulled at him.

Then he saw the man who had been running and undressing, and undressing and running, come bounding into the water. He dragged ashore the cook, and then waded toward the captain, but the captain waved him away, and sent him to the correspondent. He was naked, naked as a tree in winter, but a halo was about his head, and he shone like a saint. He gave a strong pull, and a long drag, and a bully heave at the correspondent's hand. The correspondent, schooled in the minor formulae, said: "Thanks, old man." But suddenly the man cried: "What's that?" He pointed a swift finger. The correspondent said: "Go."

In the shallows, face downward, lay the oiler. His forehead touched sand that was periodically, between each wave, clear of the sea.

The correspondent did not know all that transpired afterward. When he achieved safe ground he fell, striking the sand with each particular part of his body. It was as if he had dropped from a roof, but the thud was grateful to him.

It seems that instantly the beach was populated with men with blankets, clothes, and flasks, and women with coffee-pots and all the remedies sacred to their minds. The welcome of the land to the men from the sea was warm and generous, but a still and dripping shape was carried slowly up the beach, and the land's welcome for it could only be the different and sinister hospitality of the grave.

When it came night, the white waves paced to and fro in the moonlight, and the wind brought the sound of the great sea's voice to the men on shore, and they felt that they could then be interpreters.

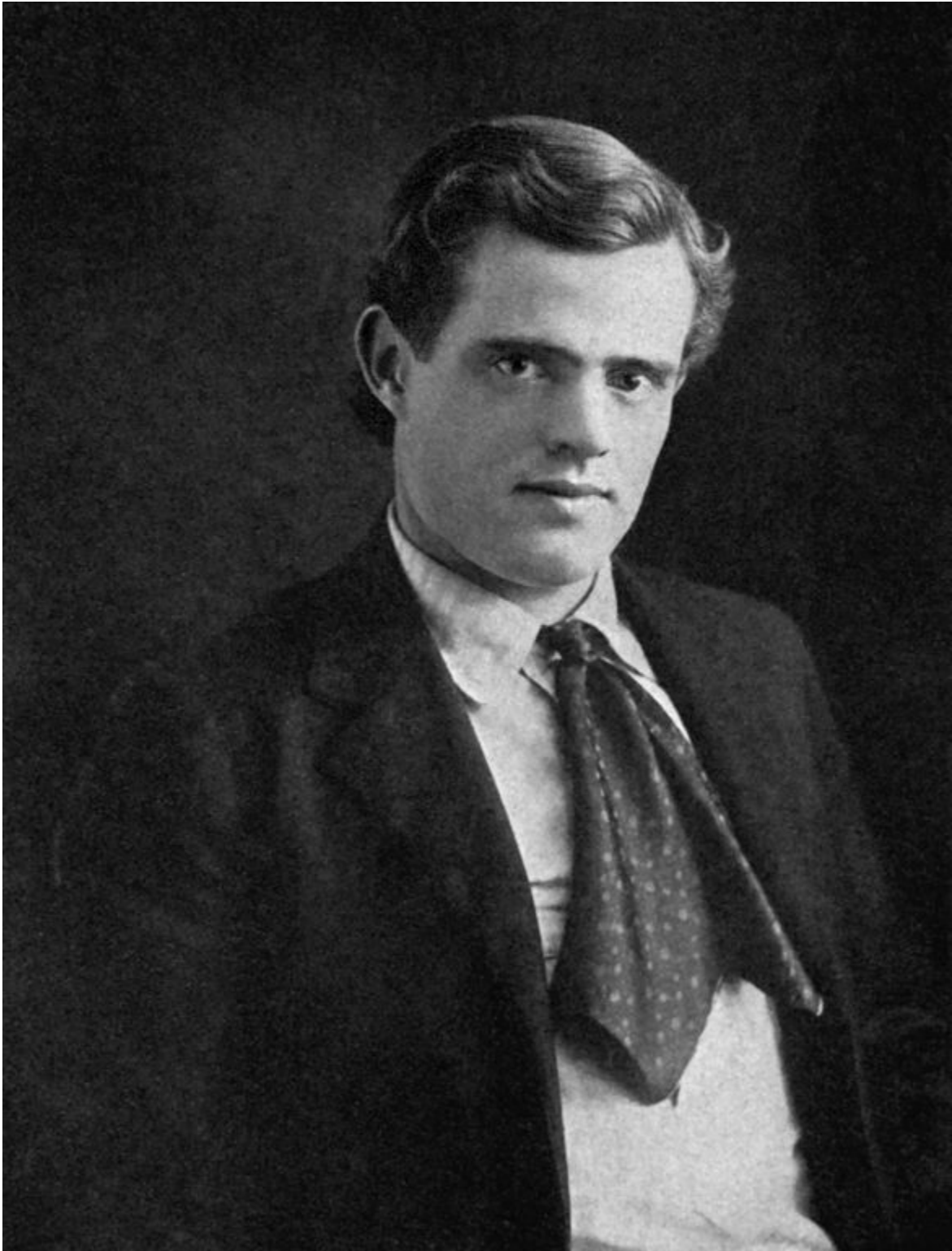


This work ("The Open Boat" - 1897 by Stephen Crane) is free of known copyright restrictions.

CHAPTER 45.

JACK LONDON (1876 - 1916)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Jack London, 1903

From <https://archive.org/details/littlepilgrimage00harkuoft> (Little Pilgrimages page 235)

Wikimedia Commons

Public Domain

“Let us be very humble,” Jack London once wrote to no less a reader than American President Teddy Roosevelt. “We who are so very human are very animal.” Committed to producing 1000 words a day, London authored before his death at the age of forty over 400 works of non-fiction, twenty novels, and almost 200 short stories in numerous genres ranging from journalistic social criticism

to juvenile, adventure, dystopian, and science fiction. As a teenager in Oakland, California, London was a voracious reader but received only a sporadic and mostly informal education. Throughout his youth he supported his family by working in mills and canneries, upon sailing boats, and even as an oyster pirate. Before he was twenty-two, he had spent time in jail for vagrancy, lectured publicly on socialism, attended one semester at the University of California, and ventured to the Canadian Yukon in search of gold. The prolific and adventurous London soon found great success as a writer, authoring many books while sailing around the world in his private yacht, and eventually becoming America's first millionaire author. From the time of his youth, London was swept up in the intellectual and political movements of his day. He was especially influenced by the writings of **Friedrich Nietzsche**, **Charles Darwin**, and **Karl Marx**. The theme that unites these three great thinkers and that appealed to London is struggle: Marx saw history as a struggle between classes; Darwin saw nature as a struggle for survival between species; and Nietzsche saw society as a struggle between brilliant individuals and social institutions. London's jobs and adventures at the bottom of the work force, in the arctic, and at sea combined with the ideas of these thinkers to become the subjects of his popular literature.

A literary naturalist, London is arguably best known today for his stories about dogs, most notably the novels *Call of the Wild* (1903) and *White Fang* (1906), and the story included here, "To Build a Fire" (1908). "To Build a Fire" is an excellent example of literary naturalism, for its plot centers around a man's struggle for survival. Interestingly, London published an earlier draft of this same story in 1902 in the juvenile *Youth's Magazine*, in which he gave his protagonist a name (Tom Vincent) and set him out alone in the Yukon without a dog. However, in the revised and much more famous version of the story you read here, London does not name the man but instead has given him a dog. As man and dog journey together on a frozen trail, London shows how heredity and environment are just as much a part of the human condition as culture and individual character.

CHAPTER 46.

“TO BUILD A FIRE” - 1908

JACK LONDON

Day had broken cold and grey, exceedingly cold and grey, when the man turned aside from the main Yukon trail and climbed the high earthbank, where a dim and little-travelled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. This fact did not worry the man. He was used to the lack of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb, due south, would just peep above the sky-line and dip immediately from view.

The man flung a look back along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed. North and south, as far as his eye could see, it was unbroken white, save for a dark hair-line that curved and twisted from around the spruce-covered island to the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island. This dark hairline was the trail the main trail that led south five hundred miles to the Chilcoot Pass, Dyea, and salt water; and that led north seventy miles to Dawson, and still on to the north a thousand miles to Nulato, and finally to St. Michael on Bering Sea, a thousand miles and half a thousand more.

But all this the mysterious, far-reaching hairline trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all made no impression on the man. It was not because he was long used to it. He was a new-comer in the land, a chechaquo, and this was his first winter. The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances. Fifty degrees below zero meant eighty odd degrees of frost. Such fact impressed him as being cold and uncomfortable, and that was all. It did not lead him to meditate upon his frailty as a creature of temperature, and upon man's frailty in general, able only to live within certain narrow limits of heat and cold; and from there on it did not lead him to the conjectural field of immortality and man's place in the universe. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, ear-flaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head.

As he turned to go on, he spat speculatively. There was a sharp, explosive crackle that startled him. He spat again. And again, in the air, before it could fall to the snow, the spittle crackled. He knew that at fifty below spittle crackled on the snow, but this spittle had crackled in the air. Undoubtedly it was colder than fifty below how much colder he did not know. But the temperature did not matter. He was bound for the old claim on the left fork of Henderson Creek, where the boys were already. They had come over across the divide from the Indian Creek country, while he had come the roundabout way to take a look at the possibilities of getting out logs in the spring from the islands in the Yukon. He would be in to camp by six o'clock; a bit after dark, it was true, but the boys would be there, a fire would be going, and a hot supper would be ready. As for lunch, he pressed his hand against the protruding bundle under his jacket. It was also under his shirt, wrapped up in a handkerchief and lying

against the naked skin. It was the only way to keep the biscuits from freezing. He smiled agreeably to himself as he thought of those biscuits, each cut open and sopped in bacon grease, and each enclosing a generous slice of fried bacon.

He plunged in among the big spruce trees. The trail was faint. A foot of snow had fallen since the last sled had passed over, and he was glad he was without a sled, travelling light. In fact, he carried nothing but the lunch wrapped in the handkerchief. He was surprised, however, at the cold. It certainly was cold, he concluded, as he rubbed his numbed nose and cheek-bones with his mittened hand. He was a warmwhiskered man, but the hair on his face did not protect the high cheek-bones and the eager nose that thrust itself aggressively into the frosty air.

At the man's heels trotted a dog, a big native husky, the proper wolf-dog, grey-coated and without any visible or temperamental difference from its brother, the wild wolf. The animal was depressed by the tremendous cold. It knew that it was no time for travelling. Its instinct told it a truer tale than was told to the man by the man's judgment. In reality, it was not merely colder than fifty below zero; it was colder than sixty below, than seventy below. It was seventy-five below zero. Since the freezing-point is thirty-two above zero, it meant that one hundred and seven degrees of frost obtained. The dog did not know anything about thermometers. Possibly in its brain there was no sharp consciousness of a condition of very cold such as was in the man's brain. But the brute had its instinct. It experienced a vague but menacing apprehension that subdued it and made it slink along at the man's heels, and that made it question eagerly every unwonted movement of the man as if expecting him to go into camp or to seek shelter somewhere and build a fire. The dog had learned fire, and it wanted fire, or else to burrow under the snow and cuddle its warmth away from the air.

The frozen moisture of its breathing had settled on its fur in a fine powder of frost, and especially were its jowls, muzzle, and eyelashes whitened by its crystallized breath. The man's red beard and moustache were likewise frosted, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled. Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice. The result was that a crystal beard of the colour and solidity of amber was increasing its length on his chin. If he fell down it would shatter itself, like glass, into brittle fragments. But he did not mind the appendage. It was the penalty all tobaccochewers paid in that country, and he had been out before in two cold snaps. They had not been so cold as this, he knew, but by the spirit thermometer at Sixty Mile he knew they had been registered at fifty below and at fifty-five.

He held on through the level stretch of woods for several miles, crossed a wide flat of nigger-heads, and dropped down a bank to the frozen bed of a small stream. This was Henderson Creek, and he knew he was ten miles from the forks. He looked at his watch. It was ten o'clock. He was making four miles an hour, and he calculated that he would arrive at the forks at half-past twelve. He decided to celebrate that event by eating his lunch there.

The dog dropped in again at his heels, with a tail drooping discouragement, as the man swung along the creek-bed. The furrow of the old sled-trail was plainly visible, but a dozen inches of snow covered the marks of the last runners. In a month no man had come up or down that silent creek. The man held steadily on. He was not much given to thinking, and just then particularly he had nothing to think about save that he would eat lunch at the forks and that at six o'clock he would be in camp with the boys. There was nobody to talk to and, had there been, speech would have been impossible because of the ice-muzzle on his mouth. So he continued monotonously to chew tobacco and to increase the length of his amber beard.

Once in a while the thought reiterated itself that it was very cold and that he had never experienced such cold. As he walked along he rubbed his cheek-bones and nose with the back of his mittened hand. He did this automatically, now and again changing hands. But rub as he would, the instant he stopped his cheekbones went numb, and the following instant the end of his nose went numb. He was sure to frost his cheeks; he knew that, and experienced a pang of regret that he had not devised a nose-strap of the sort Bud wore in cold snaps. Such a strap passed across the cheeks, as well, and saved them. But it didn't matter much, after all. What were frosted cheeks? A bit painful, that was all; they were never serious.

Empty as the man's mind was of thoughts, he was keenly observant, and he noticed the changes in the creek, the curves and bends and timber-jams, and always he sharply noted where he placed his feet. Once, coming around a bend, he shied abruptly, like a startled horse, curved away from the place where he had been walking, and retreated several paces back along the trail. The creek he knew was frozen clear to the bottom no creek could contain water in that arctic winter but he knew also that there were springs that bubbled out from the hillsides and ran along under the snow and on top the ice of the creek. He knew that the coldest snaps never froze these springs, and he knew likewise their danger. They were traps. They hid pools of water under the snow that might be three inches deep, or three feet. Sometimes a skin of ice half an inch thick covered them, and in turn was covered by the

snow. Sometimes there were alternate layers of water and ice-skin, so that when one broke through he kept on breaking through for a while, sometimes wetting himself to the waist.

That was why he had shied in such panic. He had felt the give under his feet and heard the crackle of a snow-hidden ice-skin. And to get his feet wet in such a temperature meant trouble and danger. At the very least it meant delay, for he would be forced to stop and build a fire, and under its protection to bare his feet while he dried his socks and moccasins. He stood and studied the creek-bed and its banks, and decided that the flow of water came from the right. He reflected awhile, rubbing his nose and cheeks, then skirted to the left, stepping gingerly and testing the footing for each step. Once clear of the danger, he took a fresh chew of tobacco and swung along at his four-mile gait.

In the course of the next two hours he came upon several similar traps. Usually the snow above the hidden pools had a sunken, candied appearance that advertised the danger. Once again, however, he had a close call; and once, suspecting danger, he compelled the dog to go on in front. The dog did not want to go. It hung back until the man shoved it forward, and then it went quickly across the white, unbroken surface. Suddenly it broke through, floundered to one side, and got away to firmer footing. It had wet its forefeet and legs, and almost immediately the water that clung to it turned to ice. It made quick efforts to lick the ice off its legs, then dropped down in the snow and began to bite out the ice that had formed between the toes. This was a matter of instinct. To permit the ice to remain would mean sore feet. It did not know this. It merely obeyed the mysterious prompting that arose from the deep crypts of its being. But the man knew, having achieved a judgment on the subject, and he removed the mitten from his right hand and helped tear out the ice particles. He did not expose his fingers more than a minute, and was astonished at the swift numbness that smote them. It certainly was cold. He pulled on the mitten hastily, and beat the hand savagely across his chest.

At twelve o'clock the day was at its brightest. Yet the sun was too far south on its winter journey to clear the horizon. The bulge of the earth intervened between it and Henderson Creek, where the man walked under a clear sky at noon and cast no shadow. At half-past twelve, to the minute, he arrived at the forks of the creek. He was pleased at the speed he had made. If he kept it up, he would certainly be with the boys by six. He unbuttoned his jacket and shirt and drew forth his lunch. The action consumed no more than a quarter of a minute, yet in that brief moment the numbness laid hold of the exposed fingers. He did not put the mitten on, but, instead, struck the fingers a dozen sharp smashes against his leg. Then he sat down on a snow-covered log to eat. The sting that followed upon the striking of his fingers against his leg ceased so quickly that he was startled, he had had no chance to take a bite of biscuit. He struck the fingers repeatedly and returned them to the mitten, baring the other hand for the purpose of eating. He tried to take a mouthful, but the ice-muzzle prevented. He had forgotten to build a fire and thaw out. He chuckled at his foolishness, and as he chuckled he noted the numbness creeping into the exposed fingers. Also, he noted that the stinging which had first come to his toes when he sat down was already passing away. He wondered whether the toes were warm or numbed. He moved them inside the moccasins and decided that they were numbed.

He pulled the mitten on hurriedly and stood up. He was a bit frightened. He stamped up and down until the stinging returned into the feet. It certainly was cold, was his thought. That man from Sulphur Creek had spoken the truth when telling how cold it sometimes got in the country. And he had laughed at him at the time! That showed one must not be too sure of things. There was no mistake about it, it was cold. He strode up and down, stamping his feet and threshing his arms, until reassured by the returning warmth. Then he got out matches and proceeded to make a fire. From the undergrowth, where high water of the previous spring had lodged a supply of seasoned twigs, he got his firewood. Working carefully from a small beginning, he soon had a roaring fire, over which he thawed the ice from his face and in the protection of which he ate his biscuits. For the moment the cold of space was outwitted. The dog took satisfaction in the fire, stretching out close enough for warmth and far enough away to escape being singed.

When the man had finished, he filled his pipe and took his comfortable time over a smoke. Then he pulled on his mittens, settled the ear-flaps of his cap firmly about his ears, and took the creek trail up the left fork. The dog was disappointed and yearned back toward the fire. This man did not know cold. Possibly all the generations of his ancestry had been ignorant of cold, of real cold, of cold one hundred and seven degrees below freezing-point. But the dog knew; all its ancestry knew, and it had inherited the knowledge. And it knew that it was not good to walk abroad in such fearful cold. It was the time to lie snug in a hole in the snow and wait for a curtain of cloud to be drawn across the face of outer space whence this cold came. On the other hand, there was keen intimacy between the dog and the man. The one was the toils slave of the other, and the only caresses it had ever received were the caresses of the whiplash and of harsh and menacing throat-sounds that threatened the whip-lash. So the dog made no effort to communicate its apprehension to the man. It was not concerned in the welfare of the man; it was for its own sake that it yearned back toward the fire. But the man whistled, and spoke to it with the sound of whip-lashes, and the dog swung in at the man's heels and followed after.

The man took a chew of tobacco and proceeded to start a new amber beard. Also, his moist breath quickly powdered with white his moustache, eyebrows, and lashes. There did not seem to be so many springs on the left fork of the Henderson, and for half an hour the man saw no signs of any. And then it happened. At a place where there were no signs, where the soft, unbroken snow seemed to advertise solidity beneath, the man broke through. It was not deep. He wetted himself half-way to the knees before he floundered out to the firm crust.

He was angry, and cursed his luck aloud. He had hoped to get into camp with the boys at six o'clock, and this would delay him an hour, for he would have to build a fire and dry out his foot-gear. This was imperative at that low temperature he knew that much; and he turned aside to the bank, which he climbed. On top, tangled in the underbrush about the trunks of several small spruce trees, was a high-water deposit of dry firewood sticks and twigs principally, but also larger portions of seasoned branches and fine, dry, last-year's grasses. He threw down several large pieces on top of the snow. This served for a foundation and prevented the young flame from drowning itself in the snow it otherwise would melt. The flame he got by touching a match to a small shred of birch-bark that he took from his pocket. This burned even more readily than paper. Placing it on the foundation, he fed the young flame with wisps of dry grass and with the tiniest dry twigs.

He worked slowly and carefully, keenly aware of his danger. Gradually, as the flame grew stronger, he increased the size of the twigs with which he fed it. He squatted in the snow, pulling the twigs out from their entanglement in the brush and feeding directly to the flame. He knew there must be no failure. When it is seventy-five below zero, a man must not fail in his first attempt to build a fire that is, if his feet are wet. If his feet are dry, and he fails, he can run along the trail for half a mile and restore his circulation. But the circulation of wet and freezing feet cannot be restored by running when it is seventy-five below. No matter how fast he runs, the wet feet will freeze the harder.

All this the man knew. The old-timer on Sulphur Creek had told him about it the previous fall, and now he was appreciating the advice. Already all sensation had gone out of his feet. To build the fire he had been forced to remove his mittens, and the fingers had quickly gone numb. His pace of four miles an hour had kept his heart pumping blood to the surface of his body and to all the extremities. But the instant he stopped, the action of the pump eased down. The cold of space smote the unprotected tip of the planet, and he, being on that unprotected tip, received the full force of the blow. The blood of his body recoiled before it. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. So long as he walked four miles an hour, he pumped that blood, willy-nilly, to the surface; but now it ebbed away and sank down into the recesses of his body. The extremities were the first to feel its absence. His wet feet froze the faster, and his exposed fingers numbed the faster, though they had not yet begun to freeze. Nose and cheeks were already freezing, while the skin of all his body chilled as it lost its blood.

But he was safe. Toes and nose and cheeks would be only touched by the frost, for the fire was beginning to burn with strength. He was feeding it with twigs the size of his finger. In another minute he would be able to feed it with branches the size of his wrist, and then he could remove his wet foot-gear, and, while it dried, he could keep his naked feet warm by the fire, rubbing them at first, of course, with snow. The fire was a success. He was safe. He remembered the advice of the old-timer on Sulphur Creek, and smiled. The old-timer had been very serious in laying down the law that no man must travel alone in the Klondike after fifty below. Well, here he was; he had had the accident; he was alone; and he had saved himself. Those oldtimers were rather womanish, some of them, he thought. All a man had to do was to keep his head, and he was all right. Any man who was a man could travel alone. But it was surprising, the rapidity with which his cheeks and nose were freezing. And he had not thought his fingers could go lifeless in so short a time. Lifeless they were, for he could scarcely make them move together to grip a twig, and they seemed remote from his body and from him. When he touched a twig, he had to look and see whether or not he had hold of it. The wires were pretty well down between him and his finger-ends.

All of which counted for little. There was the fire, snapping and crackling and promising life with every dancing flame. He started to untie his moccasins. They were coated with ice; the thick German socks were like sheaths of iron half-way to the knees; and the mocassin strings were like rods of steel all twisted and knotted as by some conflagration. For a moment he tugged with his numbed fingers, then, realizing the folly of it, he drew his sheath-knife.

But before he could cut the strings, it happened. It was his own fault or, rather, his mistake. He should not have built the fire under the spruce tree. He should have built it in the open. But it had been easier to pull the twigs from the brush and drop them directly on the fire. Now the tree under which he had done this carried a weight of snow on its boughs. No wind had blown for weeks, and each bough was fully freighted. Each time he had pulled a twig he had communicated a slight agitation to the tree an imperceptible agitation, so far as he was concerned, but an agitation sufficient to bring about the disaster. High up in the tree one bough capsized its load of snow. This fell on the boughs beneath, capsizing them. This process continued, spreading out and involving the whole tree. It grew

like an av-alanche, and it descended without warning upon the man and the fire, and the fire was blotted out! Where it had burned was a mantle of fresh and disordered snow.

The man was shocked. It was as though he had just heard his own sentence of death. For a moment he sat and stared at the spot where the fire had been. Then he grew very calm. Perhaps the old-timer on Sulphur Creek was right. If he had only had a trail-mate he would have been in no danger now. The trail-mate could have built the fire. Well, it was up to him to build the fire over again, and this second time there must be no failure. Even if he succeeded, he would most likely lose some toes. His feet must be badly frozen by now, and there would be some time before the second fire was ready.

Such were his thoughts, but he did not sit and think them. He was busy all the time they were passing through his mind, he made a new foundation for a fire, this time in the open; where no treacherous tree could blot it out. Next, he gathered dry grasses and tiny twigs from the high-water flotsam. He could not bring his fingers together to pull them out, but he was able to gather them by the handful. In this way he got many rotten twigs and bits of green moss that were undesirable, but it was the best he could do. He worked methodically, even collecting an armful of the larger branches to be used later when the fire gathered strength. And all the while the dog sat and watched him, a certain yearning wistfulness in its eyes, for it looked upon him as the fire-provider, and the fire was slow in coming.

When all was ready, the man reached in his pocket for a second piece of birchbark. He knew the bark was there, and, though he could not feel it with his fingers, he could hear its crisp rustling as he fumbled for it. Try as he would, he could not clutch hold of it. And all the time, in his consciousness, was the knowledge that each instant his feet were freezing. This thought tended to put him in a panic, but he fought against it and kept calm. He pulled on his mittens with his teeth, and threshed his arms back and forth, beating his hands with all his might against his sides. He did this sitting down, and he stood up to do it; and all the while the dog sat in the snow, its wolf-brush of a tail curled around warmly over its forefeet, its sharp wolf-ears pricked forward intently as it watched the man. And the man as he beat and threshed with his arms and hands, felt a great surge of envy as he regarded the creature that was warm and secure in its natural covering.

After a time he was aware of the first far-away signals of sensation in his beaten fingers. The faint tingling grew stronger till it evolved into a stinging ache that was excruciating, but which the man hailed with satisfaction. He stripped the mitten from his right hand and fetched forth the birchbark. The exposed fingers were quickly going numb again. Next he brought out his bunch of sulphur matches. But the tremendous cold had already driven the life out of his fingers. In his effort to separate one match from the others, the whole bunch fell in the snow. He tried to pick it out of the snow, but failed. The dead fingers could neither touch nor clutch. He was very careful. He drove the thought of his freezing feet; and nose, and cheeks, out of his mind, devoting his whole soul to the matches. He watched, using the sense of vision in place of that of touch, and when he saw his fingers on each side the bunch, he closed them that is, he willed to close them, for the wires were drawn, and the fingers did not obey. He pulled the mitten on the right hand, and beat it fiercely against his knee. Then, with both mittened hands, he scooped the bunch of matches, along with much snow, into his lap. Yet he was no better off. After some manipulation he managed to get the bunch between the heels of his mittened hands. In this fashion he carried it to his mouth. The ice crackled and snapped when by a violent effort he opened his mouth. He drew the lower jaw in, curled the upper lip out of the way, and scraped the bunch with his upper teeth in order to separate a match. He succeeded in getting one, which he dropped on his lap. He was no better off. He could not pick it up. Then he devised a way. He picked it up in his teeth and scratched it on his leg. Twenty times he scratched before he succeeded in lighting it. As it flamed he held it with his teeth to the birch-bark. But the burning brimstone went up his nostrils and into his lungs, causing him to cough spasmodically. The match fell into the snow and went out.

The old-timer on Sulphur Creek was right, he thought in the moment of controlled despair that ensued: after fifty below, a man should travel with a partner. He beat his hands, but failed in exciting any sensation. Suddenly he bared both hands, removing the mittens with his teeth. He caught the whole bunch between the heels of his hands. His arm-muscles not being frozen enabled him to press the hand-heels tightly against the matches. Then he scratched the bunch along his leg. It flared into flame, seventy sulphur matches at once! There was no wind to blow them out. He kept his head to one side to escape the strangling fumes, and held the blazing bunch to the birch-bark. As he so held it, he became aware of sensation in his hand. His flesh was burning. He could smell it. Deep down below the surface he could feel it. The sensation developed into pain that grew acute. And still he endured it, holding the flame of the matches clumsily to the bark that would not light readily because his own burning hands were in the way, absorbing most of the flame.

At last, when he could endure no more, he jerked his hands apart. The blazing matches fell sizzling into the snow, but the birch-bark was alight. He began laying dry grasses and the tiniest twigs on the flame. He could not pick and choose, for he had to lift the fuel between the heels of his hands. Small

pieces of rotten wood and green moss clung to the twigs, and he bit them off as well as he could with his teeth. He cherished the flame carefully and awkwardly. It meant life, and it must not perish. The withdrawal of blood from the surface of his body now made him begin to shiver, and he grew more awkward. A large piece of green moss fell squarely on the little fire. He tried to poke it out with his fingers, but his shivering frame made him poke too far, and he disrupted the nucleus of the little fire, the burning grasses and tiny twigs separating and scattering. He tried to poke them together again, but in spite of the tenseness of the effort, his shivering got away with him, and the twigs were hopelessly scattered. Each twig gushed a puff of smoke and went out. The fire-provider had failed. As he looked apathetically about him, his eyes chanced on the dog, sitting across the ruins of the fire from him, in the snow, making restless, hunching movements, slightly lifting one forefoot and then the other, shifting its weight back and forth on them with wistful eagerness.

The sight of the dog put a wild idea into his head. He remembered the tale of the man, caught in a blizzard, who killed a steer and crawled inside the carcass, and so was saved. He would kill the dog and bury his hands in the warm body until the numbness went out of them. Then he could build another fire. He spoke to the dog, calling it to him; but in his voice was a strange note of fear that frightened the animal, who had never known the man to speak in such way before. Something was the matter, and its suspicious nature sensed danger, it knew not what danger but somewhere, somehow, in its brain arose an apprehension of the man. It flattened its ears down at the sound of the man's voice, and its restless, hunching movements and the liftings and shiftings of its forefeet became more pronounced but it would not come to the man. He got on his hands and knees and crawled toward the dog. This unusual posture again excited suspicion, and the animal sidled mincingly away.

The man sat up in the snow for a moment and struggled for calmness. Then he pulled on his mittens, by means of his teeth, and got upon his feet. He glanced down at first in order to assure himself that he was really standing up, for the absence of sensation in his feet left him unrelated to the earth. His erect position in itself started to drive the webs of suspicion from the dog's mind; and when he spoke peremptorily, with the sound of whip-lashes in his voice, the dog rendered its customary allegiance and came to him. As it came within reaching distance, the man lost his control. His arms flashed out to the dog, and he experienced genuine surprise when he discovered that his hands could not clutch, that there was neither bend nor feeling in the fingers. He had forgotten for the moment that they were frozen and that they were freezing more and more. All this happened quickly, and before the animal could get away, he encircled its body with his arms. He sat down in the snow, and in this fashion held the dog, while it snarled and whined and struggled.

But it was all he could do, hold its body encircled in his arms and sit there. He realized that he could not kill the dog. There was no way to do it. With his helpless hands he could neither draw nor hold his sheathknife nor throttle the animal. He released it, and it plunged wildly away, with tail between its legs, and still snarling. It halted forty feet away and surveyed him curiously, with ears sharply pricked forward. The man looked down at his hands in order to locate them, and found them hanging on the ends of his arms. It struck him as curious that one should have to use his eyes in order to find out where his hands were. He began threshing his arms back and forth, beating the mittened hands against his sides. He did this for five minutes, violently, and his heart pumped enough blood up to the surface to put a stop to his shivering. But no sensation was aroused in the hands. He had an impression that they hung like weights on the ends of his arms, but when he tried to run the impression down, he could not find it.

A certain fear of death, dull and oppressive, came to him. This fear quickly became poignant as he realized that it was no longer a mere matter of freezing his fingers and toes, or of losing his hands and feet, but that it was a matter of life and death with the chances against him. This threw him into a panic, and he turned and ran up the creek-bed along the old, dim trail. The dog joined in behind and kept up with him. He ran blindly, without intention, in fear such as he had never known in his life. Slowly, as he ploughed and floundered through the snow, he began to see things again the banks of the creek, the old timber-jams, the leafless aspens, and the sky. The running made him feel better. He did not shiver. Maybe, if he ran on, his feet would thaw out; and, anyway, if he ran far enough, he would reach camp and the boys. Without doubt he would lose some fingers and toes and some of his face; but the boys would take care of him, and save the rest of him when he got there. And at the same time there was another thought in his mind that said he would never get to the camp and the boys; that it was too many miles away, that the freezing had too great a start on him, and that he would soon be stiff and dead. This thought he kept in the background and refused to consider. Sometimes it pushed itself forward and demanded to be heard, but he thrust it back and strove to think of other things.

It struck him as curious that he could run at all on feet so frozen that he could not feel them when they struck the earth and took the weight of his body. He seemed to himself to skim along above the surface and to have no connection with the earth. Somewhere he had once seen a winged Mercury, and he wondered if Mercury felt as he felt when skimming over the earth.

His theory of running until he reached camp and the boys had one flaw in it: he lacked the

endurance. Several times he stumbled, and finally he tottered, crumpled up, and fell. When he tried to rise, he failed. He must sit and rest, he decided, and next time he would merely walk and keep on going. As he sat and regained his breath, he noted that he was feeling quite warm and comfortable. He was not shivering, and it even seemed that a warm glow had come to his chest and trunk. And yet, when he touched his nose or cheeks, there was no sensation. Running would not thaw them out. Nor would it thaw out his hands and feet. Then the thought came to him that the frozen portions of his body must be extending. He tried to keep this thought down, to forget it, to think of something else; he was aware of the panicky feeling that it caused, and he was afraid of the panic. But the thought asserted itself, and persisted, until it produced a vision of his body totally frozen. This was too much, and he made another wild run along the trail. Once he slowed down to a walk, but the thought of the freezing extending itself made him run again.

And all the time the dog ran with him, at his heels. When he fell down a second time, it curled its tail over its forefeet and sat in front of him facing him curiously eager and intent. The warmth and security of the animal angered him, and he cursed it till it flattened down its ears appeasingly. This time the shivering came more quickly upon the man. He was losing in his battle with the frost. It was creeping into his body from all sides. The thought of it drove him on, but he ran no more than a hundred feet, when he staggered and pitched headlong. It was his last panic. When he had recovered his breath and control, he sat up and entertained in his mind the conception of meeting death with dignity. However, the conception did not come to him in such terms. His idea of it was that he had been making a fool of himself, running around like a chicken with its head cut off such was the simile that occurred to him. Well, he was bound to freeze anyway, and he might as well take it decently. With this new-found peace of mind came the first glimmerings of drowsiness. A good idea, he thought, to sleep off to death. It was like taking an anaesthetic. Freezing was not so bad as people thought. There were lots worse ways to die.

He pictured the boys finding his body next day. Suddenly he found himself with them, coming along the trail and looking for himself. And, still with them, he came around a turn in the trail and found himself lying in the snow. He did not belong with himself any more, for even then he was out of himself, standing with the boys and looking at himself in the snow. It certainly was cold, was his thought. When he got back to the States he could tell the folks what real cold was. He drifted on from this to a vision of the old-timer on Sulphur Creek. He could see him quite clearly, warm and comfortable, and smoking a pipe.

"You were right, old hoss; you were right," the man mumbled to the old-timer of Sulphur Creek.

Then the man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known. The dog sat facing him and waiting. The brief day drew to a close in a long, slow twilight. There were no signs of a fire to be made, and, besides, never in the dog's experience had it known a man to sit like that in the snow and make no fire. As the twilight drew on, its eager yearning for the fire mastered it, and with a great lifting and shifting of forefeet, it whined softly, then flattened its ears down in anticipation of being chidden by the man. But the man remained silent. Later, the dog whined loudly. And still later it crept close to the man and caught the scent of death. This made the animal bristle and back away. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky. Then it turned and trotted up the trail in the direction of the camp it knew, where were the other food-providers and fire-providers.

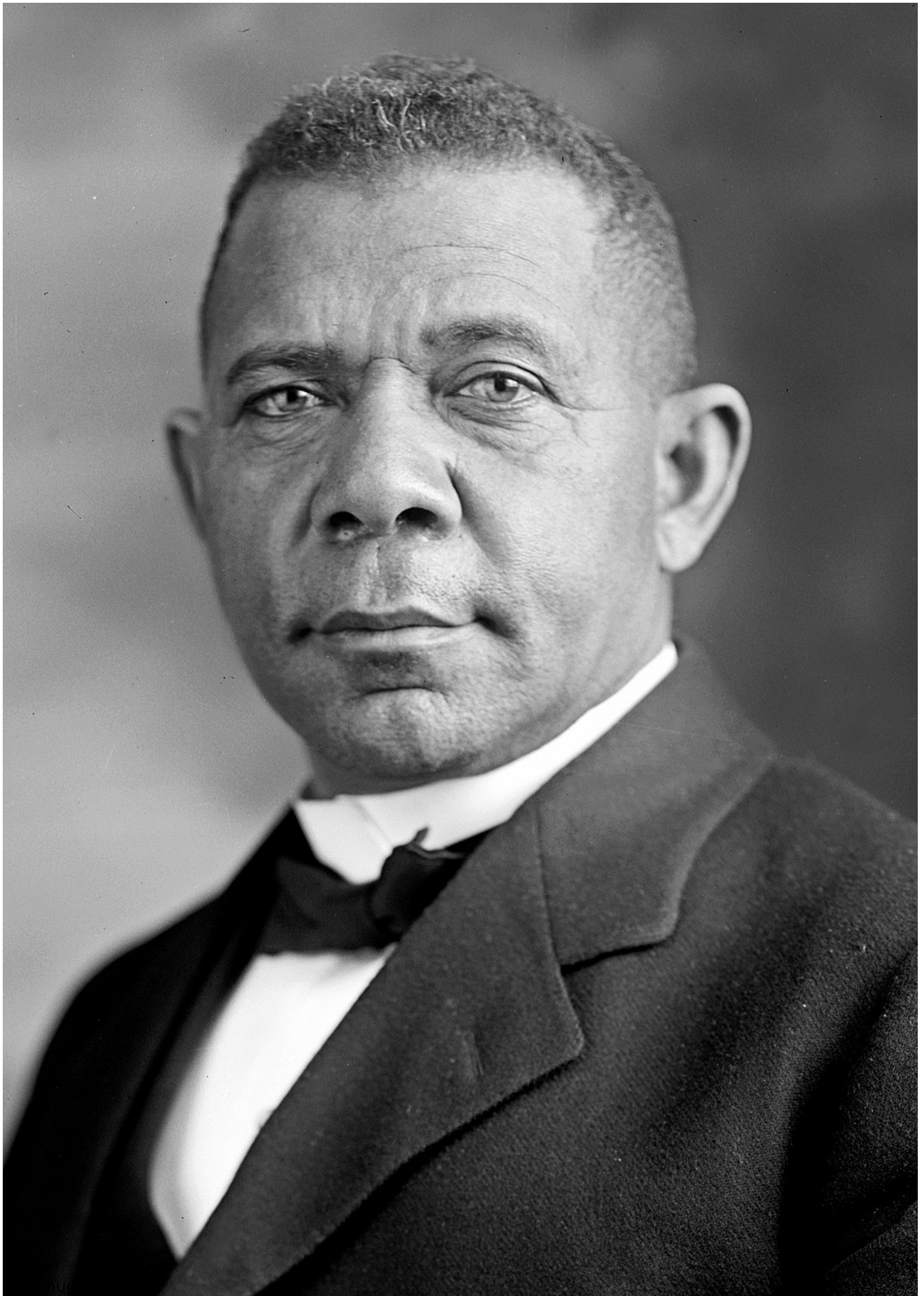


This work ("To Build a Fire" - 1908 by Jack London) is free of known copyright restrictions.

CHAPTER 47.

BOOKER T. WASHINGTON (1856 - 1915)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Born a slave in Virginia, Booker T. Washington grew up to become the most influential black author and activist of the late nineteenth and early twentieth centuries. As discussed in his autobiography, *Up from Slavery* (1901), Washington spent his early childhood working as a slave on a plantation. After **Emancipation**, and while still a boy, he first worked with his stepfather in the coalmines and salt foundries of West Virginia and then as a houseboy. At the age of fourteen, Washington left home to attend the Hampton Normal and Agricultural Institute in Virginia, a segregated school for minorities, where he worked as a janitor while learning to be an educator. Washington distinguished himself at the Hampton Institute, ultimately returning after graduation at the invitation of the school's principal to teach there. In 1881, at the age of twenty-five, Washington was hired to build and lead the **Tuskegee Normal and Industrial Institute** (now Tuskegee University), a new school in Alabama whose mission was to train African Americans for agricultural and industrial labor. The school was so poorly funded that Washington and his students famously had to make their own bricks and construct their own school buildings. Through Washington's inspiring leadership and tireless fundraising, Tuskegee grew and prospered. In 1895, Washington gave a five-minute speech at the Atlanta Cotton State and International Exposition that propelled him to the forefront of American politics and culture. American presidents called on him for advice about race relations and white business leaders sought him out to coordinate charitable giving to black institutions, earning Washington the moniker "the Moses of his race" in newspapers of the era.

Washington wrote almost twenty books in his lifetime, including several autobiographies, a biography of Frederick Douglass, and inspirational self-improvement texts such as *Sowing and Reaping* (1900) and *Character Building* (1902). Two chapters from Washington's biography, *Up From Slavery*, are included here. In the first chapter, Washington recounts his childhood up until the time of Emancipation. In the fourteenth chapter, he reprints his Exposition Address and discusses its startlingly positive reception by a largely white audience that up to that point was fearful of America's black population. Unlike contemporaries such as W. E. B. Du Bois, Washington did not criticize the Supreme Court's 1896 ruling in *Plessy v. Ferguson* that the nation's different races should be treated as "separate but equal." Instead, he sought to work within the law's segregationist restrictions. Washington pragmatically wrote his biography to showcase the industry and integrity of all African Americans rather than to demonize his former owners or celebrate his personal accomplishments. As you read Washington's two chapters, consider how Washington uses the form of the slave narrative to give examples not only of the horrors of **slavery** but also of harmonious and honorable race relations.

CHAPTER 48.

SELECTIONS FROM "UP FROM SLAVERY" - 1901

BOOKER T. WASHINGTON

Find the entire work at:
Washington, Booker T. *Up from Slavery: An Autobiography*. 2000. Project Gutenberg,
<https://www.gutenberg.org/ebooks/2376>.

CHAPTER I. A SLAVE AMONG SLAVES

I was born a slave on a plantation in Franklin County, Virginia. I am not quite sure of the exact place or exact date of my birth, but at any rate I suspect I must have been born somewhere and at some time. As nearly as I have been able to learn, I was born near a cross-roads post-office called Hale's Ford, and the year was 1858 or 1859. I do not know the month or the day. The earliest impressions I can now recall are of the plantation and the slave quarters the latter being the part of the plantation where the slaves had their cabins.

My life had its beginning in the midst of the most miserable, desolate, and discouraging surroundings. This was so, however, not because my owners were especially cruel, for they were not, as compared with many others. I was born in a typical log cabin, about fourteen by sixteen feet square. In this cabin I lived with my mother and a brother and sister till after the Civil War, when we were all declared free.

Of my ancestry I know almost nothing. In the slave quarters, and even later, I heard whispered conversations among the coloured people of the tortures which the slaves, including, no doubt, my ancestors on my mother's side, suffered in the middle passage of the slave ship while being conveyed from Africa to America. I have been unsuccessful in securing any information that would throw any accurate light upon the history of my family beyond my mother. She, I remember, had a half-brother and a half-sister. In the days of slavery not very much attention was given to family history and family records that is, black family records. My mother, I suppose, attracted the attention of a purchaser who was afterward my owner and hers. Her addition to the slave family attracted about as much attention as the purchase of a new horse or cow. Of my father I know even less than of my mother. I do not even know his name. I have heard reports to the effect that he was a white man who lived on one of the near-by plantations. Whoever he was, I never heard of his taking the least interest in me or providing in any way for my rearing. But I do not find especial fault with him. He was simply another unfortunate victim of the institution which the Nation unhappily had engrafted upon it at that time.

The cabin was not only our living-place, but was also used as the kitchen for the plantation. My mother was the plantation cook. The cabin was without glass windows; it had only openings in the side which let in the light, and also the cold, chilly air of winter. There was a door to the cabin that

is, something that was called a door but the uncertain hinges by which it was hung, and the large cracks in it, to say nothing of the fact that it was too small, made the room a very uncomfortable one. In addition to these openings there was, in the lower right-hand corner of the room, the "cat-hole," a contrivance which almost every mansion or cabin in Virginia possessed during the ante-bellum period. The "cat-hole" was a square opening, about seven by eight inches, provided for the purpose of letting the cat pass in and out of the house at will during the night. In the case of our particular cabin I could never understand the necessity for this convenience, since there were at least a half-dozen other places in the cabin that would have accommodated the cats. There was no wooden floor in our cabin, the naked earth being used as a floor. In the centre of the earthen floor there was a large, deep opening covered with boards, which was used as a place in which to store sweet potatoes during the winter. An impression of this potato-hole is very distinctly engraved upon my memory, because I recall that during the process of putting the potatoes in or taking them out I would often come into possession of one or two, which I roasted and thoroughly enjoyed. There was no cooking-stove on our plantation, and all the cooking for the whites and slaves my mother had to do over an open fireplace, mostly in pots and "skillets." While the poorly built cabin caused us to suffer with cold in the winter, the heat from the open fire-place in summer was equally trying.

The early years of my life, which were spent in the little cabin, were not very different from those of thousands of other slaves. My mother, of course, had little time in which to give attention to the training of her children during the day. She snatched a few moments for our care in the early morning before her work began, and at night after the day's work was done. One of my earliest recollections is that of my mother cooking a chicken late at night, and awakening her children for the purpose of feeding them. How or where she got it I do not know. I presume, however, it was procured from our owner's farm. Some people may call this theft. If such a thing were to happen now, I should condemn it as theft myself. But taking place at the time it did, and for the reason that it did, no one could ever make me believe that my mother was guilty of thieving. She was simply a victim of the system of slavery. I cannot remember having slept in a bed until after our family was declared free by the Emancipation Proclamation. Three children John, my older brother, Amanda, my sister, and myself had a pallet on the dirt floor, or, to be more correct, we slept in and on a bundle of filthy rags laid upon the dirt floor.

I was asked not long ago to tell something about the sports and pastimes that I engaged in during my youth. Until that question was asked it had never occurred to me that there was no period of my life that was devoted to play. From the time that I can remember anything, almost every day of my life has been occupied in some kind of labour; though I think I would now be a more useful man if I had had time for sports. During the period that I spent in slavery I was not large enough to be of much service, still I was occupied most of the time in cleaning the yards, carrying water to the men in the fields, or going to the mill, to which I used to take the corn, once a week, to be ground. The mill was about three miles from the plantation. This work I always dreaded. The heavy bag of corn would be thrown across the back of the horse, and the corn divided about evenly on each side; but in some way, almost without exception, on these trips, the corn would so shift as to become unbalanced and would fall off the horse, and often I would fall with it. As I was not strong enough to reload the corn upon the horse, I would have to wait, sometimes for many hours, till a chance passer-by came along who would help me out of my trouble. The hours while waiting for some one were usually spent in crying. The time consumed in this way made me late in reaching the mill, and by the time I got my corn ground and reached home it would be far into the night. The road was a lonely one, and often led through dense forests. I was always frightened. The woods were said to be full of soldiers who had deserted from the army, and I had been told that the first thing a deserter did to a Negro boy when he found him alone was to cut off his ears. Besides, when I was late in getting home I knew I would always get a severe scolding or a flogging.

I had no schooling whatever while I was a slave, though I remember on several occasions I went as far as the schoolhouse door with one of my young mistresses to carry her books. The picture of several dozen boys and girls in a schoolroom engaged in study made a deep impression upon me, and I had the feeling that to get into a schoolhouse and study in this way would be about the same as getting into paradise.

So far as I can now recall, the first knowledge that I got of the fact that we were slaves, and that freedom of the slaves was being discussed, was early one morning before day, when I was awakened by my mother kneeling over her children and fervently praying that Lincoln and his armies might be successful, and that one day she and her children might be free. In this connection I have never been able to understand how the slaves throughout the South, completely ignorant as were the masses so far as books or newspapers were concerned, were able to keep themselves so accurately and completely informed about the great National questions that were agitating the country. From the time that Garrison, Lovejoy, and others began to agitate for freedom, the slaves throughout the South kept in close touch with the progress of the movement. Though I was a mere

child during the preparation for the Civil War and during the war itself, I now recall the many late-at-nightwhispered discussions that I heard my mother and the other slaves on the plantation indulge in. These discussions showed that they understood the situation, and that they kept themselves informed of events by what was termed the "grape-vine" telegraph.

During the campaign when Lincoln was first a candidate for the Presidency, the slaves on our far-off plantation, miles from any railroad or large city or daily newspaper, knew what the issues involved were. When war was begun between the North and the South, every slave on our plantation felt and knew that, though other issues were discussed, the primal one was that of slavery. Even the most ignorant members of my race on the remote plantations felt in their hearts, with a certainty that admitted of no doubt, that the freedom of the slaves would be the one great result of the war, if the Northern armies conquered. Every success of the Federal armies and every defeat of the Confederate forces was watched with the keenest and most intense interest. Often the slaves got knowledge of the results of great battles before the white people received it. This news was usually gotten from the coloured man who was sent to the post-office for the mail. In our case the post-office was about three miles from the plantation and the mail came once or twice a week. The man who was sent to the office would linger about the place long enough to get the drift of the conversation from the group of white people who naturally congregated there, after receiving their mail, to discuss the latest news. The mail-carrier on his way back to our master's house would as naturally retail the news that he had secured among the slaves, and in this way they often heard of important events before the white people at the "big house," as the master's house was called.

I cannot remember a single instance during my childhood or early boyhood when our entire family sat down to the table together, and God's blessing was asked, and the family ate a meal in a civilized manner. On the plantation in Virginia, and even later, meals were gotten by the children very much as dumb animals get theirs. It was a piece of bread here and a scrap of meat there. It was a cup of milk at one time and some potatoes at another. Sometimes a portion of our family would eat out of the skillet or pot, while some one else would eat from a tin plate held on the knees, and often using nothing but the hands with which to hold the food. When I had grown to sufficient size, I was required to go to the "big house" at meal-times to fan the flies from the table by means of a large set of paper fans operated by a pulley. Naturally much of the conversation of the white people turned upon the subject of freedom and the war, and I absorbed a good deal of it. I remember that at one time I saw two of my young mistresses and some lady visitors eating ginger-cakes, in the yard. At that time those cakes seemed to me to be absolutely the most tempting and desirable things that I had ever seen; and I then and there resolved that, if I ever got free, the height of my ambition would be reached if I could get to the point where I could secure and eat ginger-cakes in the way that I saw those ladies doing.

Of course as the war was prolonged the white people, in many cases, often found it difficult to secure food for themselves. I think the slaves felt the deprivation less than the whites, because the usual diet for the slaves was corn bread and pork, and these could be raised on the plantation; but coffee, tea, sugar, and other articles which the whites had been accustomed to use could not be raised on the plantation, and the conditions brought about by the war frequently made it impossible to secure these things. The whites were often in great straits. Parched corn was used for coffee, and a kind of black molasses was used instead of sugar. Many times nothing was used to sweeten the so-called tea and coffee.

The first pair of shoes that I recall wearing were wooden ones. They had rough leather on the top, but the bottoms, which were about an inch thick, were of wood. When I walked they made a fearful noise, and besides this they were very inconvenient since there was no yielding to the natural pressure of the foot. In wearing them one presented an exceedingly awkward appearance. The most trying ordeal that I was forced to endure as a slave boy, however, was the wearing of a flax shirt. In the portion of Virginia where I lived it was common to use flax as part of the clothing for the slaves. That part of the flax from which our clothing was made was largely the refuse, which of course was the cheapest and roughest part. I can scarcely imagine any torture, except, perhaps, the pulling of a tooth, that is equal to that caused by putting on a new flax shirt for the first time. It is almost equal to the feeling that one would experience if he had a dozen or more chestnut burrs, or a hundred small pin-points, in contact with his flesh. Even to this day I can recall accurately the tortures that I underwent when putting on one of these garments. The fact that my flesh was soft and tender added to the pain. But I had no choice. I had to wear the flax shirt or none; and had it been left to me to choose, I should have chosen to wear no covering. In connection with the flax shirt, my brother John, who is several years older than I am, performed one of the most generous acts that I ever heard of one slave relative doing for another. On several occasions when I was being forced to wear a new flax shirt, he generously agreed to put it on in my stead and wear it for several days, till it was "broken in." Until I had grown to be quite a youth this single garment was all that I wore.

One may get the idea, from what I have said, that there was bitter feeling toward the white people on the part of my race, because of the fact that most of the white population was away fighting in a

war which would result in keeping the Negro in slavery if the South was successful. In the case of the slaves on our place this was not true, and it was not true of any large portion of the slave population in the South where the Negro was treated with anything like decency. During the Civil War one of my young masters was killed, and two were severely wounded. I recall the feeling of sorrow which existed among the slaves when they heard of the death of "Mars' Billy." It was no sham sorrow, but real. Some of the slaves had nursed "Mars' Billy"; others had played with him when he was a child. "Mars' Billy" had begged for mercy in the case of others when the overseer or master was thrashing them. The sorrow in the slave quarter was only second to that in the "big house." When the two young masters were brought home wounded the sympathy of the slaves was shown in many ways. They were just as anxious to assist in the nursing as the family relatives of the wounded. Some of the slaves would even beg for the privilege of sitting up at night to nurse their wounded masters. This tenderness and sympathy on the part of those held in bondage was a result of their kindly and generous nature. In order to defend and protect the women and children who were left on the plantations when the white males went to war, the slaves would have laid down their lives. The slave who was selected to sleep in the "big house" during the absence of the males was considered to have the place of honour. Any one attempting to harm "young Mistress" or "old Mistress" during the night would have had to cross the dead body of the slave to do so. I do not know how many have noticed it, but I think that it will be found to be true that there are few instances, either in slavery or freedom, in which a member of my race has been known to betray a specific trust.

As a rule, not only did the members of my race entertain no feelings of bitterness against the whites before and during the war, but there are many instances of Negroes tenderly caring for their former masters and mistresses who for some reason have become poor and dependent since the war. I know of instances where the former masters of slaves have for years been supplied with money by their former slaves to keep them from suffering. I have known of still other cases in which the former slaves have assisted in the education of the descendants of their former owners. I know of a case on a large plantation in the South in which a young white man, the son of the former owner of the estate, has become so reduced in purse and self-control by reason of drink that he is a pitiable creature; and yet, notwithstanding the poverty of the coloured people themselves on this plantation, they have for years supplied this young white man with the necessities of life. One sends him a little coffee or sugar, another a little meat, and so on. Nothing that the coloured people possess is too good for the son of "old Mars' Tom," who will perhaps never be permitted to suffer while any remain on the place who knew directly or indirectly of "old Mars' Tom."

I have said that there are few instances of a member of my race betraying a specific trust. One of the best illustrations of this which I know of is in the case of an ex-slave from Virginia whom I met not long ago in a little town in the state of Ohio. I found that this man had made a contract with his master, two or three years previous to the Emancipation Proclamation, to the effect that the slave was to be permitted to buy himself, by paying so much per year for his body; and while he was paying for himself, he was to be permitted to labour where and for whom he pleased. Finding that he could secure better wages in Ohio, he went there. When freedom came, he was still in debt to his master some three hundred dollars. Notwithstanding that the Emancipation Proclamation freed him from any obligation to his master, this black man walked the greater portion of the distance back to where his old master lived in Virginia, and placed the last dollar, with interest, in his hands. In talking to me about this, the man told me that he knew that he did not have to pay the debt, but that he had given his word to his master, and his word he had never broken. He felt that he could not enjoy his freedom till he had fulfilled his promise.

From some things that I have said one may get the idea that some of the slaves did not want freedom. This is not true. I have never seen one who did not want to be free, or one who would return to slavery.

I pity from the bottom of my heart any nation or body of people that is so unfortunate as to get entangled in the net of slavery. I have long since ceased to cherish any spirit of bitterness against the Southern white people on account of the enslavement of my race. No one section of our country was wholly responsible for its introduction, and, besides, it was recognized and protected for years by the General Government. Having once got its tentacles fastened on to the economic and social life of the Republic, it was no easy matter for the country to relieve itself of the institution. Then, when we rid ourselves of prejudice, or racial feeling, and look facts in the face, we must acknowledge that, notwithstanding the cruelty and moral wrong of slavery, the ten million Negroes inhabiting this country, who themselves or whose ancestors went through the school of American slavery, are in a stronger and more hopeful condition, materially, intellectually, morally, and religiously, than is true of an equal number of black people in any other portion of the globe. This is so to such an extent that Negroes in this country, who themselves or whose forefathers went through the school of slavery, are constantly returning to Africa as missionaries to enlighten those who remained in the fatherland. This I say, not to justify slavery on the other hand, I condemn it as an institution, as we all know that in

America it was established for selfish and financial reasons, and not from a missionary motive but to call attention to a fact, and to show how Providence so often uses men and institutions to accomplish a purpose. When persons ask me in these days how, in the midst of what sometimes seem hopelessly discouraging conditions, I can have such faith in the future of my race in this country, I remind them of the wilderness through which and out of which, a good Providence has already led us.

Ever since I have been old enough to think for myself, I have entertained the idea that, notwithstanding the cruel wrongs inflicted upon us, the black man got nearly as much out of slavery as the white man did. The hurtful influences of the institution were not by any means confined to the Negro. This was fully illustrated by the life upon our own plantation. The whole machinery of slavery was so constructed as to cause labour, as a rule, to be looked upon as a badge of degradation, of inferiority. Hence labour was something that both races on the slave plantation sought to escape. The slave system on our place, in a large measure, took the spirit of self-reliance and self-help out of the white people. My old master had many boys and girls, but not one, so far as I know, ever mastered a single trade or special line of productive industry. The girls were not taught to cook, sew, or to take care of the house. All of this was left to the slaves. The slaves, of course, had little personal interest in the life of the plantation, and their ignorance prevented them from learning how to do things in the most improved and thorough manner. As a result of the system, fences were out of repair, gates were hanging half off the hinges, doors creaked, window-panes were out, plastering had fallen but was not replaced, weeds grew in the yard. As a rule, there was food for whites and blacks, but inside the house, and on the dining room table, there was wanting that delicacy and refinement of touch and finish which can make a home the most convenient, comfortable, and attractive place in the world. Withal there was a waste of food and other materials which was sad. When freedom came, the slaves were almost as well fitted to begin life anew as the master, except in the matter of book-learning and ownership of property. The slave owner and his sons had mastered no special industry. They unconsciously had imbibed the feeling that manual labour was not the proper thing for them. On the other hand, the slaves, in many cases, had mastered some handicraft, and none were ashamed, and few unwilling, to labour.

Finally the war closed, and the day of freedom came. It was a momentous and eventful day to all upon our plantation. We had been expecting it. Freedom was in the air, and had been for months. Deserting soldiers returning to their homes were to be seen every day. Others who had been discharged, or whose regiments had been paroled, were constantly passing near our place. The "grape-vine telegraph" was kept busy night and day. The news and mutterings of great events were swiftly carried from one plantation to another. In the fear of "Yankee" invasions, the silverware and other valuables were taken from the "big house," buried in the woods, and guarded by trusted slaves. Woe be to any one who would have attempted to disturb the buried treasure. The slaves would give the Yankee soldiers food, drink, clothing anything but that which had been specifically intrusted to their care and honour. As the great day drew nearer, there was more singing in the slave quarters than usual. It was bolder, had more ring, and lasted later into the night. Most of the verses of the plantation songs had some reference to freedom. True, they had sung those same verses before, but they had been careful to explain that the "freedom" in these songs referred to the next world, and had no connection with life in this world. Now they gradually threw off the mask, and were not afraid to let it be known that the "freedom" in their songs meant freedom of the body in this world. The night before the eventful day, word was sent to the slave quarters to the effect that something unusual was going to take place at the "big house" the next morning. There was little, if any, sleep that night. All was excitement and expectancy. Early the next morning word was sent to all the slaves, old and young, to gather at the house. In company with my mother, brother, and sister, and a large number of other slaves, I went to the master's house. All of our master's family were either standing or seated on the veranda of the house, where they could see what was to take place and hear what was said. There was a feeling of deep interest, or perhaps sadness, on their faces, but not bitterness. As I now recall the impression they made upon me, they did not at the moment seem to be sad because of the loss of property, but rather because of parting with those whom they had reared and who were in many ways very close to them. The most distinct thing that I now recall in connection with the scene was that some man who seemed to be a stranger (a United States officer, I presume) made a little speech and then read a rather long paper the Emancipation Proclamation, I think. After the reading we were told that we were all free, and could go when and where we pleased. My mother, who was standing by my side, leaned over and kissed her children, while tears of joy ran down her cheeks. She explained to us what it all meant, that this was the day for which she had been so long praying, but fearing that she would never live to see.

For some minutes there was great rejoicing, and thanksgiving, and wild scenes of ecstasy. But there was no feeling of bitterness. In fact, there was pity among the slaves for our former owners. The wild rejoicing on the part of the emancipated coloured people lasted but for a brief period, for I noticed that by the time they returned to their cabins there was a change in their feelings. The great

responsibility of being free, of having charge of themselves, of having to think and plan for themselves and their children, seemed to take possession of them. It was very much like suddenly turning a youth of ten or twelve years out into the world to provide for himself. In a few hours the great questions with which the Anglo-Saxon race had been grappling for centuries had been thrown upon these people to be solved. These were the questions of a home, a living, the rearing of children, education, citizenship, and the establishment and support of churches. Was it any wonder that within a few hours the wild rejoicing ceased and a feeling of deep gloom seemed to pervade the slave quarters? To some it seemed that, now that they were in actual possession of it, freedom was a more serious thing than they had expected to find it. Some of the slaves were seventy or eighty years old; their best days were gone. They had no strength with which to earn a living in a strange place and among strange people, even if they had been sure where to find a new place of abode. To this class the problem seemed especially hard. Besides, deep down in their hearts there was a strange and peculiar attachment to "old Marster" and "old Missus," and to their children, which they found it hard to think of breaking off. With these they had spent in some cases nearly a half-century, and it was no light thing to think of parting. Gradually, one by one, stealthily at first, the older slaves began to wander from the slave quarters back to the "big house" to have a whispered conversation with their former owners as to the future.

CHAPTER 14. THE ATLANTA EXPOSITION ADDRESS

The Atlanta Exposition, at which I had been asked to make an address as a representative of the Negro race, as stated in the last chapter, was opened with a short address from Governor Bullock. After other interesting exercises, including an invocation from Bishop Nelson, of Georgia, a dedicatory ode by Albert Howell, Jr., and addresses by the President of the Exposition and Mrs. Joseph Thompson, the President of the Woman's Board, Governor Bullock introduced me with the words, "We have with us to-day a representative of Negro enterprise and Negro civilization."

When I arose to speak, there was considerable cheering, especially from the coloured people. As I remember it now, the thing that was uppermost in my mind was the desire to say something that would cement the friendship of the races and bring about hearty cooperation between them. So far as my outward surroundings were concerned, the only thing that I recall distinctly now is that when I got up, I saw thousands of eyes looking intently into my face. The following is the address which I delivered:

Mr. President and GentleMen of the Board of directors and citizens.

One-third of the population of the South is of the Negro race. No enterprise seeking the material, civil, or moral welfare of this section can disregard this element of our population and reach the highest success. I but convey to you, Mr. President and Directors, the sentiment of the masses of my race when I say that in no way have the value and manhood of the American Negro been more fittingly and generously recognized than by the managers of this magnificent Exposition at every stage of its progress. It is a recognition that will do more to cement the friendship of the two races than any occurrence since the dawn of our freedom.

Not only this, but the opportunity here afforded will awaken among us a new era of industrial progress. Ignorant and inexperienced, it is not strange that in the first years of our new life we began at the top instead of at the bottom; that a seat in Congress or the state legislature was more sought than real estate or industrial skill; that the political convention of stump speaking had more attraction than starting a dairy farm or truck garden.

A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal, "Water, water; we die of thirst!" The answer from the friendly vessel at once came back, "Cast down your bucket where you are." A second time the signal, "Water, water; send us water!" ran up from the distressed vessel, and was answered, "Cast down your bucket where you are." And a third and fourth signal for water was answered, "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign land or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbour, I would say: "Cast down your bucket where you are" cast it down in making friends in every manly way of the people of all races by whom we are surrounded.

Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions. And in this connection it is well to bear in mind that whatever other sins the South may be called to bear, when it comes to business, pure and simple, it is in the South that the Negro is given a man's

chance in the commercial world, and in nothing is this Exposition more eloquent than in emphasizing this chance. Our greatest danger is that in the great leap from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands, and fail to keep in mind that we shall prosper in proportion as we learn to dignify and glorify common labour and put brains and skill into the common occupations of life; shall prosper in proportion as we learn to draw the line between the superficial and the substantial, the ornamental gewgaws of life and the useful. No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem. It is at the bottom of life we must begin, and not at the top. Nor should we permit our grievances to overshadow our opportunities.

To those of the white race who look to the incoming of those of foreign birth and strange tongue and habits for the prosperity of the South, were I permitted I would repeat what I say to my own race, "Cast down your bucket where you are." Cast it down among the eight millions of Negroes whose habits you know, whose fidelity and love you have tested in days when to have proved treacherous meant the ruin of your firesides. Cast down your bucket among these people who have, without strikes and labour wars, tilled your fields, cleared your forests, builded your railroads and cities, and brought forth treasures from the bowels of the earth, and helped make possible this magnificent representation of the progress of the South. Casting down your bucket among my people, helping and encouraging them as you are doing on these grounds, and to education of head, hand, and heart, you will find that they will buy your surplus land, make blossom the waste places in your fields, and run your factories. While doing this, you can be sure in the future, as in the past, that you and your families will be surrounded by the most patient, faithful, law-abiding, and unresentful people that the world has seen. As we have proved our loyalty to you in the past, in nursing your children, watching by the sick-bed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves, so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives, if need be, in defence of yours, interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one. In all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress.

There is no defence or security for any of us except in the highest intelligence and development of all. If anywhere there are efforts tending to curtail the fullest growth of the Negro, let these efforts be turned into stimulating, encouraging, and making him the most useful and intelligent citizen. Effort or means so invested will pay a thousand per cent. interest. These efforts will be twice blessed "blessing him that gives and him that takes."

There is no escape through law of man or God from the inevitable:

The laws of changeless justice bind
Oppressor with oppressed;
And close as sin and suffering joined
We march to fate abreast.

Nearly sixteen millions of hands will aid you in pulling the load upward, or they will pull against you the load downward. We shall constitute one-third and more of the ignorance and crime of the South, or one-third its intelligence and progress; we shall contribute one-third to the business and industrial prosperity of the South, or we shall prove a veritable body of death, stagnating, depressing, retarding every effort to advance the body politic.

Gentlemen of the Exposition, as we present to you our humble effort at an exhibition of our progress, you must not expect overmuch. Starting thirty years ago with ownership here and there in a few quilts and pumpkins and chickens (gathered from miscellaneous sources), remember the path that has led from these to the inventions and production of agricultural implements, buggies, steam-engines, newspapers, books, statuary, carving, paintings, the management of drugstores and banks, has not been trodden without contact with thorns and thistles. While we take pride in what we exhibit as a result of our independent efforts, we do not for a moment forget that our part in this exhibition would fall far short of your expectations but for the constant help that has come to our educational life, not only from the Southern states, but especially from Northern philanthropists, who have made their gifts a constant stream of blessing and encouragement.

The wisest among my race understand that the agitation of questions of social equality is the extremest folly, and that progress in the enjoyment of all the privileges that will come to us must be the result of severe and constant struggle rather than of artificial forcing. No race that has anything to contribute to the markets of the world is long in any degree ostracized. It is important and right that all privileges of the law be ours, but it is vastly more important that we be prepared for the exercises of these privileges. The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera-house.

In conclusion, may I repeat that nothing in thirty years has given us more hope and encouragement, and drawn us so near to you of the white race, as this opportunity offered by the Exposition; and

here bending, as it were, over the altar that represents the results of the struggles of your race and mine, both starting practically empty-handed three decades ago, I pledge that in your effort to work out the great and intricate problem which God has laid at the doors of the South, you shall have at all times the patient, sympathetic help of my race; only let this be constantly in mind, that, while from representations in these buildings of the product of field, of forest, of mine, of factory, letters, and art, much good will come, yet far above and beyond material benefits will be that higher good, that, let us pray God, will come, in a blotting out of sectional differences and racial animosities and suspicions, in a determination to administer absolute justice, in a willing obedience among all classes to the mandates of law. This, this, coupled with our material prosperity, will bring into our beloved South a new heaven and a new earth.

The first thing that I remember, after I had finished speaking, was that Governor Bullock rushed across the platform and took me by the hand, and that others did the same. I received so many and such hearty congratulations that I found it difficult to get out of the building. I did not appreciate to any degree, however, the impression which my address seemed to have made, until the next morning, when I went into the business part of the city. As soon as I was recognized, I was surprised to find myself pointed out and surrounded by a crowd of men who wished to shake hands with me. This was kept up on every street on to which I went, to an extent which embarrassed me so much that I went back to my boarding-place. The next morning I returned to Tuskegee. At the station in Atlanta, and at almost all of the stations at which the train stopped between that city and Tuskegee, I found a crowd of people anxious to shake hands with me.

The papers in all parts of the United States published the address in full, and for months afterward there were complimentary editorial references to it. Mr. Clark Howell, the editor of the *Atlanta Constitution*, telegraphed to a New York paper, among other words, the following, "I do not exaggerate when I say that Professor Booker T. Washington's address yesterday was one of the most notable speeches, both as to character and as to the warmth of its reception, ever delivered to a Southern audience. The address was a revelation. The whole speech is a platform upon which blacks and whites can stand with full justice to each other."

The *Boston Transcript* said editorially: "The speech of Booker T. Washington at the Atlanta Exposition, this week, seems to have dwarfed all the other proceedings and the Exposition itself. The sensation that it has caused in the press has never been equalled."

I very soon began receiving all kinds of propositions from lecture bureaus, and editors of magazines and papers, to take the lecture platform, and to write articles. One lecture bureau offered me fifty thousand dollars, or two hundred dollars a night and expenses, if I would place my services at its disposal for a given period. To all these communications I replied that my life-work was at Tuskegee; and that whenever I spoke it must be in the interests of the Tuskegee school and my race, and that I would enter into no arrangements that seemed to place a mere commercial value upon my services.

Some days after its delivery I sent a copy of my address to the President of the United States, the Hon. Grover Cleveland. I received from him the following autograph reply:

Gray GaBles, Buzzard's Bay, Mass., OctoBer 6, 1895.

Booker t. WashinGton, esq.:

My dear sir: I thank you for sending me a copy of your address delivered at the Atlanta Exposition.

I thank you with much enthusiasm for making the address. I have read it with intense interest, and I think the Exposition would be fully justified if it did not do more than furnish the opportunity for its delivery. Your words cannot fail to delight and encourage all who wish well for your race; and if our coloured fellow-citizens do not from your utterances gather new hope and form new determinations to gain every valuable advantage offered them by their citizenship, it will be strange indeed.

Yours very truly,

Grover Cleveland

Later I met Mr. Cleveland, for the first time, when, as President, he visited the Atlanta Exposition. At the request of myself and others he consented to spend an hour in the Negro Building, for the purpose of inspecting the Negro exhibit and of giving the coloured people in attendance an opportunity to shake hands with him. As soon as I met Mr. Cleveland I became impressed with his simplicity, greatness, and rugged honesty. I have met him many times since then, both at public functions and at his private residence in Princeton, and the more I see of him the more I admire him. When he visited the Negro Building in Atlanta he seemed to give himself up wholly, for that hour, to the coloured people. He seemed to be as careful to shake hands with some old coloured "auntie" clad partially in rags, and to take as much pleasure in doing so, as if he were greeting some millionaire. Many of the coloured people took advantage of the occasion to get him to write his name in a book or on a slip of paper. He was as careful and patient in doing this as if he were putting his signature to some great state document.

Mr. Cleveland has not only shown his friendship for me in many personal ways, but has always

consented to do anything I have asked of him for our school. This he has done, whether it was to make a personal donation or to use his influence in securing the donations of others. Judging from my personal acquaintance with Mr. Cleveland, I do not believe that he is conscious of possessing any colour prejudice. He is too great for that. In my contact with people I find that, as a rule, it is only the little, narrow people who live for themselves, who never read good books, who do not travel, who never open up their souls in a way to permit them to come into contact with other souls with the great outside world. No man whose vision is bounded by colour can come into contact with what is highest and best in the world. In meeting men, in many places, I have found that the happiest people are those who do the most for others; the most miserable are those who do the least. I have also found that few things, if any, are capable of making one so blind and narrow as race prejudice. I often say to our students, in the course of my talks to them on Sunday evenings in the chapel, that the longer I live and the more experience I have of the world, the more I am convinced that, after all, the one thing that is most worth living for and dying for, if need be is the opportunity of making some one else more happy and more useful.

The coloured people and the coloured newspapers at first seemed to be greatly pleased with the character of my Atlanta address, as well as with its reception. But after the first burst of enthusiasm began to die away, and the coloured people began reading the speech in cold type, some of them seemed to feel that they had been hypnotized. They seemed to feel that I had been too liberal in my remarks toward the Southern whites, and that I had not spoken out strongly enough for what they termed the "rights" of the race. For a while there was a reaction, so far as a certain element of my own race was concerned, but later these reactionary ones seemed to have been won over to my way of believing and acting.

While speaking of changes in public sentiment, I recall that about ten years after the school at Tuskegee was established, I had an experience that I shall never forget. Dr. Lyman Abbott, then the pastor of Plymouth Church, and also editor of the *Outlook* (then the *Christian Union*), asked me to write a letter for his paper giving my opinion of the exact condition, mental and moral, of the coloured ministers in the South, as based upon my observations. I wrote the letter, giving the exact facts as I conceived them to be. The picture painted was a rather black one or, since I am black, shall I say "white"? It could not be otherwise with a race but a few years out of slavery, a race which had not had time or opportunity to produce a competent ministry.

What I said soon reached every Negro minister in the country, I think, and the letters of condemnation which I received from them were not few. I think that for a year after the publication of this article every association and every conference or religious body of any kind, of my race, that met, did not fail before adjourning to pass a resolution condemning me, or calling upon me to retract or modify what I had said. Many of these organizations went so far in their resolutions as to advise parents to cease sending their children to Tuskegee. One association even appointed a "missionary" whose duty it was to warn the people against sending their children to Tuskegee. This missionary had a son in the school, and I noticed that, whatever the "missionary" might have said or done with regard to others, he was careful not to take his son away from the institution. Many of the coloured papers, especially those that were the organs of religious bodies, joined in the general chorus of condemnation or demands for retraction.

During the whole time of the excitement, and through all the criticism, I did not utter a word of explanation or retraction. I knew that I was right, and that time and the sober second thought of the people would vindicate me. It was not long before the bishops and other church leaders began to make a careful investigation of the conditions of the ministry, and they found out that I was right. In fact, the oldest and most influential bishop in one branch of the Methodist Church said that my words were far too mild. Very soon public sentiment began making itself felt, in demanding a purifying of the ministry. While this is not yet complete by any means, I think I may say, without egotism, and I have been told by many of our most influential ministers, that my words had much to do with starting a demand for the placing of a higher type of men in the pulpit. I have had the satisfaction of having many who once condemned me thank me heartily for my frank words.

The change of the attitude of the Negro ministry, so far as regards myself, is so complete that at the present time I have no warmer friends among any class than I have among the clergymen. The improvement in the character and life of the Negro ministers is one of the most gratifying evidences of the progress of the race. My experience with them as well as other events in my life, convince me that the thing to do, when one feels sure that he has said or done the right thing, and is condemned, is to stand still and keep quiet. If he is right, time will show it.

In the midst of the discussion which was going on concerning my Atlanta speech, I received the letter which I give below, from Dr. Gilman, the President of Johns Hopkins University, who had been made chairman of the judges of award in connection with the Atlanta Exposition:

Johns Hopkins University, Baltimore, President's office, September 30, 1895.

Dear Mr. WashinGton: Would it be agreeable to you to be one of the Judges of Award in the Department of Education at Atlanta? If so, I shall be glad to place your name upon the list. A line by telegraph will be welcomed.
Yours very truly,
D. C. GilMan.

I think I was even more surprised to receive this invitation than I had been to receive the invitation to speak at the opening of the Exposition. It was to be a part of my duty, as one of the jurors, to pass not only upon the exhibits of the coloured schools, but also upon those of the white schools. I accepted the position, and spent a month in Atlanta in performance of the duties which it entailed. The board of jurors was a large one, consisting in all of sixty members. It was about equally divided between Southern white people and Northern white people. Among them were college presidents, leading scientists and men of letters, and specialists in many subjects. When the group of jurors to which I was assigned met for organization, Mr. Thomas Nelson Page, who was one of the number, moved that I be made secretary of that division, and the motion was unanimously adopted. Nearly half of our division were Southern people. In performing my duties in the inspection of the exhibits of white schools I was in every case treated with respect, and at the close of our labours I parted from my associates with regret.

I am often asked to express myself more freely than I do upon the political condition and the political future of my race. These recollections of my experience in Atlanta give me the opportunity to do so briefly. My own belief is, although I have never before said so in so many words, that the time will come when the Negro in the South will be accorded all the political rights which his ability, character, and material possessions entitle him to. I think, though, that the opportunity to freely exercise such political rights will not come in any large degree through outside or artificial forcing, but will be accorded to the Negro by the Southern white people themselves, and that they will protect him in the exercise of those rights. Just as soon as the South gets over the old feeling that it is being forced by "foreigners," or "aliens," to do something which it does not want to do, I believe that the change in the direction that I have indicated is going to begin. In fact, there are indications that it is already beginning in a slight degree.

Let me illustrate my meaning. Suppose that some months before the opening of the Atlanta Exposition there had been a general demand from the press and public platform outside the South that a Negro be given a place on the opening programme, and that a Negro be placed upon the board of jurors of award. Would any such recognition of the race have taken place? I do not think so. The Atlanta officials went as far as they did because they felt it to be a pleasure, as well as a duty, to reward what they considered merit in the Negro race. Say what we will, there is something in human nature which we cannot blot out, which makes one man, in the end, recognize and reward merit in another, regardless of colour or race.

I believe it is the duty of the Negro as the greater part of the race is already doing to deport himself modestly in regard to political claims, depending upon the slow but sure influences that proceed from the possession of property, intelligence, and high character for the full recognition of his political rights. I think that the according of the full exercise of political rights is going to be a matter of natural, slow growth, not an over-night, gourd-vine affair. I do not believe that the Negro should cease voting, for a man cannot learn the exercise of self-government by ceasing to vote any more than a boy can learn to swim by keeping out of the water, but I do believe that in his voting he should more and more be influenced by those of intelligence and character who are his next-door neighbours.

I know coloured men who, through the encouragement, help, and advice of Southern white people, have accumulated thousands of dollars' worth of property, but who, at the same time, would never think of going to those same persons for advice concerning the casting of their ballots. This, it seems to me, is unwise and unreasonable, and should cease. In saying this I do not mean that the Negro should buckle, or not vote from principle, for the instant he ceases to vote from principle he loses the confidence and respect of the Southern white man even.

I do not believe that any state should make a law that permits an ignorant and poverty-stricken white man to vote, and prevents a black man in the same condition from voting. Such a law is not only unjust, but it will react, as all unjust laws do, in time; for the effect of such a law is to encourage the Negro to secure education and property, and at the same time it encourages the white man to remain in ignorance and poverty. I believe that in time, through the operation of intelligence and friendly race relations, all cheating at the ballot-box in the South will cease. It will become apparent that the white man who begins by cheating a Negro out of his ballot soon learns to cheat a white man out of his, and that the man who does this ends his career of dishonesty by the theft of property or by some equally serious crime. In my opinion, the time will come when the South will encourage all of its citizens to vote. It will see that it pays better, from every standpoint, to have healthy, vigorous life than to have that political stagnation which always results when one-half of the population has no share and no interest in the Government.

As a rule, I believe in universal, free suffrage, but I believe that in the South we are confronted with

peculiar conditions that justify the protection of the ballot in many of the states, for a while at least, either by an educational test, a property test, or by both combined; but whatever tests are required, they should be made to apply with equal and exact justice to both races.



This work (Selections From "Up From Slavery" - 1901 by Booker T. Washington) is free of known copyright restrictions.

CHAPTER 49.

W.E.B. DU BOIS (1868 - 1963)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



W.E.B. Du Bois by James E. Purdy, 1907, gelatin silver print, from the National Portrait Gallery which has explicitly released this digital image under the CCO license.

William Edward Burghardt Du Bois was born in Massachusetts to an affluent family in Great Barrington, a town with few African-American families. Du Bois describes his youth as pleasant until, while in school, he realized that his skin color, not his academic ability, set him apart from his peers. While growing up in Massachusetts, Du Bois self-identified as “mulatto” before moving to Nashville to attend Fisk University, where he first began to encounter Jim Crow laws. After finishing his bachelor’s degree at Fisk University, Du Bois began graduate study at Harvard University.

While completing his graduate work, Du Bois was awarded a prestigious one-year fellowship at the University of Berlin, where he was able to work with some of the most prominent social scientists of his day. In 1895, Du Bois completed his Ph.D., becoming the first African American to earn a Ph.D. from Harvard University. While at Harvard, Du Bois was an academic standout; indeed, Harvard University Press later published his dissertation as the first volume in their Harvard Historical Studies series.

After completing his Ph.D., Du Bois went on to hold multiple teaching appointments, first at Wilberforce College, then at the University of Pennsylvania, before moving to Atlanta University where he produced his classic work, *Souls of Black Folk* (1905). In 1910, Du Bois left the academy to move to New York City, where he co-founded the National Association for the Advancement of Colored People (NAACP) and served as the editor of the NAACP’s official publication, *The Crisis*. Furthermore, Du Bois was a central orchestrator of the Harlem Renaissance. His essay “**The Talented Tenth**,” which was a chapter from his book, *The Negro Problem* (1903), argued that the best African-American artists (the talented “tenth” he dubbed them) were capable of producing art as complex as any white artist. In his writings, Du Bois was openly critical of Washington, whom he saw as an accommodationist (Du Bois disagreed with many of Washington’s views and was especially angered by the result of *Plessy v. Ferguson*). By 1920, Du Bois grew frustrated with what he viewed as a lack of positive movement on racial progress. He spent the second half of his career focusing on legislative reform for national race relations, as well turning his attention to the socio-economic conditions of African Americans in the U.S. Late in life, a disillusioned Du Bois renounced his American citizenship, joined the Communist party, and moved to Ghana (1961), where he remained until his death in 1963.

Throughout his life, Du Bois remained one of the most influential academics of his time; however, he is best known for his book, *Souls of Black Folks*, which is a compilation of fourteen essays. In “Of Our Spiritual Strivings,” Du Bois introduces the idea of “**double consciousness**,” possibly his most famous literary/academic contribution. Du Bois describes double consciousness as the “sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness an American, a Negro; two souls, two thoughts” (12).

CHAPTER 50.

SELECTIONS FROM "THE SOULS OF BLACK FOLK" - 1903

W.E.B. DU BOIS

Find the entire work at:

Bois, W. E. B. (William Edward Burghardt) Du. *The Souls of Black Folk*. 1996. Project Gutenberg, <https://www.gutenberg.org/ebooks/408>.

THE FORETHOUGHT

Herein lie buried many things which if read with patience may show the strange meaning of being black here at the dawning of the Twentieth Century. This meaning is not without interest to you, Gentle Reader; for the problem of the Twentieth Century is the problem of the color line. I pray you, then, receive my little book in all charity, studying my words with me, forgiving mistake and foible for sake of the faith and passion that is in me, and seeking the grain of truth hidden there.

I have sought here to sketch, in vague, uncertain outline, the spiritual world in which ten thousand thousand Americans live and strive. First, in two chapters I have tried to show what Emancipation meant to them, and what was its aftermath. In a third chapter I have pointed out the slow rise of personal leadership, and criticized candidly the leader who bears the chief burden of his race to-day. Then, in two other chapters I have sketched in swift outline the two worlds within and without the Veil, and thus have come to the central problem of training men for life. Venturing now into deeper detail, I have in two chapters studied the struggles of the massed millions of the black peasantry, and in another have sought to make clear the present relations of the sons of master and man. Leaving, then, the white world, I have stepped within the Veil, raising it that you may view faintly its deeper recesses, the meaning of its religion, the passion of its human sorrow, and the struggle of its greater souls. All this I have ended with a tale twice told but seldom written, and a chapter of song.

Some of these thoughts of mine have seen the light before in other guise. For kindly consenting to their republication here, in altered and extended form, I must thank the publishers of the Atlantic Monthly, The World's Work, the Dial, The New World, and the Annals of the American Academy of Political and Social Science. Before each chapter, as now printed, stands a bar of the Sorrow Songs, some echo of haunting melody from the only American music which welled up from black souls in the dark past. And, finally, need I add that I who speak here am bone of the bone and flesh of the flesh of them that live within the Veil?

W.E.B Du B.

ATLANTA, GA., FEB. 1, 1903.

CHAPTER I

OF OUR SPIRITUAL STRIVINGS

O water, voice of my heart, crying in the sand,
All night long crying with a mournful cry,
As I lie and listen, and cannot understand
The voice of my heart in my side or the voice of the sea, O water, crying for rest, is it I, is it I?
All night long the water is crying to me.

Unresting water, there shall never be rest
Till the last moon droop and the last tide fail,
And the fire of the end begin to burn in the west;
And the heart shall be weary and wonder and cry like the sea, All life long crying without avail,
As the water all night long is crying to me.

Arthur Symons.

Between me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it. All, nevertheless, flutter round it. They approach me in a half-hesitant sort of way, eye me curiously or compassionately, and then, instead of saying directly, How does it feel to be a problem? they say, I know an excellent colored man in my town; or, I fought at Mechanicsville; or, Do not these Southern outrages make your blood boil? At these I smile, or am interested, or reduce the boiling to a simmer, as the occasion may require. To the real question, How does it feel to be a problem? I answer seldom a word.

And yet, being a problem is a strange experience, peculiar even for one who has never been anything else, save perhaps in babyhood and in Europe. It is in the early days of rollicking boyhood that the revelation first bursts upon one, all in a day, as it were. I remember well when the shadow swept across me. I was a little thing, away up in the hills of New England, where the dark Housatonic winds between Hoosac and Taghkanic to the sea. In a wee wooden schoolhouse, something put it into the boys' and girls' heads to buy gorgeous visiting-cards ten cents a package and exchange. The exchange was merry, till one girl, a tall newcomer, refused my card, refused it peremptorily, with a glance. Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil. I had thereafter no desire to tear down that veil, to creep through; I held all beyond it in common contempt, and lived above it in a region of blue sky and great wandering shadows. That sky was bluest when I could beat my mates at examination-time, or beat them at a foot-race, or even beat their stringy heads. Alas, with the years all this fine contempt began to fade; for the words I longed for, and all their dazzling opportunities, were theirs, not mine. But they should not keep these prizes, I said; some, all, I would wrest from them. Just how I would do it I could never decide: by reading law, by healing the sick, by telling the wonderful tales that swam in my head, some way. With other black boys the strife was not so fiercely sunny: their youth shrunk into tasteless sycophancy, or into silent hatred of the pale world about them and mocking distrust of everything white; or wasted itself in a bitter cry, Why did God make me an outcast and a stranger in mine own house? The shades of the prison-house closed round about us all: walls strait and stubborn to the whitest, but relentlessly narrow, tall, and unscalable to sons of night who must plod darkly on in resignation, or beat unavailing palms against the stone, or steadily, half hopelessly, watch the streak of blue above.

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

The history of the American Negro is the history of this strife, this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.

This, then, is the end of his striving: to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius. These powers of body and mind have in the past been strangely wasted, dispersed, or forgotten. The shadow of a mighty Negro past flits through the tale of Ethiopia the Shadowy and of Egypt the Sphinx. Through history, the powers of single black men flash here and there like falling stars, and die sometimes before the

world has rightly gauged their brightness. Here in America, in the few days since Emancipation, the black man's turning hither and thither in hesitant and doubtful striving has often made his very strength to lose effectiveness, to seem like absence of power, like weakness. And yet it is not weakness, it is the contradiction of double aims. The double-aimed struggle of the black artisan on the one hand to escape white contempt for a nation of mere hewers of wood and drawers of water, and on the other hand to plough and nail and dig for a poverty-stricken horde could only result in making him a poor craftsman, for he had but half a heart in either cause. By the poverty and ignorance of his people, the Negro minister or doctor was tempted toward quackery and demagoguery; and by the criticism of the other world, toward ideals that made him ashamed of his lowly tasks. The would-be black savant was confronted by the paradox that the knowledge his people needed was a twice-told tale to his white neighbors, while the knowledge which would teach the white world was Greek to his own flesh and blood. The innate love of harmony and beauty that set the ruder souls of his people a-dancing and a-singing raised but confusion and doubt in the soul of the black artist; for the beauty revealed to him was the soul-beauty of a race which his larger audience despised, and he could not articulate the message of another people. This waste of double aims, this seeking to satisfy two unreconciled ideals, has wrought sad havoc with the courage and faith and deeds of ten thousand thousand people, has sent them often wooing false gods and invoking false means of salvation, and at times has even seemed about to make them ashamed of themselves.

Away back in the days of bondage they thought to see in one divine event the end of all doubt and disappointment; few men ever worshipped Freedom with half such unquestioning faith as did the American Negro for two centuries. To him, so far as he thought and dreamed, slavery was indeed the sum of all villainies, the cause of all sorrow, the root of all prejudice; Emancipation was the key to a promised land of sweeter beauty than ever stretched before the eyes of wearied Israelites. In song and exhortation swelled one refrain Liberty; in his tears and curses the God he implored had Freedom in his right hand. At last it came, suddenly, fearfully, like a dream. With one wild carnival of blood and passion came the message in his own plaintive cadences:

"Shout, O children!

Shout, you're free!

For God has bought your liberty!"

Years have passed away since then, ten, twenty, forty; forty years of national life, forty years of renewal and development, and yet the swarthy spectre sits in its accustomed seat at the Nation's feast. In vain do we cry to this our vastest social problem:

"Take any shape but that, and my firm nerves

Shall never tremble!"

The Nation has not yet found peace from its sins; the freedman has not yet found in freedom his promised land. Whatever of good may have come in these years of change, the shadow of a deep disappointment rests upon the Negro people, a disappointment all the more bitter because the unattained ideal was unbounded save by the simple ignorance of a lowly people.

The first decade was merely a prolongation of the vain search for freedom, the boon that seemed ever barely to elude their grasp, like a tantalizing will-o'-the-wisp, maddening and misleading the headless host. The holocaust of war, the terrors of the Ku-Klux Klan, the lies of carpet-baggers, the disorganization of industry, and the contradictory advice of friends and foes, left the bewildered serf with no new watchword beyond the old cry for freedom. As the time flew, however, he began to grasp a new idea. The ideal of liberty demanded for its attainment powerful means, and these the Fifteenth Amendment gave him. The ballot, which before he had looked upon as a visible sign of freedom, he now regarded as the chief means of gaining and perfecting the liberty with which war had partially endowed him. And why not? Had not votes made war and emancipated millions? Had not votes enfranchised the freedmen? Was anything impossible to a power that had done all this? A million black men started with renewed zeal to vote themselves into the kingdom. So the decade flew away, the revolution of 1876 came, and left the half-free serf weary, wondering, but still inspired. Slowly but steadily, in the following years, a new vision began gradually to replace the dream of political power, a powerful movement, the rise of another ideal to guide the unguided, another pillar of fire by night after a clouded day. It was the ideal of "book-learning"; the curiosity, born of compulsory ignorance, to know and test the power of the cabalistic letters of the white man, the longing to know. Here at last seemed to have been discovered the mountain path to Canaan; longer than the highway of Emancipation and law, steep and rugged, but straight, leading to heights high enough to overlook life.

Up the new path the advance guard toiled, slowly, heavily, doggedly; only those who have watched and guided the faltering feet, the misty minds, the dull understandings, of the dark pupils of these schools know how faithfully, how piteously this people strove to learn. It was weary work. The cold statistician wrote down the inches of progress here and there, noted also where here and there a foot had slipped or some one had fallen. To the tired climbers, the horizon was ever dark, the mists were

often cold, the Canaan was always dim and far away. If, however, the vistas disclosed as yet no goal, no resting-place, little but flattery and criticism, the journey at least gave leisure for reflection and self-examination; it changed the child of Emancipation to the youth with dawning self-consciousness, self-realization, self-respect. In those sombre forests of his striving his own soul rose before him, and he saw himself, darkly as through a veil; and yet he saw in himself some faint revelation of his power, of his mission. He began to have a dim feeling that, to attain his place in the world, he must be himself, and not another. For the firsttime he sought to analyze the burden he bore upon his back, that dead-weight of social degradation partially masked behind a half-named Negro problem. He felt his poverty; without a cent, without a home, without land, tools, or savings, he had entered into competition with rich, landed, skilled neighbors.

To be a poor man is hard, but to be a poor race in a land of dollars is the very bottom of hardships. He felt the weight of his ignorance, not simply of letters, but of life, of business, of the humanities; the accumulated sloth and shirking and awkwardness of decades and centuries shackled his hands and feet. Nor was his burden all poverty and ignorance. The red stain of bastardy, which two centuries of systematic legal defilement of Negro women had stamped upon his race, meant not only the loss of ancient African chastity, but also the hereditary weight of a mass of corruption from white adulterers, threatening almost the obliteration of the Negro home.

A people thus handicapped ought not to be asked to race with the world, but rather allowed to give all its time and thought to its own social problems. But alas! While sociologists gleefully count his bastards and his prostitutes, the very soul of the toiling, sweating black man is darkened by the shadow of a vast despair. Men call the shadow prejudice, and learnedly explain it as the natural defence of culture against barbarism, learning against ignorance, purity against crime, the "higher" against the "lower" races.

To which the Negro cries Amen! and swears that to so much of this strange prejudice as is founded on just homage to civilization, culture, righteousness, and progress, he humbly bows and meekly does obeisance. But before that nameless prejudice that leaps beyond all this he stands helpless, dismayed, and well-nigh speechless; before that personal disrespect and mockery, the ridicule and systematic humiliation, the distortion of fact and wanton license of fancy, the cynical ignoring of the better and the boisterous welcoming of the worse, the all-pervading desire to inculcate disdain for everything black, from Toussaint to the devil, before this there rises a sickening despair that would disarm and discourage any nation save that black host to whom "discouragement" is an unwritten word.

But the facing of so vast a prejudice could not but bring the inevitable self-questioning, self-disparagement, and lowering of ideals which ever accompany repression and breed in an atmosphere of contempt and hate. Whisperings and portents came home upon the four winds: Lo! we are diseased and dying, cried the dark hosts; we cannot write, our voting is vain; what need of education, since we must always cook and serve? And the Nation echoed and enforced this self-criticism, saying: Be content to be servants, and nothing more; what need of higher culture for half-men? Away with the black man's ballot, by force or fraud, and behold the suicide of a race! Nevertheless, out of the evil came something of good, the more careful adjustment of education to real life, the clearer perception of the Negroes' social responsibilities, and the sobering realization of the meaning of progress.

So dawned the time of Sturm und Drang: storm and stress to-day rocks our little boat on the mad waters of the world-sea; there is within and without the sound of conflict, the burning of body and rending of soul; inspiration strives with doubt, and faith with vain questionings. The bright ideals of the past, physical freedom, political power, the training of brains and the training of hands, all these in turn have waxed and waned, until even the last grows dim and overcast. Are they all wrong, all false? No, not that, but each alone was over-simple and incomplete, the dreams of a credulous race-childhood, or the fond imaginings of the other world which does not know and does not want to know our power. To be really true, all these ideals must be melted and welded into one. The training of the schools we need to-day more than ever, the training of deft hands, quick eyes and ears, and above all the broader, deeper, higher culture of gifted minds and pure hearts. The power of the ballot we need in sheer self-defence, else what shall save us from a second slavery? Freedom, too, the long-sought, we still seek, the freedom of life and limb, the freedom to work and think, the freedom to love and aspire. Work, culture, liberty, all these we need, not singly but together, not successively but together, each growing and aiding each, and all striving toward that vaster ideal that swims before the Negro people, the ideal of human brotherhood, gained through the unifying ideal of Race; the ideal of fostering and developing the traits and talents of the Negro, not in opposition to or contempt for other races, but rather in large conformity to the greater ideals of the American Republic, in order that some day on American soil two world-races may give each to each those characteristics both so sadly lack. We the darker ones come even now not altogether empty-handed: there are to-day no truer exponents of the pure human spirit of the Declaration of Independence than the American Negroes; there is no true American music but the wild sweet melodies of the Negro slave; the American fairy tales and folklore are Indian and African; and, all in all, we black men seem the sole oasis of simple

faith and reverence in a dusty desert of dollars and smartness. Will America be poorer if she replace her brutal dyspeptic blundering with light-hearted but determined Negro humility? or her coarse and cruel wit with loving jovial good-humor? or her vulgar music with the soul of the Sorrow Songs?

Merely a concrete test of the underlying principles of the great republic is the Negro Problem, and the spiritual striving of the freedmen's sons is the travail of souls whose burden is almost beyond the measure of their strength, but who bear it in the name of an historic race, in the name of this the land of their fathers' fathers, and in the name of human opportunity.

And now what I have briefly sketched in large outline let me on coming pages tell again in many ways, with loving emphasis and deeper detail, that men may listen to the striving in the souls of black folk.

CHAPTER III OF MR. BOOKER T. WASHINGTON AND OTHERS

From birth till death enslaved; in word, in deed, unmanned!

Hereditary bondsmen! Know ye not
Who would be free themselves must strike the blow?
Byron.

Easily the most striking thing in the history of the American Negro since 1876 is the ascendancy of Mr. Booker T. Washington. It began at the time when war memories and ideals were rapidly passing; a day of astonishing commercial development was dawning; a sense of doubt and hesitation overtook the freedmen's sons, then it was that his leading began. Mr. Washington came, with a simple definite programme, at the psychological moment when the nation was a little ashamed of having bestowed so much sentiment on Negroes, and was concentrating its energies on Dollars. His programme of industrial education, conciliation of the South, and submission and silence as to civil and political rights, was not wholly original; the Free Negroes from 1830 up to war-time had striven to build industrial schools, and the American Missionary Association had from the first taught various trades; and Price and others had sought a way of honorable alliance with the best of the Southerners. But Mr. Washington first indissolubly linked these things; he put enthusiasm, unlimited energy, and perfect faith into his programme, and changed it from a by-path into a veritable Way of Life. And the tale of the methods by which he did this is a fascinating study of human life.

It startled the nation to hear a Negro advocating such a programme after many decades of bitter complaint; it startled and won the applause of the South, it interested and won the admiration of the North; and after a confused murmur of protest, it silenced if it did not convert the Negroes themselves.

To gain the sympathy and cooperation of the various elements comprising the white South was Mr. Washington's first task; and this, at the time Tuskegee was founded, seemed, for a black man, well-nigh impossible. And yet ten years later it was done in the word spoken at Atlanta: "In all things purely social we can be as separate as the five fingers, and yet one as the hand in all things essential to mutual progress." This "Atlanta Compromise" is by all odds the most notable thing in Mr. Washington's career. The South interpreted it in different ways: the radicals received it as a complete surrender of the demand for civil and political equality; the conservatives, as a generously conceived working basis for mutual understanding. So both approved it, and to-day its author is certainly the most distinguished Southerner since Jefferson Davis, and the one with the largest personal following.

Next to this achievement comes Mr. Washington's work in gaining place and consideration in the North. Others less shrewd and tactful had formerly essayed to sit on these two stools and had fallen between them; but as Mr. Washington knew the heart of the South from birth and training, so by singular insight he intuitively grasped the spirit of the age which was dominating the North. And so thoroughly did he learn the speech and thought of triumphant commercialism, and the ideals of material prosperity, that the picture of a lone black boy poring over a French grammar amid the weeds and dirt of a neglected home soon seemed to him the acme of absurdities. One wonders what Socrates and St. Francis of Assisi would say to this.

And yet this very singleness of vision and thorough oneness with his age is a mark of the successful man. It is as though Nature must needs make men narrow in order to give them force. So Mr. Washington's cult has gained unquestioning followers, his work has wonderfully prospered, his friends are legion, and his enemies are confounded. Today he stands as the one recognized spokesman of his ten million fellows, and one of the most notable figures in a nation of seventy millions. One hesitates, therefore, to criticise a life which, beginning with so little, has done so much. And yet the time is come when one may speak in all sincerity and utter courtesy of the mistakes and shortcomings

of Mr. Washington's career, as well as of his triumphs, without being thought captious or envious, and without forgetting that it is easier to do ill than well in the world.

The criticism that has hitherto met Mr. Washington has not always been of this broad character. In the South especially has he had to walk warily to avoid the harshest judgments, and naturally so, for he is dealing with the one subject of deepest sensitiveness to that section. Twice once when at the Chicago celebration of the Spanish-American War he alluded to the color-prejudice that is "eating away the vitals of the South," and once when he dined with President Roosevelt has the resulting Southern criticism been violent enough to threaten seriously his popularity. In the North the feeling has several times forced itself into words, that Mr. Washington's counsels of submission overlooked certain elements of true manhood, and that his educational programme was unnecessarily narrow. Usually, however, such criticism has not found open expression, although, too, the spiritual sons of the Abolitionists have not been prepared to acknowledge that the schools founded before Tuskegee, by men of broad ideals and self-sacrificing spirit, were wholly failures or worthy of ridicule. While, then, criticism has not failed to follow Mr. Washington, yet the prevailing public opinion of the land has been but too willing to deliver the solution of a wearisome problem into his hands, and say, "If that is all you and your race ask, take it."

Among his own people, however, Mr. Washington has encountered the strongest and most lasting opposition, amounting at times to bitterness, and even today continuing strong and insistent even though largely silenced in outward expression by the public opinion of the nation. Some of this opposition is, of course, mere envy; the disappointment of displaced demagogues and the spite of narrow minds. But aside from this, there is among educated and thoughtful colored men in all parts of the land a feeling of deep regret, sorrow, and apprehension at the wide currency and ascendancy which some of Mr. Washington's theories have gained. These same men admire his sincerity of purpose, and are willing to forgive much to honest endeavor which is doing something worth the doing. They cooperate with Mr. Washington as far as they conscientiously can; and, indeed, it is no ordinary tribute to this man's tact and power that, steering as he must between so many diverse interests and opinions, he so largely retains the respect of all.

But the hushing of the criticism of honest opponents is a dangerous thing. It leads some of the best of the critics to unfortunate silence and paralysis of effort, and others to burst into speech so passionately and intemperately as to lose listeners. Honest and earnest criticism from those whose interests are most nearly touched, criticism of writers by readers, this is the soul of democracy and the safeguard of modern society. If the best of the American Negroes receive by outer pressure a leader whom they had not recognized before, manifestly there is here a certain palpable gain. Yet there is also irreparable loss, a loss of that peculiarly valuable education which a group receives when by search and criticism it finds and commissions its own leaders. The way in which this is done is at once the most elementary and the nicest problem of social growth. History is but the record of such group-leadership; and yet how infinitely changeable is its type and character! And of all types and kinds, what can be more instructive than the leadership of a group within a group? that curious double movement where real progress may be negative and actual advance be relative retrogression. All this is the social student's inspiration and despair.

Now in the past the American Negro has had instructive experience in the choosing of group leaders, founding thus a peculiar dynasty which in the light of present conditions is worth while studying. When sticks and stones and beasts form the sole environment of a people, their attitude is largely one of determined opposition to and conquest of natural forces. But when to earth and brute is added an environment of men and ideas, then the attitude of the imprisoned group may take three main forms, a feeling of revolt and revenge; an attempt to adjust all thought and action to the will of the greater group; or, finally, a determined effort at self-realization and self-development despite environing opinion. The influence of all of these attitudes at various times can be traced in the history of the American Negro, and in the evolution of his successive leaders.

Before 1750, while the fire of African freedom still burned in the veins of the slaves, there was in all leadership or attempted leadership but the one motive of revolt and revenge, typified in the terrible Maroons, the Danish blacks, and Cato of Stono, and veiling all the Americas in fear of insurrection. The liberalizing tendencies of the latter half of the eighteenth century brought, along with kindlier relations between black and white, thoughts of ultimate adjustment and assimilation. Such aspiration was especially voiced in the earnest songs of Phyllis, in the martyrdom of Attucks, the fighting of Salem and Poor, the intellectual accomplishments of Banneker and Derham, and the political demands of the Cuffes.

Stern financial and social stress after the war cooled much of the previous humanitarian ardor. The disappointment and impatience of the Negroes at the persistence of slavery and serfdom voiced itself in two movements. The slaves in the South, aroused undoubtedly by vague rumors of the Haytian revolt, made three fierce attempts at insurrection, in 1800 under Gabriel in Virginia, in 1822 under Vesey in Carolina, and in 1831 again in Virginia under the terrible Nat Turner. In the Free States, on

the other hand, a new and curious attempt at self-development was made. In Philadelphia and New York color-prescription led to a withdrawal of Negro communicants from white churches and the formation of a peculiar socio-religious institution among the Negroes known as the African Church, an organization still living and controlling in its various branches over a million of men.

Walker's wild appeal against the trend of the times showed how the world was changing after the coming of the cotton-gin. By 1830 slavery seemed hopelessly fastened on the South, and the slaves thoroughly cowed into submission. The free Negroes of the North, inspired by the mulatto immigrants from the West Indies, began to change the basis of their demands; they recognized the slavery of slaves, but insisted that they themselves were freemen, and sought assimilation and amalgamation with the nation on the same terms with other men. Thus, Forten and Purvis of Philadelphia, Shad of Wilmington, Du Bois of New Haven, Barbadoes of Boston, and others, strove singly and together as men, they said, not as slaves; as "people of color," not as "Negroes." The trend of the times, however, refused them recognition save in individual and exceptional cases, considered them as one with all the despised blacks, and they soon found themselves striving to keep even the rights they formerly had of voting and working and moving as freemen. Schemes of migration and colonization arose among them; but these they refused to entertain, and they eventually turned to the Abolition movement as a final refuge.

Here, led by Remond, Nell, Wells-Brown, and Douglass, a new period of self-assertion and self-development dawned. To be sure, ultimate freedom and assimilation was the ideal before the leaders, but the assertion of the manhood rights of the Negro by himself was the main reliance, and John Brown's raid was the extreme of its logic. After the war and emancipation, the great form of Frederick Douglass, the greatest of American Negro leaders, still led the host. Self-assertion, especially in political lines, was the main programme, and behind Douglass came Elliot, Bruce, and Langston, and the Reconstruction politicians, and, less conspicuous but of greater social significance, Alexander Crummell and Bishop Daniel Payne.

Then came the Revolution of 1876, the suppression of the Negro votes, the changing and shifting of ideals, and the seeking of new lights in the great night. Douglass, in his old age, still bravely stood for the ideals of his early manhood, ultimate assimilation through self-assertion, and on no other terms. For a time Price arose as a new leader, destined, it seemed, not to give up, but to re-state the old ideals in a form less repugnant to the white South. But he passed away in his prime. Then came the new leader. Nearly all the former ones had become leaders by the silent suffrage of their fellows, had sought to lead their own people alone, and were usually, save Douglass, little known outside their race. But Booker T. Washington arose as essentially the leader not of one race but of two, a compromiser between the South, the North, and the Negro. Naturally the Negroes resented, at first bitterly, signs of compromise which surrendered their civil and political rights, even though this was to be exchanged for larger chances of economic development. The rich and dominating North, however, was not only weary of the race problem, but was investing largely in Southern enterprises, and welcomed any method of peaceful cooperation. Thus, by national opinion, the Negroes began to recognize Mr. Washington's leadership; and the voice of criticism was hushed.

Mr. Washington represents in Negro thought the old attitude of adjustment and submission; but adjustment at such a peculiar time as to make his programme unique. This is an age of unusual economic development, and Mr. Washington's programme naturally takes an economic cast, becoming a gospel of Work and Money to such an extent as apparently almost completely to overshadow the higher aims of life. Moreover, this is an age when the more advanced races are coming in closer contact with the less developed races, and the race-feeling is therefore intensified; and Mr. Washington's programme practically accepts the alleged inferiority of the Negro races. Again, in our own land, the reaction from the sentiment of war time has given impetus to race-prejudice against Negroes, and Mr. Washington withdraws many of the high demands of Negroes as men and American citizens. In other periods of intensified prejudice all the Negro's tendency to self-assertion has been called forth; at this period a policy of submission is advocated. In the history of nearly all other races and peoples the doctrine preached at such crises has been that manly self-respect is worth more than lands and houses, and that a people who voluntarily surrender such respect, or cease striving for it, are not worth civilizing.

In answer to this, it has been claimed that the Negro can survive only through submission. Mr. Washington distinctly asks that black people give up, at least for the present, three things,

First, political power,

Second, insistence on civil rights,

Third, higher education of Negro youth, and concentrate all their energies

on industrial education, and accumulation of wealth, and the conciliation of the South. This policy has been courageously and insistently advocated for over fifteen years, and has been triumphant for perhaps ten years. As a result of this tender of the palm-branch, what has been the return? In these years there have occurred:

1. The disfranchisement of the Negro.
2. The legal creation of a distinct status of civil inferiority for the Negro.
3. The steady withdrawal of aid from institutions for the higher training of the Negro.

These movements are not, to be sure, direct results of Mr. Washington's teachings; but his propaganda has, without a shadow of doubt, helped their speedier accomplishment. The question then comes: Is it possible, and probable, that nine millions of men can make effective progress in economic lines if they are deprived of political rights, made a servile caste, and allowed only the most meagre chance for developing their exceptional men? If history and reason give any distinct answer to these questions, it is an emphatic NO. And Mr. Washington thus faces the triple paradox of his career:

1. He is striving nobly to make Negro artisans business men and propertyowners; but it is utterly impossible, under modern competitive methods, for workingmen and property-owners to defend their rights and exist without the right of suffrage.
2. He insists on thrift and self-respect, but at the same time counsels a silent submission to civic inferiority such as is bound to sap the manhood of any race in the long run.
3. He advocates common-school and industrial training, and depreciates institutions of higher learning; but neither the Negro common-schools, nor Tuskegee itself, could remain open a day were it not for teachers trained in Negro colleges, or trained by their graduates.

This triple paradox in Mr. Washington's position is the object of criticism by two classes of colored Americans. One class is spiritually descended from Toussaint the Savior, through Gabriel, Vesey, and Turner, and they represent the attitude of revolt and revenge; they hate the white South blindly and distrust the white race generally, and so far as they agree on definite action, think that the Negro's only hope lies in emigration beyond the borders of the United States. And yet, by the irony of fate, nothing has more effectually made this programme seem hopeless than the recent course of the United States toward weaker and darker peoples in the West Indies, Hawaii, and the Philippines, for where in the world may we go and be safe from lying and brute force?

The other class of Negroes who cannot agree with Mr. Washington has hitherto said little aloud. They deprecate the sight of scattered counsels, of internal disagreement; and especially they dislike making their just criticism of a useful and earnest man an excuse for a general discharge of venom from small-minded opponents. Nevertheless, the questions involved are so fundamental and serious that it is difficult to see how men like the Grimkes, Kelly Miller, J. W. E. Bowen, and other representatives of this group, can much longer be silent. Such men feel in conscience bound to ask of this nation three things:

1. The right to vote.
2. Civic equality.
3. The education of youth according to ability. They acknowledge Mr. Washington's invaluable service in counselling patience and courtesy in such demands; they do not ask that ignorant black men vote when ignorant whites are debarred, or that any reasonable restrictions in the suffrage should not be applied; they know that the low social level of the mass of the race is responsible for much discrimination against it, but they also know, and the nation knows, that relentless color-prejudice is more often a cause than a result of the Negro's degradation; they seek the abatement of this relic of barbarism, and not its systematic encouragement and pampering by all agencies of social power from the Associated Press to the Church of Christ. They advocate, with Mr. Washington, a broad system of Negro common schools supplemented by thorough industrial training; but they are surprised that a man of Mr. Washington's insight cannot see that no such educational system ever has rested or can rest on any other basis than that of the well-equipped college and university, and they insist that there is a demand for a few such institutions throughout the South to train the best of the Negro youth as teachers, professional men, and leaders.

This group of men honor Mr. Washington for his attitude of conciliation toward the white South; they accept the "Atlanta Compromise" in its broadest interpretation; they recognize, with him, many signs of promise, many men of high purpose and fair judgment, in this section; they know that no easy task has been laid upon a region already tottering under heavy burdens. But, nevertheless, they insist that the way to truth and right lies in straightforward honesty, not in indiscriminate flattery; in praising those of the South who do well and criticising uncompromisingly those who do ill; in taking

advantage of the opportunities at hand and urging their fellows to do the same, but at the same time in remembering that only a firm adherence to their higher ideals and aspirations will ever keep those ideals within the realm of possibility. They do not expect that the free right to vote, to enjoy civic rights, and to be educated, will come in a moment; they do not expect to see the bias and prejudices of years disappear at the blast of a trumpet; but they are absolutely certain that the way for a people to gain their reasonable rights is not by voluntarily throwing them away and insisting that they do not want them; that the way for a people to gain respect is not by continually belittling and ridiculing themselves; that, on the contrary, Negroes must insist continually, in season and out of season, that voting is necessary to modern manhood, that color discrimination is barbarism, and that black boys need education as well as white boys.

In failing thus to state plainly and unequivocally the legitimate demands of their people, even at the cost of opposing an honored leader, the thinking classes of American Negroes would shirk a heavy responsibility, a responsibility to themselves, a responsibility to the struggling masses, a responsibility to the darker races of men whose future depends so largely on this American experiment, but especially a responsibility to this nation, this common Fatherland. It is wrong to encourage a man or a people in evil-doing; it is wrong to aid and abet a national crime simply because it is unpopular not to do so. The growing spirit of kindness and reconciliation between the North and South after the frightful difference of ageneration ago ought to be a source of deep congratulation to all, and especially to those whose mistreatment caused the war; but if that reconciliation is to be marked by the industrial slavery and civic death of those same black men, with permanent legislation into a position of inferiority, then those black men, if they are really men, are called upon by every consideration of patriotism and loyalty to oppose such a course by all civilized methods, even though such opposition involves disagreement with Mr. Booker T. Washington. We have no right to sit silently by while the inevitable seeds are sown for a harvest of disaster to our children, black and white.

First, it is the duty of black men to judge the South discriminatingly. The present generation of Southerners are not responsible for the past, and they should not be blindly hated or blamed for it. Furthermore, to no class is the indiscriminate endorsement of the recent course of the South toward Negroes more nauseating than to the best thought of the South. The South is not "solid"; it is a land in the ferment of social change, wherein forces of all kinds are fighting for supremacy; and to praise the ill the South is today perpetrating is just as wrong as to condemn the good. Discriminating and broad-minded criticism is what the South needs, needs it for the sake of her own white sons and daughters, and for the insurance of robust, healthy mental and moral development.

Today even the attitude of the Southern whites toward the blacks is not, as so many assume, in all cases the same; the ignorant Southerner hates the Negro, the workingmen fear his competition, the money-makers wish to use him as a laborer, some of the educated see a menace in his upward development, while others usually the sons of the masters wish to help him to rise. National opinion has enabled this last class to maintain the Negro common schools, and to protect the Negro partially in property, life, and limb. Through the pressure of the money-makers, the Negro is in danger of being reduced to semi-slavery, especially in the country districts; the workingmen, and those of the educated who fear the Negro, have united to disfranchise him, and some have urged his deportation; while the passions of the ignorant are easily aroused to lynch and abuse any black man. To praise this intricate whirl of thought and prejudice is nonsense; to inveigh indiscriminately against "the South" is unjust; but to use the same breath in praising Governor Aycock, exposing Senator Morgan, arguing with Mr. Thomas Nelson Page, and denouncing Senator Ben Tillman, is not only sane, but the imperative duty of thinking black men.

It would be unjust to Mr. Washington not to acknowledge that in several instances he has opposed movements in the South which were unjust to the Negro; he sent memorials to the Louisiana and Alabama constitutional conventions, he has spoken against lynching, and in other ways has openly or silently set his influence against sinister schemes and unfortunate happenings. Notwithstanding this, it is equally true to assert that on the whole the distinct impression left by Mr. Washington's propaganda is, first, that the South is justified in its present attitude toward the Negro because of the Negro's degradation; secondly, that the prime cause of the Negro's failure to rise more quickly is his wrong education in the past; and, thirdly, that his future rise depends primarily on his own efforts. Each of these propositions is a dangerous half-truth. The supplementary truths must never be lost sight of: first, slavery and race-prejudice are potent if not sufficient causes of the Negro's position; second, industrial and common-school training were necessarily slow in planting because they had to await the black teachers trained by higher institutions, it being extremely doubtful if any essentially different development was possible, and certainly a Tuskegee was unthinkable before 1880; and, third, while it is a great truth to say that the Negro must strive and strive mightily to help himself, it is equally true that unless his striving be not simply seconded, but rather aroused and encouraged, by the initiative of the richer and wiser environing group, he cannot hope for great success.

In his failure to realize and impress this last point, Mr. Washington is especially to be criticised. His doctrine has tended to make the whites, North and South, shift the burden of the Negro problem to the Negro's shoulders and stand aside as critical and rather pessimistic spectators; when in fact the burden belongs to the nation, and the hands of none of us are clean if we bend not our energies to righting these great wrongs.

The South ought to be led, by candid and honest criticism, to assert her better self and do her full duty to the race she has cruelly wronged and is still wronging. The North her co-partner in guilt cannot salve her conscience by plastering it with gold. We cannot settle this problem by diplomacy and suaveness, by "policy" alone. If worse come to worst, can the moral fibre of this country survive the slow throttling and murder of nine millions of men?

The black men of America have a duty to perform, a duty stern and delicate, a forward movement to oppose a part of the work of their greatest leader. So far as Mr. Washington preaches Thrift, Patience, and Industrial Training for the masses, we must hold up his hands and strive with him, rejoicing in his honors and glorying in the strength of this Joshua called of God and of man to lead the headless host. But so far as Mr. Washington apologizes for injustice, North or South, does not rightly value the privilege and duty of voting, belittles the emasculating effects of caste distinctions, and opposes the higher training and ambition of our brighter minds, so far as he, the South, or the Nation, does this, we must unceasingly and firmly oppose them. By every civilized and peaceful method we must strive for the rights which the world accords to men, clinging unwaveringly to those great words which the sons of the Fathers would fain forget: "We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness."

PART VIII.

**MODERNISM: FROST / STEVENS / WILLIAMS /
POUND / MOORE / ELIOT**

Frost – Reading and Review Questions:

1. Compare and contrast the speakers in “Mending Wall” and “Home Burial.” How does each of these men understand the world around them?
2. The two figures in “Mending Wall” rebuild the wall in silence. What does their silence tell us about their relationship?
3. At the end of “Home Burial,” Amy appears ready to exit the house? Does she depart?
4. Compare Frost’s “Home Burial” to Williams’s “The Dead Baby.”

Stevens – Reading and Review Questions:

1. How does Stevens’s use of everyday language and situations shape the subjects of his poetry?
2. Compare Stevens’s “Of Modern Poetry” to Marianne Moore’s “Poetry.” How do these authors understand the roles and responsibilities of poets?

Williams – Reading and Review Questions:

1. In his poem *Paterson*, Williams famously writes that there are “no ideas but in things.” What ideas do you find in “The Red Wheelbarrow”?
2. Discuss the use of repetition in “The Dead Baby.” What universal meanings can be derived by Williams’s careful observation of the particular repetitive behavior in this poem?
3. Explore the shifting perspectives in “This Is Just to Say.” How does the idea of the plums change over the poem’s course?

Pound – Reading and Review Questions:

1. Consider the title as part of the poem. How does the title set your expectations for what follows?
2. Explore the word “apparition” in the poem’s first line. What meanings and associations does this one word evoke?
3. What emotions does the imagery of petals and water in the poem’s second line convey?
4. Scan the poem’s meter. How does the poem’s rhythm its music correspond to its imagery?

Moore – Reading and Review Questions:

1. How does the presentation of Moore's poem the ragged lines, the uneven breaks shape our understanding of the poem?
2. How does Moore distinguish her work from the work of her predecessors like Dickinson and Whitman?

Eliot – Reading and Review Questions:

1. The poem is titled "The Love Song of J. Alfred Prufrock." How does this poem differ from what we usually consider the typical themes of a love song? Are there any similarities to a love song?
2. Eliot's famous line, "Do I Dare Disturb the Universe," has been seen as the central line in this poem. What is Prufrock referring to in this line? How could he disturb the universe?

CHAPTER 51.

ROBERT FROST (1874 - 1963)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Robert Frost, 1910s Wikimedia Commons Public Domain

When Robert Frost was asked to recite “The Gift Outright” at the inauguration of President John F. Kennedy in 1961, he was not only the first poet to be invited to participate in a presidential inauguration, he was also an American icon whose poetry was as recognizable to the nation as were Norman Rockwell’s *Saturday Evening Post* covers. Yet like his contemporary Rockwell, Frost’s poems reflect a rapidly changing cultural landscape in which the warm glow of memory was tinted by the cold reality of a highly mechanized, and often cruel, world. Frost was no passive megaphone for a comfortable past; like other Modernists, Frost melded traditional forms to the American vernacular to produce poetry that was strikingly American and contemporary.

Listeners and readers who are unfamiliar with Frost’s poetry often remark on the consistency of his poetic voice. Many of the poems, in fact, appear to originate from the same person, an older New England gentleman who spends much of his time reminiscing about the past, remarking wistfully on the changes taking place around him, and celebrating those rare moments when he has stepped out of the norm. Thus, poems like “The Road Not Taken,” are often recited at high school graduation ceremonies as a way to encourage students to take risks and celebrate life. Closer inspection of the poems reveals that this voice is not Frost’s at all, but that of an alter ego who exists not to highlight the past glories, but to underline very contemporary frustrations with a decaying world.

“Mending Wall,” a poem written around the time of Frost’s fortieth birthday in 1914, is a strong introduction to his use of this alter ego. A dramatic monologue in forty-five lines of iambic pentameter, the poem opens with the vague pronouncement, “Something there is that doesn’t love a wall,” and proceeds to spell out the conditions for this seasonal activity, that of mending the fence that

separates two farms. As the speaker and his neighbor proceed to rebuild the wall, each one responsible for the stones that have fallen onto his own side, the first farmer pauses to reflect on how it is that every year the wall requires new attention even though no one, save for a few hunters, has been observed disturbing the stones. This annual cycle of decay and reconstruction is at the heart of this poem, and the need for annual maintenance occurs not only in the world of fences, but in the world of human relationships as well.

This idea of continual decay and maintenance in human relationships provides a useful frame for understanding "Home Burial," a longer narrative poem that describes the apparently divergent responses of a husband and wife to the death of one of their children. A primer in the relationship between appearance and reality as the wife and husband struggle to understand their individual responses to this most recent death, the poem continues the theme of decay and rebuilding that is apparent in "Mending Wall." As the husband and wife appear to move closer together in the poem, they must also rebuild trust in their own relationship. Throughout Frost's poetry this cycle of decay and reconstruction continues unabated.

CHAPTER 52.

“MENDING WALL” - 1914

ROBERT FROST

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, “Good fences make good neighbours.”
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
“Why do they make good neighbours?
Isn't it Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down.” I could say “Elves” to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbours."

CHAPTER 53.

“HOME BURIAL” - 1914

ROBERT FROST

He saw her from the bottom of the stairs
Before she saw him. She was starting down,
Looking back over her shoulder at some fear.
She took a doubtful step and then undid it
To raise herself and look again.
He spoke Advancing toward her: “What is it you see
From up there always for I want to know.”
She turned and sank upon her skirts at that,
And her face changed from terrified to dull.
He said to gain time: “What is it you see,”
Mounting until she cowered under him.
“I will find out now you must tell me, dear.”
She, in her place, refused him any help
With the least stiffening of her neck and silence.
She let him look, sure that he wouldn’t see,
Blind creature; and awhile he didn’t see.
But at last he murmured, “Oh,” and again, “Oh.”
“What is it what?” she said.
“Just that I see.”
“You don’t,” she challenged. “Tell me what it is.”
“The wonder is I didn’t see at once.
I never noticed it from here before.
I must be wonted to it that’s the reason.
The little graveyard where my people are!
So small the window frames the whole of it.
Not so much larger than a bedroom, is it?
There are three stones of slate and one of marble,
Broad-shouldered little slabs there in the sunlight On the sidehill.
We haven’t to mind *those*.
But I understand: it is not the stones,
But the child’s mound ”
“Don’t, don’t, don’t, don’t,” she cried.
She withdrew shrinking from beneath his arm
That rested on the banister, and slid downstairs;
And turned on him with such a daunting look,
He said twice over before he knew himself:
“Can’t a man speak of his own child he’s lost?”
“Not you! Oh, where’s my hat? Oh, I don’t need it!
I must get out of here. I must get air.
I don’t know rightly whether any man can.”
“Amy! Don’t go to someone else this time.

Listen to me. I won't come down the stairs."
 He sat and fixed his chin between his fists.
 "There's something I should like to ask you, dear."
 "You don't know how to ask it."
 "Help me, then."
 Her fingers moved the latch for all reply.
 "My words are nearly always an offense.
 I don't know how to speak of anything
 So as to please you. But I might be taught
 I should suppose. I can't say I see how.
 A man must partly give up being a man
 With women-folk. We could have some arrangement
 By which I'd bind myself to keep hands off
 Anything special you're a-mind to name.
 Though I don't like such things 'twixt those that love.
 Two that don't love can't live together without them.
 But two that do can't live together with them."
 She moved the latch a little. "Don't don't go.
 Don't carry it to someone else this time.
 Tell me about it if it's something human.
 Let me into your grief. I'm not so much
 Unlike other folks as your standing there
 Apart would make me out. Give me my chance.
 I do think, though, you overdo it a little.
 What was it brought you up to think it the thing
 To take your mother-loss of a first child
 So inconsolably in the face of love.
 You'd think his memory might be satisfied "
 "There you go sneering now!"
 "I'm not, I'm not!
 You make me angry. I'll come down to you.
 God, what a woman! And it's come to this,
 A man can't speak of his own child that's dead."
 "You can't because you don't know how to speak.
 If you had any feelings, you that dug
 With your own hand how could you? his little grave;
 I saw you from that very window there,
 Making the gravel leap and leap in air,
 Leap up, like that, like that, and land so lightly
 And roll back down the mound beside the hole.
 I thought, Who is that man? I didn't know you.
 And I crept down the stairs and up the stairs
 To look again, and still your spade kept lifting.
 Then you came in. I heard your rumbling voice
 Out in the kitchen, and I don't know why,
 But I went near to see with my own eyes.
 You could sit there with the stains on your shoes
 Of the fresh earth from your own baby's grave
 And talk about your everyday concerns.
 You had stood the spade up against the wall
 Outside there in the entry, for I saw it."
 "I shall laugh the worst laugh I ever laughed.
 I'm cursed. God, if I don't believe I'm cursed."
 "I can repeat the very words you were saying:
 "Three foggy mornings and one rainy day
 Will rot the best birch fence a man can build."
 Think of it, talk like that at such a time!
 What had how long it takes a birch to rot
 To do with what was in the darkened parlor?
 You *couldn't* care! The nearest friends can go
 With anyone to death, comes so far short
 They might as well not try to go at all.

No, from the time when one is sick to death,
One is alone, and he dies more alone.
Friends make pretense of following to the grave,
But before one is in it, their minds are turned
And making the best of their way back to life
And living people, and things they understand.
But the world's evil. I won't have grief so
If I can change it. Oh, I won't, I won't!"
"There, you have said it all and you feel better.
You won't go now. You're crying. Close the door.
The heart's gone out of it: why keep it up.
Amy! There's someone coming down the road!"
"You oh, you think the talk is all. I must go
Somewhere out of this house. How can I make you "
"If you do!" She was opening the door wider.
"Where do you mean to go? First tell me that.
I'll follow and bring you back by force. I *will!* "



This work ("Home Burial" - 1914 by Robert Frost) is free of known copyright restrictions.

CHAPTER 54.

WALLACE STEVENS (1879 - 1955)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Photograph of Wallace Stevens Photographed by Sylvia Salmi Wikimedia Commons | Public Domain

Wallace Stevens's reputation as an American poet has undergone something of a transformation over the sixty years since his death in the middle of the twentieth century. Celebrated during his

lifetime for his imagery and for his attempts to unite the real world with the imagination, Stevens was also the target of frequent criticism for both the ordinary subjects of his early poetry and for the abstractness of his later work. Those who celebrate Stevens's work often point to this dichotomy, between the world of commerce and the world of the mind, as evidence of Stevens's particularly American upbringing. Unlike many of his generation, Stevens did not shy from commerce or industry in pursuit of his art; instead, he embraced both halves of himself by working during the day as a lawyer and insurance company executive and by writing poetry in the evenings and on vacation. While many modernist poets considered it a badge of honor to support themselves solely through their writings, Stevens saw no conflict in pursuing both the world of real things and the flights of the imagination. These were the stuff of poetry, not of conflict. From his first collection, *Harmonium*, published in 1923, to *The Collected Poems of Wallace Stevens*, published in 1954, the year before his death, Stevens resolutely mixed the ordinary and the imaginary in poems that are technically sophisticated while accessible to a wider audience.

The two selections from Stevens in this section highlight these two aspects of his poetry. In the first, "The Emperor of Ice-Cream" (1923), the poet uses just sixteen lines to connect the reader to an ordinary funeral, one in which there are no grand flourishes or flagrant displays, but only mourners in everyday clothes, bouquets of flowers wrapped in newspaper, and a widow who covers her face with a dresser cloth. Juxtaposed against a poet like Whitman, who celebrates the body, here in this poem we never even see the deceased in repose; nonetheless we know that he is an ordinary man. By 1923 Stevens warns us that the only emperor, the only one to deserve or receive a grand funeral, is the emperor of ice cream.

The second selection from Stevens is the much-quoted "Of Modern Poetry" (1942), which has become an iconic twentieth-century poem. Here Stevens makes his own argument for poetry that picks up on Marianne Moore's call for more precise language that is found in her own poem, "Poetry" (1921), included earlier in this chapter. Stevens, like Moore, argues that a poem "has to be living" (7), and therefore poetry must embrace the simple language of ordinary things in order for the imagination to create images. Yet, Stevens cautions poets and readers that modern poetry must not seek merely to represent an image; it must also connect to the imagination in order for it to succeed. These two selections are but a small portion of Stevens's rich body of work, but in reflecting both the early and the later parts of his career as a poet, they show a consistency of purpose, and a dedication to the natural language of readers, that few equaled in the twentieth century.

"OF MODERN POETRY"



"Of Modern Poetry." *The Collected Poems of Wallace Stevens*, by Wallace Stevens, New York: Alfred A. Knopf, 1989, pp. 239–40. *Internet Archive*, <http://archive.org/details/collectedpoemsof00stev>. Or click to access this selection here: <https://www.poetryfoundation.org/poems/43435/of-modern-poetry>

CHAPTER 55.

“THE EMPEROR OF ICE CREAM” - 1923

WALLACE STEVENS

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.
Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.
If her horny feet protrude, they come
To show how cold she is, and dumb.
Let the lamp affix its beam.
The only emperor is the emperor of ice-cream.



This work ("The Emperor of Ice Cream" - 1923 by Wallace Stevens) is free of known copyright restrictions.

CHAPTER 56.

WILLIAM CARLOS WILLIAMS (1883 - 1963)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



248 DOUG DAVIS

Affectionately known as “the good doctor,” the prolific William Carlos Williams published dozens of works of literature in his lifetime, including novels, plays, essay and poetry collections, an autobiography, and one of the longest modernist poems ever composed, the five-part epic *Paterson*. Born in Rutherford, New Jersey, in 1883, Williams attended medical school at the University of Pennsylvania, where he met fellow poets Hilda Doolittle (H. D.) and Ezra Pound. Soon after graduating, Williams settled back home in Rutherford with his wife and family to run a medical practice, delivering over 2000 babies during his lifelong career as a pediatrician. While establishing himself as a successful neighborhood doctor, Williams also established himself as an influential voice in New York City’s Modernist art scene, befriending writers such as Wallace Stevens and Marianne Moore and experimental painters such as Marcel Duchamp. In 1913, the International Exhibition of Modern Art at New York City’s 69th Regiment Armory introduced Americans to radical new styles of painting such as **Cubism** and **Fauvism**. Inspired by these new forms of visual art, Williams sought to craft a similarly new form of poetry for modern America. Like the modern painters, Williams focuses on the details of urban life through shifting perspectives and juxtaposed images. To both free his poetry from the restrictions of traditional verse forms and save it from the anarchy of free verse, Williams devised a new poetic rhythm called “the variable foot” that he used to structure his poems organically according to the rhythms of everyday American speech.

At a time when many American modernist authors were moving to Europe to find artistic inspiration, Williams found inspiration in his native New Jersey, taking its small cities and working people as the subjects for his poetry. Stylistically, Williams’s poetry is rooted in the **Imagism** championed by his friend Ezra Pound, as evidenced by the short imagist poem, “The Red Wheelbarrow” presented here. In his *Autobiography*, Williams writes that the poet is “not to talk in vague categories but to write particularly, as a physician works, upon a patient, upon the thing before him, in the particular to discover the universal.” Williams’s insistence on writing about the particular led him to differ from poets such as Pound and Eliot, who eventually sought to make modern poetry more universal by making it more international, infusing it with different cultures and languages. Williams chose instead to write most of his poems to use the title of one of his essay collections “in the American grain,” finding the universal in the everyday experiences of his native land. For example, in “The Dead Baby,” Williams draws from his own experience as a doctor to explore a sadly common but usually unsung moment of grief. In “This Is Just To Say,” Williams combines the linguistic economy of an Imagist poet with the shifts in perspective of a Cubist painter, presenting multiple perspectives on a small family drama over the course of three brief stanzas.

“THE DEAD BABY”



Please click the link below to access this selection:
<http://www.poetrynook.com/poem/dead-baby-1>

“THIS IS JUST TO SAY”



Please click the link below to access this selection:
<https://www.poetryfoundation.org/poems/56159/this-is-just-to-say>

Or listen to William Carlos Williams:
William Carlos Williams—This Is Just To Say. Directed by brownmandeluxe, 2010. YouTube, https://www.youtube.com/watch?v=BcTfsG-k_58.

Bonus fact, this poem became a meme: <https://knowyourmeme.com/memes/this-is-just-to-say> & <https://www.vox.com/2017/12/1/16723210/this-is-just-to-say-plums-twitter-baby-shoes>

CHAPTER 57.

“THE RED WHEELBARROW” - 1923

WILLIAM CARLOS WILLIAMS

so much depends
upon
 a red wheel
barrow
 glazed with rain
water
 beside the white
chickens

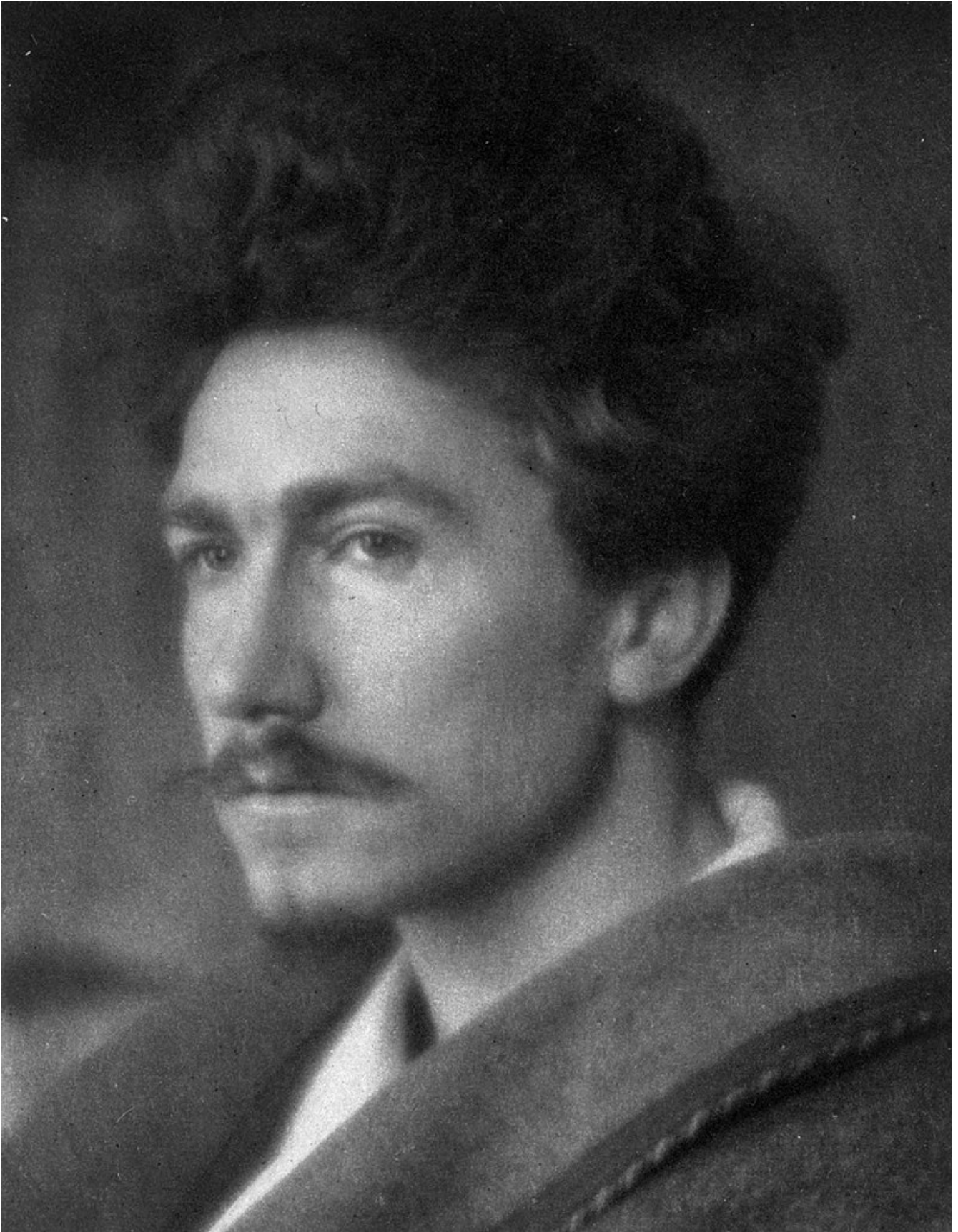


This work (“The Red Wheelbarrow” - 1923 by William Carlos Williams) is free of known copyright restrictions.

CHAPTER 58.

EZRA POUND (1885 - 1972)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Ezra Pound photographed in 1913 by Alvin Langdon Coburn
Wikimedia Commons | Public Domain

As brilliant as he was controversial, Ezra Pound more than any other single poet or editor shaped modernist poetry into the forms you find in this chapter. Pound grew up in Philadelphia and attended the University of Pennsylvania, where he studied world languages and became friends with fellow poets Hilda Doolittle (H. D.) and William Carlos Williams. After being fired from his first college teaching job at Wabash College for his idiosyncratic behavior, Pound moved to London in 1908, working as a teacher, book reviewer, and secretary to William Butler Yeats. The energetic and prolific Pound soon became a force within London's literary scene, urging his fellow poets to break from poetic tradition and, as he famously wrote, "make it new." Over his lifetime Pound published collections of critical essays such as "Make it New" (1934) and *The ABC of Reading* (1934), translations of Chinese and Japanese poetry, and volumes of his own poetry, most notably his 116 *Cantos*, a decades-long project that he envisioned as the sum total of his life's learnings and observations. After the World War I, Pound became disillusioned with free-market democratic society, blaming it for both the immediate war and the general decline of civilization. He moved to Italy and became enamored with Italy's fascist government, recording hundreds of pro-fascist radio programs for Rome Radio that were broadcast to allied troops. After the war, Pound was arrested for treason, found mentally unfit, and incarcerated in Washington, D.C.'s Saint Elizabeth's Hospital until 1958, when his fellow poets successfully lobbied to have him freed.

Pound influenced modernist literature in two ways: by championing and editing numerous writers such as H. D., Robert Frost, James Joyce, Ernest Hemingway, Wyndham Lewis, and T. S. Eliot (whose *The Waste Land* he substantially revised); and by campaigning for the Imagist and Vorticist poetic movements. "In a Station of the Metro" is a perfect example of an Imagist poem. The poem is based on an experience Pound had of stepping off a train in Paris's underground Metro. As he writes in his essay, "From Vorticism," he "saw suddenly a beautiful face, and then another and another...and I tried all that day to find words for what this had meant to me..." It took Pound an entire year to find those words. His first draft of the poem was thirty lines long. His second draft was fifteen lines long. Still unable to express the emotion he felt that day, Pound continued to cut verbiage from the poem until it came closer in form to a Japanese haiku than a traditional Western lyric. The final two-line poem exemplifies Pound's three criteria for an Imagist poem: that the poet must treat things directly; eliminate unnecessary words; and use rhythm musically, not mechanically.

CHAPTER 59.

“IN A STATION OF THE METRO” - 1926

EZRA POUND

The apparition of these faces in the crowd;
Petals on a wet, black bough.



This work (“In a Station of The Metro” - 1926 by Ezra Pound) is free of known copyright restrictions.

CHAPTER 60.

MARIANNE MOORE (1887 - 1972)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



Marianne Moore, 1935
Photographer George Platt Lynes
Source Wikimedia Commons

If Robert Frost's poems demonstrate a continuing fascination with decay, it may be said that Marianne Moore's poetry reveals an equally compelling fascination with development. Like Dickinson and Whitman in the previous century, Moore was a compulsive editor and revisionist who apparently struggled over the publication of each of her poems. Like Dickinson, she wished to see her poems laid out exactly as she wished, but as a professional, rather than an amateur poet, she seized upon each opportunity for publication as a chance for revision. Thus, like with Whitman's *Leaves of Grass*, it is difficult to call any of Moore's poems finished. Each time they were printed anew, she revised them. In this way, Moore's poetry works on a number of textual levels. Like Dickinson, Moore expressed hesitation at the appearance of her published work, but like her Modernist contemporaries, she embraced the opportunities that twentieth-century publishing, and the existence of numerous "little magazines," offered.

Moore's first published poems appeared in these "little magazines," the literary and artistic journals of the early twentieth century, around 1915, and her work was widely praised by the literary gatekeepers of the day, including Ezra Pound and T. S. Eliot. But it was her first collection of twenty-four entries, *Poems*, published without her knowledge in July 1921, that made her name widely known in the literary world. By the time that Moore herself produced a collection of poems, 1924's *Observations*, she was beginning to develop a reputation as a "poet's poet" that was only strengthened by winning the *Dial* prize in 1925. After winning the prize in 1925, Moore became editor of the *Dial*, a post that she held for the next four years.

"Poetry," the selection that follows, is a manifesto for Modernism, a demonstration of Moore's command of both technique and artistry, and an instruction manual. As a manifesto, "Poetry" is both disdainful of the rigid forms that dominated most poetry what Moore calls, "this fiddle," and celebratory of the experience of reading poetry. The experience of reading poetry, she argues, must yield an understanding of "imaginary gardens with real toads in them," and not be merely sites for "high-sounding," but "unintelligible," attempts at communication. Thus poetry, Moore argues, must be both precise and genuine.

Moore demonstrates both precision and authenticity throughout the poem by using concrete, rather than traditionally poetic, language and by avoiding many of our expectations about poetry. Not only does Moore's poetry fail to rhyme, but she also rejects Dickinson's rigid hymnody, eschews Whitman's free verse, and ignores Frost's blank verse in favor of poetry that shares more of its syntax with prose and the spoken word than it does with traditional poetic forms. In place of lines and stanzas, Moore forces us to confront her poetry as a single unit where the expression begins with the first capital "I," and concludes with a single period at the end of the last line. Entangled in this extended expression, Moore guides the reader to a new understanding of poetry that reminds readers of Whitman's *Song of Myself* while it advocates not for a song in the traditional sense but for the importance of ordinary human speech. While reading "Poetry," careful readers should take note of the differences between Moore's monologue, in which no response is required from the reader, and the dramatic monologues of Frost whose speaker is always questioning.

CHAPTER 61.

"POETRY" - 1919

MARIANNE MOORE

I too, dislike it: there are things that are important beyond all this fiddle.
Reading it, however, with a perfect contempt for it, one discovers that there is in
it after all, a place for the genuine.
Hands that can grasp, eyes
that can dilate, hair that can rise
if it must, these things are important not because a
high-sounding interpretation can be put upon them but because they are
useful; when they become so derivative as to become unintelligible, the
same thing may be said for all of us—that we
do not admire what
we cannot understand. The bat,
holding on upside down or in quest of something to
eat, elephants pushing, a wild horse taking a roll, a tireless wolf under
a tree, the immovable critic twinkling his skin like a horse that feels a flea, the base—
ball fan, the statistician—case after case
could be cited did
one wish it; nor is it valid
to discriminate against “business documents and
school-books”; all these phenomena are important. One must make a distinction
however: when dragged into prominence by half poets, the result is not poetry,
nor till the autocrats among us can be
“literalists of
the imagination”—above
insolence and triviality and can present
for inspection, imaginary gardens with real toads in them, shall we have
it. In the meantime, if you demand on the one hand, in defiance of their opinion—
the raw material of poetry in
all its rawness, and
that which is on the other hand,
genuine, then you are interested in poetry.



This work ("Poetry" - 1919 by Marianne Moore) is free of known copyright restrictions.

CHAPTER 62.

T. S. ELIOT (1888 - 1965)

AMY BERKE; ROBERT BLEIL; AND JORDAN COFER



*T. S. Eliot, 1934
Photographer Lady Ottoline Morrell
Source Wikimedia Commons
License Public Domain*

Thomas Stearns Eliot was born in St. Louis, Missouri. Eliot's father, Henry Eliot, was a successful

businessman, while his mother, Charlotte Stearns, wrote poetry and was involved in St. Louis's cultural scene. Eliot lived in St. Louis until 1906, when he enrolled at Harvard University where he studied until 1910. Later that year, Eliot left to study at the Sorbonne in Paris for a year, before returning to Harvard to begin work on a Ph.D. In 1914, Eliot left the United States and accepted a scholarship at Oxford University, where he stayed for a year. Although he did not finish his studies at Oxford, Eliot remained in England, completing his dissertation for Harvard University, since World War I prevented Eliot from returning to the U.S. Instead Eliot stayed in London, later renouncing his American citizenship in favor of British citizenship (1927). Although he was a successful writer, Eliot also worked for a living, first as a teacher, then a banker, before accepting a position at Faber and Faber Publishing House. Eliot would become a tastemaker of the Modernist period, discovering and publishing many Modernist writers and eventually serving as the director of Faber and Faber. Although Eliot never moved back to the United States, he returned quite often to visit as well as to give lectures and readings.

Eliot began writing poetry in college, but it was after he moved to England (1914) that he began to write in earnest. Once he started to publish, Eliot's reputation grew until he became one of the central figures of the modernist movement. His essay, "Tradition and the Individual Talent," offered a highly influential approach for reading and interpreting literature. However, Eliot's poem, *The Waste Land* (1922), was possibly the most famous work of the Modernist era, one that is considered a masterpiece and significantly raised Eliot's profile. Written with editorial guidance from fellow Modernist poet Ezra Pound, *The Waste Land* sought to express the disillusionment of the post WWI Modernist era. It is a poem that many other Modernist writers used in their own writing. Throughout his career, Eliot produced several major works spanning multiple genres, including his poems, "The Love Song of J. Alfred Prufrock," *The Waste Land*, "The Hollow Men," "Ash Wednesday," and *The Four Quartets*, as well as the famous essay, "Tradition and the Individual Talent" and the play, *Murder in the Cathedral* (1935). Common themes in his work include isolation, religious insecurities, and frustration.

Eliot's poem, "The Love Song of J. Alfred Prufrock," which begins with an **epigraph** from Dante's *Inferno*, is innovative in form because it is formatted as a **dramatic monologue** without a clearly identified audience. It quickly becomes evident to the reader that this poem defies the conventions of a traditional love letter; rather, it reads like a confessional, with Prufrock confessing his feelings to the reader. The reader is privy to Prufrock's own insecurities and self-doubt that cannot be assuaged by God/religion, his fear of rejection, and his fear of dying alone.

CHAPTER 63.

"THE LOVE SONG OF J. ALFRED PRUFROCK" - 1915

T. S. ELIOT

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit.
In the room the women come and go
Talking of Michelangelo.
The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.
And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
 Talking of Michelangelo.
 And indeed there will be time
 To wonder, "Do I dare?" and, "Do I dare?"
 Time to turn back and descend the stair,
 With a bald spot in the middle of my hair —
 (They will say: "How his hair is growing thin!")
 My morning coat, my collar mounting firmly to the chin,
 My necktie rich and modest, but asserted by a simple pin —
 (They will say: "But how his arms and legs are thin!")
 Do I dare
 Disturb the universe?
 In a minute there is time
 For decisions and revisions which a minute will reverse.
 For I have known them all already, known them all:
 Have known the evenings, mornings, afternoons,
 I have measured out my life with coffee spoons;
 I know the voices dying with a dying fall
 Beneath the music from a farther room.
 So how should I presume?
 And I have known the eyes already, known them all—
 The eyes that fix you in a formulated phrase,
 And when I am formulated, sprawling on a pin,
 When I am pinned and wriggling on the wall,
 Then how should I begin
 To spit out all the butt-ends of my days and ways?
 And how should I presume?
 And I have known the arms already, known them all—
 Arms that are braceleted and white and bare
 (But in the lamplight, downed with light brown hair!)
 Is it perfume from a dress
 That makes me so digress?
 Arms that lie along a table, or wrap about a shawl.
 And should I then presume?
 And how should I begin?
 Shall I say, I have gone at dusk through narrow streets
 And watched the smoke that rises from the pipes
 Of lonely men in shirt-sleeves, leaning out of windows? ...
 I should have been a pair of ragged claws
 Scuttling across the floors of silent seas.
 And the afternoon, the evening, sleeps so peacefully!
 Smoothed by long fingers,
 Asleep ... tired ... or it malingers,
 Stretched on the floor, here beside you and me.
 Should I, after tea and cakes and ices,
 Have the strength to force the moment to its crisis?
 But though I have wept and fasted, wept and prayed,
 Though I have seen my head (grown slightly bald) brought in upon a platter,
 I am no prophet — and here's no great matter;
 I have seen the moment of my greatness flicker,
 And I have seen the eternal Footman hold my coat, and snicker,
 And in short, I was afraid.
 And would it have been worth it, after all,
 After the cups, the marmalade, the tea,
 Among the porcelain, among some talk of you and me,
 Would it have been worth while,
 To have bitten off the matter with a smile,
 To have squeezed the universe into a ball
 To roll it towards some overwhelming question,
 To say: "I am Lazarus, come from the dead,
 Come back to tell you all, I shall tell you all"—
 If one, settling a pillow by her head

Should say: "That is not what I meant at all;
 That is not it, at all."
 And would it have been worth it, after all,
 Would it have been worth while,
 After the sunsets and the dooryards and the sprinkled streets,
 After the novels, after the teacups, after the skirts that trail along the floor—
 And this, and so much more?—
 It is impossible to say just what I mean!
 But as if a magic lantern threw the nerves in patterns on a screen:
 Would it have been worth while
 If one, settling a pillow or throwing off a shawl,
 And turning toward the window, should say:
 "That is not it at all,
 That is not what I meant, at all."
 No! I am not Prince Hamlet, nor was meant to be;
 Am an attendant lord, one that will do
 To swell a progress, start a scene or two,
 Advise the prince; no doubt, an easy tool,
 Deferential, glad to be of use,
 Politic, cautious, and meticulous;
 Full of high sentence, but a bit obtuse;
 At times, indeed, almost ridiculous—
 Almost, at times, the Fool.
 I grow old ... I grow old ...
 I shall wear the bottoms of my trousers rolled.
 Shall I part my hair behind? Do I dare to eat a peach?
 I shall wear white flannel trousers, and walk upon the beach.
 I have heard the mermaids singing, each to each.
 I do not think that they will sing to me.
 I have seen them riding seaward on the waves
 Combing the white hair of the waves blown back
 When the wind blows the water white and black.
 We have lingered in the chambers of the sea
 By sea-girls wreathed with seaweed red and brown
 Till human voices wake us, and we drown.



This work ("The Love Song of J. Alfred Prufrock" - 1915 by T. S. Eliot) is free of known copyright restrictions.

PART IX.

**MODERNISM: MILLAY / CUMMINGS /
FITZGERALD / HEMINGWAY**

Millay – Reading and Review Questions:

1. How does Millay's choice of the sonnet form distinguish her work from that of other Modernists such as Eliot, Moore, Stevens, and Williams? Also, why do writers like Cullen and Millay experiment with the sonnet form?
2. Millay is one of the first American poets to write candidly about female sexuality. How does Millay's poetry reflect the attitudes of Modernism in relation to female sexuality?

Cummings – Reading and Review Questions:

1. How does cummings's resistance to punctuation shape your understanding of this poem? Can you determine an internal structure in the poem that replaces the need for standard punctuation?
2. How does cummings's poetry compare to other iconic American poets like Whitman or Williams? Is cummings's rejection of punctuation and traditional forms part of the American quality of his poetry?
3. Analyze the ways in which cummings uses hyphenation and line breaks in "in Just-" to create a sense of overlapping time.

Fitzgerald- Reading and Review Questions:

1. What do the female characters tell us about gender roles and expectations in Fitzgerald's fiction?
2. What do Fitzgerald's stories tell us about the American dream?
3. What role does money play in Fitzgerald's story?

Hemingway – Reading and Review Questions:

1. Hemingway is often accused of being a chauvinistic writer, after reading this story do you think this is a fair critique? Does he have a preference for his male characters? Are his female characters fully formed and believable?

CHAPTER 64.

EDNA ST. VINCENT MILLAY (1892 - 1950)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Edna St. Vincent Millay, 1933
Photographer Carl Van Vechten

When the first of our selections from Edna St. Vincent Millay, "First Fig," was published in *Poetry* in October 1918, the twenty-six year old author was already a published poet and a rising figure in the Greenwich Village literary scene. Yet "First Fig," and the four other lyrics that appeared alongside it in that issue, are notable because they demonstrate in a total of just twenty lines both Millay's mastery of the lyric form and her determined frankness. In this way, Millay represents both a continuation of poetic traditions and a new approach to appropriate subject matter for women's poetry. Like many female poets of the early part of the twentieth century, Millay appears at once to straddle two worlds: on one hand her poetry shows great technical skill, which permits her entry into the ranks of so-called serious poets, while on the other hand, her verses show a lightness, a frankness, and a freshness from which a poet like Dickinson would retreat. For Millay and other female poets, as for their African-American contemporaries like Countee Cullen, it was often necessary to embrace traditional poetic forms even as their subject matter was decidedly modern.

One of three daughters of a divorced mother at the turn of the century, Millay's early successes resulted in the unusual opportunity to attend Vassar College in her early twenties, and these social and educational connections proved highly useful to the young writer. A gifted playwright as well as a poet, Millay was a member of the experimental theatre group, the Provincetown Players, for whom she frequently wrote while also composing several books of poetry. As a sometime expatriate in the 1920s, Millay liberally combined traditional poetic forms and contemporary subjects in her verse, prose, and drama. The winner of the **Pulitzer Prize** for poetry in 1923, for *The Ballad of the Harp-Weaver*, Millay was both a critically and a commercially successful writer.

"First Fig," the opening lyric in a group known as *Figs from Thistles*, is familiar to many readers who encountered it in high school, where it is often included as a tool for teaching about scansion and prosody. Composed of just four lines that alternate between iambic pentameter and iambic tetrameter, and featuring a strong end-rhyme, "First Fig" is often a gateway work in modernist poetry because it mimics forms with which readers are already comfortable. Yet the poem quickly challenges our expectations by celebrating excess: "My candle burns at both ends," for example, and then acknowledging the speaker's foes as readily as the speaker's friends. These elements combined with the exclamatory, "It gives a lovely light!" in the last line transport the imagery from the usual one of decay into a celebration. This celebration of rapid change unites "First Fig" with the other four lyrics with which it was first published into a celebration of the present.

The second selection from Millay, "I Think I Should Have Loved You Presently" (1922), provides additional evidence of the poet's technical skills. A sonnet in the Shakespearean tradition, "I Think I Should Have Loved You Presently," uses the occasion of an absent lover not as a moment for regret but as an occasion to acknowledge the impermanence of romantic love. In the first few lines, the speaker makes clear that it was a choice, and not mere caprice that caused her to act as she did in jesting with a recent lover. Despite the loss of her lover's affections, the speaker would not change her ways, instead choosing to "Cherish no less the certain stakes I gained" (11) than to regret her dalliance. For these and other epigrammatic lines, Millay remains one of the most quoted modernist poets.

CHAPTER 65.

“FIRST FIG” - 1921

EDNA ST. VINCENT MILLAY

My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends
It gives a lovely light!



This work (“First Fig” - 1921 by Edna St. Vincent Millay) is free of known copyright restrictions.

CHAPTER 66.

"I THINK I SHOULD HAVE LOVED YOU PRESENTLY" - 1921

EDNA ST. VINCENT MILLAY

I think I should have loved you presently,
And given in earnest words I flung in jest;
And lifted honest eyes for you to see,
And caught your hand against my cheek and breast;
And all my pretty follies flung aside
That won you to me, and beneath your gaze,
Naked of reticence and shorn of pride,
Spread like a chart my little wicked ways.
I, that had been to you, had you remained,
But one more waking from a recurrent dream,
Cherish no less the certain stakes I gained,
And walk your memory's halls, austere, supreme,
A ghost in marble of a girl you knew
Who would have loved you in a day or two.

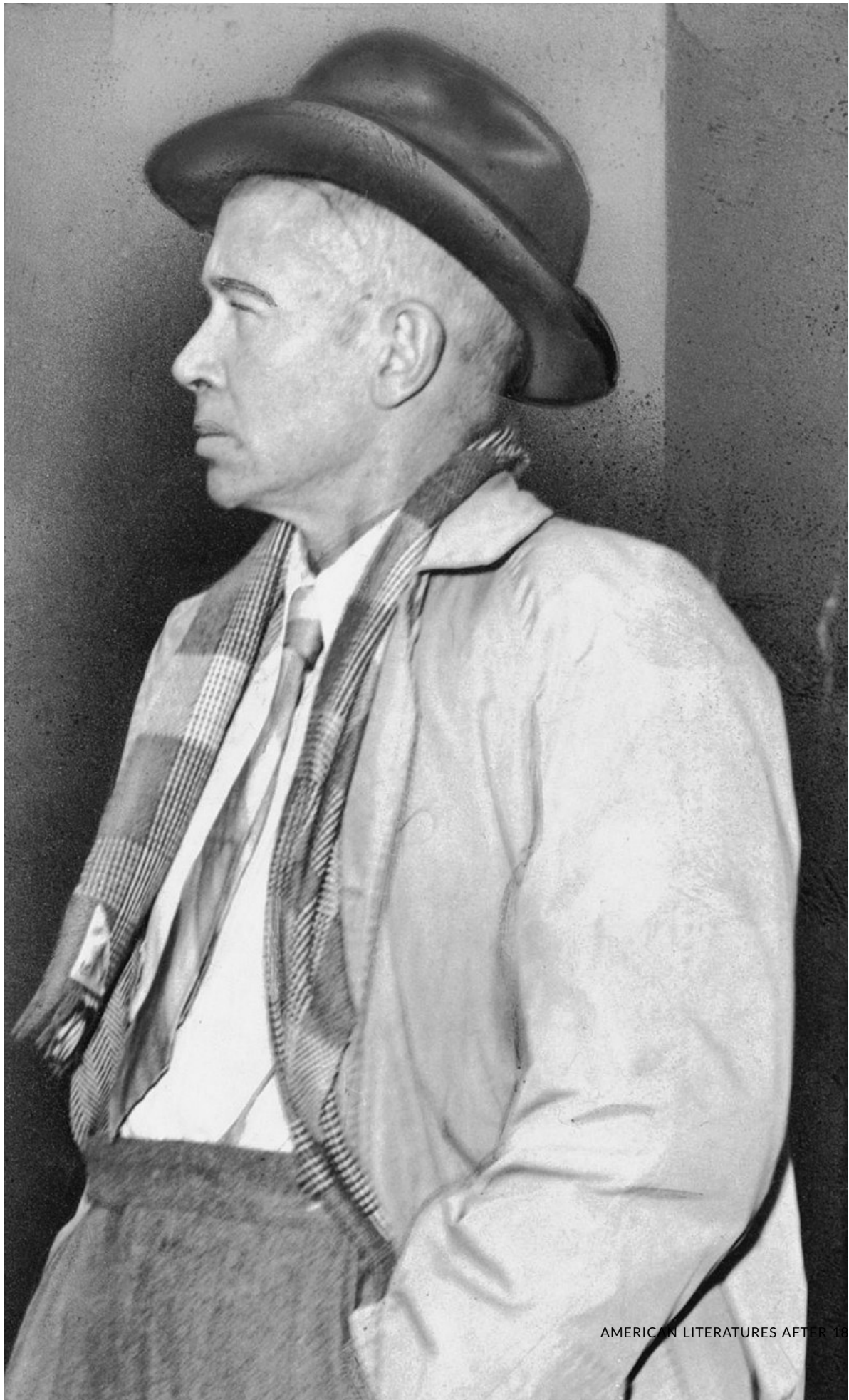


This work ("I Think I Should Have Loved You Presently" - 1921 by Edna St. Vincent Millay) is free of known copyright restrictions.

CHAPTER 67.

E.E. CUMMINGS (1894 - 1962)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



e. e. cummings, 1953
Photographer Walter Albertin
Source Wikimedia Commons
Public Domain

Like a number of the modernist poets, e. e. cummings came from a family of teachers and ministers. But while many of his contemporaries were active members of the artistic communities of New York, Boston, and Philadelphia, cummings was a more solitary figure whose poetry and politics tended toward the everyday and the common. This is not to say that cummings was a passive observer of the world around him: while serving overseas during World War I, cummings and a friend were held by the French on charges that their letters home were derisive of authority and of the general war effort. At home in New York, however, cummings seems to have avoided the style of poetry and pronouncements that made his contemporaries like Pound, Williams, Moore, and Stevens into vanguards of Modernist poetry.

Nonetheless, contemporary readers are often startled by the appearance of cummings's poetry on the printed page. Eschewing capitalization, punctuation, and standard verse forms, cummings's works take full advantage of the printed page to present poems that are often better suited to private reading than public performance. Where the lack of punctuation and capitalization may disarm readers more accustomed to being told how to vocalize a poem, cummings's verses are presented without a beginning or an ending so as to allow the reader to move through a collection of cummings's verse in a way that befits the private reading experience. Like Marianne Moore, who also paid careful attention to the presentation of her works in print, cummings embraced the opportunities that modern print culture provided to poets.

The selection from cummings in this unit, "in Just-," published in 1920, demonstrates many of the attributes that are common in cummings's verse. This poem can be said to begin without a beginning, withholding even the suggestion of where these lines fall in the consciousness of the poetic voice. And yet, while cummings does away with many aspects of poetry, the beginning of the poem is still familiar to the reader. Consider the beginning of the poem written out in prose: in Justspring when the world is mud-luscious the little lame balloonman whistles far and wee. Written out this way, the reader can quickly ascertain the meaning of the first few lines, but it is not the form on the page, verse or prose, that makes this possible, but the fact that these lines follow an elementary syntax that feels natural to the ear, even if the eye is confused by the physical arrangement.

Once the first lines of the poem have been mastered, more traditional patterns begin to emerge for the reader. The three-times repetition of the words, "balloonman whistles far and wee," divides the poem into two sections describing the games and adventures of two groups of children, Eddie and Bill and Betty and Isbel. With these children, celebrating the early days of spring, the Just-spring of the opening lines are full of movement and energy in contrast to the infirmities of the balloonman; nonetheless, all five are part of a vignette whose appearance in the poem suggests further adventures to come. Although unusual in its shape and punctuation, cummings's poetry is linked to the same rhythms of life that have captivated poets from Chaucer to Eliot.

CHAPTER 68.

"IN JUST-" - 1919

E.E. CUMMINGS

in Just-
spring when the world is mud-
luscious the little
lame balloonman
whistles far and wee
and eddieandbill come
running from marbles and
piracies and it's
spring
when the world is puddle-wonderful
the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing
from hop-scotch and jump-rope and
it's
spring
and
 the
 goat-footed
balloonMan whistles
far
and
wee



This work ("in Just-" - 1919 by e.e. Cummings) is free of known copyright restrictions.

CHAPTER 69.

F. SCOTT FITZGERALD (1896 - 1940)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



F. Scott Fitzgerald 1927
Photographer Carl Van Vechten
Wikimedia Commons

F. Scott Fitzgerald was born in 1896 to a comfortable, solidly middle-class family in St. Paul, Minnesota. A social and cultural beneficiary of the Gilded Age, Fitzgerald's family did not enjoy the prominence and ease of the Carnegies, the Vanderbilts, or the Rockefellers, but in the fluidity of the 1890s a young man like Fitzgerald could, with the right manners and reading, pass among the wealthy without causing much of a stir. In an era when the ultra-rich and the working poor were separated by an unbridgeable chasm, Fitzgerald's modest means still placed him closer to the rich than the poor. Fitzgerald was nevertheless acutely aware of the shortcomings of his limited means and his Midwestern heritage. In his stories and novels, Fitzgerald returned time and again to three areas: money, unattainable love, and individual identity. The three short stories selected here present these themes in abundance.

Fitzgerald's short fiction has been overwhelmed by interest in his novel *The Great Gatsby*, but Fitzgerald survived by writing short stories for popular magazines like the *Saturday Evening Post*, *Metropolitan*, and *Cosmopolitan*. The selections that follow, each from the first decade of Fitzgerald's career, show his development as a writer of social fiction, and they allow us to understand his longer works in a new light. In "The Rich Boy," a story from 1926 and not reprinted in this collection, Fitzgerald clearly describes the project of his short stories:

Begin with an individual, and before you know it you find that you have created a type; begin with a type, and you find that you have created nothing. That is because we are all queer fish, queerer behind our faces and voices than we want any one to know or than we know ourselves.¹

These lines are particularly important to understanding Fitzgerald because they remind us that his characters are not intended to represent anything larger than the essential character. While *Gatsby* may be great, his story is uniquely his own and unrepresentative of any other industrial baron, brewer, or bootlegger of the 1920s. Thus, Fitzgerald portrays his most famous character through the eyes of a single, flawed narrator. We are not meant to know all of *Gatsby's* secrets, and, by not knowing his secrets, the story of *Gatsby's* rise and fall is both individual and universal.

Later in "The Rich Boy," Fitzgerald's narrator offers one of the most memorable and misquoted passages in American literature:

Let me tell you about the very rich. They are different from you and me. They possess and enjoy early, and it does something to them, makes them soft where we are hard, and cynical where we are trustful, in a way that, unless you were born rich, it is very difficult to understand. They think, deep in their hearts, that they are better than we are because we had to discover the compensations and refuges of life for ourselves. Even when they enter deep into our world or sink below us, they still think that they are better than we are. They are different.²

The essential differences of the rich fascinated Fitzgerald and his readers. Throughout the 1920s, the rich and mysterious filled dozens of short stories that enabled Fitzgerald to marry Zelda Sayre, a Southern debutante, and to start a family. But constant exposure to the rich, without being rich, took its toll on both of them. The three stories here: "Bernice Bobs Her Hair," "Winter Dreams," and "The Diamond as Big as the Ritz," are ultimately stories of disillusionment with a strong moral center. Filled with wonder and caution, these three stories blend realism and fable into a uniquely modernist take on wealth, love, and success.

The first of our stories, "Bernice Bobs Her Hair," developed out of an actual letter that Fitzgerald wrote to his younger sister Annabel when she was a teenager. By the second decade of the twentieth century, Fitzgerald already had deep exposure to the wealthy that he would later write about, and in this early letter, he gives his sister advice meant to ease her transition into society. As we can see from the story, that transition into society required a sufficient degree of caution and self-protection. The second and third of our selections, "Winter Dreams" and "The Diamond as Big as the Ritz," explore themes that are more closely related to Fitzgerald: young love between a rich girl and a middle-class boy. In both stories, however, the moral compass is very clear: the Midwesterner who stays true to his values will survive even as his romantic heart is damaged. Although each of these stories is from the early years of Fitzgerald's career, readers will surely recognize these themes and their distinctly American ethic and tone.

CHAPTER 70.

“BERNICE BOBS HER HAIR” - 1920

F. SCOTT FITZGERALD

I

After dark on Saturday night one could stand on the first tee of the golf-course and see the country-club windows as a yellow expanse over a very black and wavy ocean. The waves of this ocean, so to speak, were the heads of many curious caddies, a few of the more ingenious chauffeurs, the golf professional's deaf sister and there were usually several stray, diffident waves who might have rolled inside had they so desired. This was the gallery.

The balcony was inside. It consisted of the circle of wicker chairs that lined the wall of the combination clubroom and ballroom. At these Saturday-night dances it was largely feminine; a great babel of middle-aged ladies with sharp eyes and icy hearts behind lorgnettes and large bosoms. The main function of the balcony was critical, it occasionally showed grudging admiration, but never approval, for it is well known among ladies over thirty-five that when the younger set dance in the summer-time it is with the very worst intentions in the world, and if they are not bombarded with stony eyes stray couples will dance weird barbaric interludes in the corners, and the more popular, more dangerous, girls will sometimes be kissed in the parked limousines of unsuspecting dowagers.

But, after all, this critical circle is not close enough to the stage to see the actors' faces and catch the subtler byplay. It can only frown and lean, ask questions and make satisfactory deductions from its set of postulates, such as the one which states that every young man with a large income leads the life of a hunted partridge. It never really appreciates the drama of the shifting, semi-cruel world of adolescence. No; boxes, orchestra-circle, principals, and chorus be represented by the medley of faces and voices that sway to the plaintive African rhythm of Dyer's dance orchestra.

From sixteen-year-old Otis Ormonde, who has two more years at Hill School, to G. Reece Stoddard, over whose bureau at home hangs a Harvard law diploma; from little Madeleine Hogue, whose hair still feels strange and uncomfortable on top of her head, to Bessie MacRae, who has been the life of the party a little too long more than ten years the medley is not only the centre of the stage but contains the only people capable of getting an unobstructed view of it.

With a flourish and a bang the music stops. The couples exchange artificial, effortless smiles, facetiously repeat “LA-de-DA-DA dum-DUM,” and then the clatter of young feminine voices soars over the burst of clapping.

A few disappointed stags caught in midfloor as they had been about to cut in subsided listlessly back to the walls, because this was not like the riotous Christmas dances these summer hops were considered just pleasantly warm and exciting, where even the younger marrieds rose and performed ancient waltzes and terrifying fox trots to the tolerant amusement of their younger brothers and sisters.

Warren McIntyre, who casually attended Yale, being one of the unfortunate stags, felt in his dinner-coat pocket for a cigarette and strolled out onto the wide, semidark veranda, where couples were scattered at tables, filling the lantern-hung night with vague words and hazy laughter. He nodded here and there at the less absorbed and as he passed each couple some half-forgotten fragment of a story played in his mind, for it was not a large city and every one was Who's Who to every one else's past. There, for example, were Jim Strain and Ethel Demorest, who had been privately engaged for three years. Every one knew that as soon as Jim managed to hold a job for more than two months she would

marry him. Yet how bored they both looked, and how wearily Ethel regarded Jim sometimes, as if she wondered why she had trained the vines of her affection on such a wind-shaken poplar.

Warren was nineteen and rather pitying with those of his friends who hadn't gone East to college. But, like most boys, he bragged tremendously about the girls of his city when he was away from it. There was Genevieve Ormonde, who regularly made the rounds of dances, house-parties, and football games at Princeton, Yale, Williams, and Cornell; there was black-eyed Roberta Dillon, who was quite as famous to her own generation as Hiram Johnson or Ty Cobb; and, of course, there was Marjorie Harvey, who besides having a fairylike face and a dazzling, bewildering tongue was already justly celebrated for having turned five cart-wheels in succession during the last pump-and-slipper dance at New Haven.

Warren, who had grown up across the street from Marjorie, had long been "crazy about her." Sometimes she seemed to reciprocate his feeling with a faint gratitude, but she had tried him by her infallible test and informed him gravely that she did not love him. Her test was that when she was away from him she forgot him and had affairs with other boys. Warren found this discouraging, especially as Marjorie had been making little trips all summer, and for the first two or three days after each arrival home he saw great heaps of mail on the Harveys' hall table addressed to her in various masculine handwritings. To make matters worse, all during the month of August she had been visited by her cousin Bernice from Eau Claire, and it seemed impossible to see her alone. It was always necessary to hunt round and find some one to take care of Bernice. As August waned this was becoming more and more difficult.

Much as Warren worshipped Marjorie he had to admit that Cousin Bernice was sorta dopeless. She was pretty, with dark hair and high color, but she was no fun on a party. Every Saturday night he danced a long arduous duty dance with her to please Marjorie, but he had never been anything but bored in her company.

"Warren" a soft voice at his elbow broke in upon his thoughts, and he turned to see Marjorie, flushed and radiant as usual. She laid a hand on his shoulder and a glow settled almost imperceptibly over him.

"Warren," she whispered "do something for me dance with Bernice. She's been stuck with little Otis Ormonde for almost an hour."

Warren's glow faded.

"Why sure," he answered half-heartedly.

"You don't mind, do you? I'll see that you don't get stuck." "Sall right."

Marjorie smiled that smile that was thanks enough. "You're an angel, and I'm obliged loads."

With a sigh the angel glanced round the veranda, but Bernice and Otis were not in sight. He wandered back inside, and there in front of the women's dressing-room he found Otis in the centre of a group of young men who were convulsed with laughter. Otis was brandishing a piece of timber he had picked up, and discoursing volubly.

"She's gone in to fix her hair," he announced wildly. "I'm waiting to dance another hour with her."

Their laughter was renewed.

"Why don't some of you cut in?" cried Otis resentfully. "She likes more variety." "Why, Otis," suggested a friend "you've just barely got used to her."

"Why the two-by-four, Otis?" inquired Warren, smiling.

"The two-by-four? Oh, this? This is a club. When she comes out I'll hit her on the head and knock her in again."

Warren collapsed on a settee and howled with glee.

"Never mind, Otis," he articulated finally. "I'm relieving you this time."

Otis simulated a sudden fainting attack and handed the stick to Warren.

"If you need it, old man," he said hoarsely.

No matter how beautiful or brilliant a girl may be, the reputation of not being frequently cut in on makes her position at a dance unfortunate. Perhaps boys prefer her company to that of the butterflies with whom they dance a dozen times an but, youth in this jazz-nourished generation is temperamentally restless, and the idea of fox-trotting more than one full fox trot with the same girl is distasteful, not to say odious. When it comes to several dances and the intermissions between she can be quite sure that a young man, once relieved, will never tread on her wayward toes again.

Warren danced the next full dance with Bernice, and finally, thankful for the intermission, he led her to a table on the veranda. There was a moment's silence while she did unimpressive things with her fan.

"It's hotter here than in Eau Claire," she said.

Warren stifled a sigh and nodded. It might be for all he knew or cared. He wondered idly whether she was a poor conversationalist because she got no attention or got no attention because she was a poor conversationalist.

"You going to be here much longer?" he asked and then turned rather red. She might suspect his reasons for asking.

"Another week," she answered, and stared at him as if to lunge at his next remark when it left his lips.

Warren fidgeted. Then with a sudden charitable impulse he decided to try part of his line on her. He turned and looked at her eyes.

"You've got an awfully kissable mouth," he began quietly.

This was a remark that he sometimes made to girls at college proms when they were talking in just such half dark as this. Bernice distinctly jumped. She turned an ungraceful red and became clumsy with her fan. No one had ever made such a remark to her before.

"Fresh!" the word had slipped out before she realized it, and she bit her lip.

Too late she decided to be amused, and offered him a flustered smile.

Warren was annoyed. Though not accustomed to have that remark taken seriously, still it usually provoked a laugh or a paragraph of sentimental banter. And he hated to be called fresh, except in a joking way. His charitable impulse died and he switched the topic.

"Jim Strain and Ethel Demorest sitting out as usual," he commented.

This was more in Bernice's line, but a faint regret mingled with her relief as the subject changed. Men did not talk to her about kissable mouths, but she knew that they talked in some such way to other girls.

"Oh, yes," she said, and laughed. "I hear they've been mooning around for years without a red penny. Isn't it silly?"

Warren's disgust increased. Jim Strain was a close friend of his brother's, and anyway he considered it bad form to sneer at people for not having money. But Bernice had had no intention of sneering. She was merely nervous.

II

When Marjorie and Bernice reached home at half after midnight they said good night at the top of the stairs. Though cousins, they were not intimates. As a matter of fact Marjorie had no female intimates she considered girls stupid. Bernice on the contrary all through this parent-arranged visit had rather longed to exchange those confidences flavored with giggles and tears that she considered an indispensable factor in all feminine intercourse. But in this respect she found Marjorie rather cold; felt somehow the same difficulty in talking to her that she had in talking to men. Marjorie never giggled, was never frightened, seldom embarrassed, and in fact had very few of the qualities which Bernice considered appropriately and blessedly feminine.

As Bernice busied herself with tooth-brush and paste this night she wondered for the hundredth time why she never had any attention when she was away from home. That her family were the wealthiest in Eau Claire; that her mother entertained tremendously, gave little dinners for her daughter before all dances and bought her a car of her own to drive round in, never occurred to her as factors in her home-town social success. Like most girls she had been brought up on the warm milk prepared by Annie Fellows Johnston and on novels in which the female was beloved because of certain mysterious womanly qualities always mentioned but never displayed.

Bernice felt a vague pain that she was not at present engaged in being popular. She did not know that had it not been for Marjorie's campaigning she would have danced the entire evening with one man; but she knew that even in Eau Claire other girls with less position and less pulchritude were given a much bigger rush. She attributed this to something subtly unscrupulous in those girls. It had never worried her, and if it had her mother would have assured her that the other girls cheapened themselves and that men really respected girls like Bernice.

She turned out the light in her bathroom, and on an impulse decided to go in and chat for a moment with her aunt Josephine, whose light was still on. Her soft slippers bore her noiselessly down the carpeted hall, but hearing voices inside she stopped near the partly open door. Then she caught her own name, and without any definite intention of eavesdropping lingered and the thread of the conversation going on inside pierced her consciousness sharply as if it had been drawn through with a needle.

"She's absolutely hopeless!" It was Marjorie's voice. "Oh, I know what you're going to say! So many people have told you how pretty and sweet she is, and how she can cook! What of it? She has a bum time. Men don't like her."

"What's a little cheap popularity?"

Mrs. Harvey sounded annoyed.

"It's everything when you're eighteen," said Marjorie emphatically. "I've done my best. I've been

polite and I've made men dance with her, but they just won't stand being bored. When I think of that gorgeous coloring wasted on such a ninny, and think what Martha Carey could do with it oh!"

"There's no courtesy these days."

Mrs. Harvey's voice implied that modern situations were too much for her. When she was a girl all young ladies who belonged to nice families had glorious times.

"Well," said Marjorie, "no girl can permanently bolster up a lame-duck visitor, because these days it's every girl for herself. I've even tried to drop hints about clothes and things, and she's been furious given me the funniest looks. She's sensitive enough to know she's not getting away with much, but I'll bet she consoles herself by thinking that she's very virtuous and that I'm too gay and fickle and will come to a bad end. All unpopular girls think that way. Sour grapes! Sarah Hopkins refers to Genevieve and Roberta and me as gardenia girls! I'll bet she'd give ten years of her life and her European education to be a gardenia girl and have three or four men in love with her and be cut in on every few feet at dances."

"It seems to me," interrupted Mrs. Harvey rather wearily, "that you ought to be able to do something for Bernice. I know she's not very vivacious."

Marjorie groaned.

"Vivacious! Good grief! I've never heard her say anything to a boy except that it's hot or the floor's crowded or that she's going to school in New York next year. Sometimes she asks them what kind of car they have and tells them the kind she has. Thrilling!"

There was a short silence and then Mrs. Harvey took up her refrain:

"All I know is that other girls not half so sweet and attractive get partners. Martha Carey, for instance, is stout and loud, and her mother is distinctly common. Roberta Dillon is so thin this year that she looks as though Arizona were the place for her. She's dancing herself to death."

"But, mother," objected Marjorie impatiently, "Martha is cheerful and awfully witty and an awfully slick girl, and Roberta's a marvellous dancer. She's been popular for ages!"

Mrs. Harvey yawned.

"I think it's that crazy Indian blood in Bernice," continued Marjorie. "Maybe she's a reversion to type. Indian women all just sat round and never said anything." "Go to bed, you silly child," laughed Mrs. Harvey. "I wouldn't have told you that if I'd thought you were going to remember it. And I think most of your ideas are perfectly idiotic," she finished sleepily.

There was another silence, while Marjorie considered whether or not convincing her mother was worth the trouble. People over forty can seldom be permanently convinced of anything. At eighteen our convictions are hills from which we look; at forty-five they are caves in which we hide.

Having decided this, Marjorie said good night. When she came out into the hall it was quite empty.

III

While Marjorie was breakfasting late next day Bernice came into the room with a rather formal good morning, sat down opposite, stared intently over and slightly moistened her lips.

"What's on your mind?" inquired Marjorie, rather puzzled.

Bernice paused before she threw her hand-grenade.

"I heard what you said about me to your mother last night."

Marjorie was startled, but she showed only a faintly heightened color and her voice was quite even when she spoke.

"Where were you?"

"In the hall. I didn't mean to listen at first."

After an involuntary look of contempt Marjorie dropped her eyes and became very interested in balancing a stray corn-flake on her finger.

"I guess I'd better go back to Eau Claire if I'm such a nuisance." Bernice's lower lip was trembling violently and she continued on a wavering note: "I've tried to be nice, and and I've been first neglected and then insulted. No one ever visited me and got such treatment."

Marjorie was silent.

"But I'm in the way, I see. I'm a drag on you. Your friends don't like me." She paused, and then remembered another one of her grievances. "Of course I was furious last week when you tried to hint to me that that dress was unbecoming. Don't you think I know how to dress myself?"

"No," murmured less than half-aloud.

"What?"

"I didn't hint anything," said Marjorie succinctly. "I said, as I remember, that

it was better to wear a becoming dress three times straight than to alternate it with two frights."

"Do you think that was a very nice thing to say?"

"I wasn't trying to be nice." Then after a pause: "When do you want to go?" Bernice drew in her breath sharply.

"Oh!" It was a little half-cry.

Marjorie looked up in surprise.

"Didn't you say you were going?"

"Yes, but "

"Oh, you were only bluffing!"

They stared at each other across the breakfast-table for a moment. Misty waves were passing before Bernice's eyes, while Marjorie's face wore that rather hard expression that she used when slightly intoxicated undergraduate's were making love to her.

"So you were bluffing," she repeated as if it were what she might have expected. Bernice admitted it by bursting into tears. Marjorie's eyes showed boredom. "You're my cousin," sobbed Bernice. "I'm y-v-visiting you. I was to stay a month, and if I go home my mother will know and she'll wah-wonder

Marjorie waited until the shower of broken words collapsed into little snuffles. "I'll give you my month's allowance," she said coldly, "and you can spend this last week anywhere you want. There's a very nice hotel "

Bernice's sobs rose to a flute note, and rising of a sudden she fled from the room.

An hour later, while Marjorie was in the library absorbed in composing one of those non-committal marvelously elusive letters that only a young girl can write, Bernice reappeared, very red-eyed, and consciously calm. She cast no glance at Marjorie but took a book at random from the shelf and sat down as if to read. Marjorie seemed absorbed in her letter and continued writing. When the clock showed noon Bernice closed her book with a snap.

"I suppose I'd better get my railroad ticket."

This was not the beginning of the speech she had rehearsed up-stairs, but as Marjorie was not getting her cues wasn't urging her to be reasonable; it's an a mistake it was the best opening she could muster.

"Just wait till I finish this letter," said Marjorie without looking round. "I want to get it off in the next mail."

After another minute, during which her pen scratched busily, she turned round and relaxed with an air of "at your service." Again Bernice had to speak.

"Do you want me to go home?"

"Well," said Marjorie, considering, "I suppose if you're not having a good time you'd better go. No use being miserable."

"Don't you think common kindness "

"Oh, please don't quote 'Little Women'!" cried Marjorie impatiently. "That's out of style."

"You think so?"

"Heavens, yes! What modern girl could live like those inane females?"

"They were the models for our mothers."

Marjorie laughed.

"Yes, they were not! Besides, our mothers were all very well in their way, but they know very little about their daughters' problems."

Bernice drew herself up.

"Please don't talk about my mother."

Marjorie laughed.

"I don't think I mentioned her."

Bernice felt that she was being led away from her subject.

"Do you think you've treated me very well?"

"I've done my best. You're rather hard material to work with."

The lids of Bernice's eyes reddened.

"I think you're hard and selfish, and you haven't a feminine quality in you." "Oh, my Lord!" cried Marjorie in desperation "You little nut! Girls like you are responsible for all the tiresome colorless marriages; all those ghastly inefficiencies that pass as feminine qualities. What a blow it must be when a man with imagination marries the beautiful bundle of clothes that he's been building ideals round, and finds that she's just a weak, whining, cowardly mass of affectations!"

Bernice's mouth had slipped half open.

"The womanly woman!" continued Marjorie. "Her whole early life is occupied in whining criticisms of girls like me who really do have a good time."

Bernice's jaw descended farther as Marjorie's voice rose.

"There's some excuse for an ugly girl whining. If I'd been irretrievably ugly I'd never have forgiven my parents for bringing me into the world. But you're starting life without any handicap " Marjorie's

little fist clinched, "If you expect me to weep with you you'll be disappointed. Go or stay, just as you like." And picking up her letters she left the room.

Bernice claimed a headache and failed to appear at luncheon. They had a matinée date for the afternoon, but the headache persisting, Marjorie made explanation to a not very downcast boy. But when she returned late in the afternoon she found Bernice with a strangely set face waiting for her in her bedroom.

"I've decided," began Bernice without preliminaries, "that maybe you're right about things possibly not. But if you'll tell me why your friends aren't aren't interested in me I'll see if I can do what you want me to."

Marjorie was at the mirror shaking down her hair.

"Do you mean it?"

"Yes."

"Without reservations? Will you do exactly what I say?" "Well, I "

"Well nothing! Will you do exactly as I say?"

"If they're sensible things."

"They're not! You're no case for sensible things." "Are you going to make to recommend "

"Yes, everything. If I tell you to take boxing-lessons you'll have to do it. Write home and tell your mother you're going to stay another two weeks."

"If you'll tell me "

"All right I'll just give you a few examples now. First you have no ease of manner. Why? Because you're never sure about your personal appearance. When a girl feels that she's perfectly groomed and dressed she can forget that part of her. That's charm. The more parts of yourself you can afford to forget the more charm you have."

"Don't I look all right?"

"No; for instance you never take care of your eyebrows. They're black and lustrous, but by leaving them straggly they're a blemish. They'd be beautiful if you'd take care of them in one-tenth the time you take doing nothing. You're going to brush them so that they'll grow straight."

Bernice raised the brows in question.

"Do you mean to say that men notice eyebrows?"

"Yes subconsciously. And when you go home you ought to have your teeth straightened a little. It's almost imperceptible, still "

"But I thought," interrupted Bernice in bewilderment, "that you despised little dainty feminine things like that."

"I hate dainty minds," answered Marjorie. "But a girl has to be dainty in person. If she looks like a million dollars she can talk about Russia, ping-pong, or the League of Nations and get away with it."

"What else?"

"Oh, I'm just beginning! There's your dancing."

"Don't I dance all right?"

"No, you don't you lean on a man; yes, you do ever so slightly. I noticed it when we were dancing together yesterday. And you dance standing up straight instead of bending over a little. Probably some old lady on the side-line once told you that you looked so dignified that way. But except with a very small girl it's much harder on the man, and he's the one that counts."

"Go on." Bernice's brain was reeling.

"Well, you've got to learn to be nice to men who are sad birds. You look as if you'd been insulted whenever you're thrown with any except the most popular boys. Why, Bernice, I'm cut in on every few feet and who does most of it? Why, those very sad birds. No girl can afford to neglect them. They're the big part of any crowd. Young boys too shy to talk are the very best conversational practice. Clumsy boys are the best dancing practice. If you can follow them and yet look graceful you can follow a baby tank across a barb-wire sky-scraper."

Bernice sighed profoundly, but Marjorie was not through.

"If you go to a dance and really amuse, say, three sad birds that dance with you; if you talk so well to them that they forget they're stuck with you, you've done something. They'll come back next time, and gradually so many sad birds will dance with you that the attractive boys will see there's no danger of being stuck then they'll dance with you."

"Yes," agreed Bernice faintly. "I think I begin to see."

"And finally," concluded Marjorie, "poise and charm will just come. You'll wake up some morning knowing you've attained it and men will know it too."

Bernice rose.

"It's been awfully kind of you but nobody's ever talked to me like this before, and I feel sort of startled."

Marjorie made no answer but gazed pensively at her own image in the mirror. "You're a peach to

help me," continued Bernice.

Still Marjorie did not answer, and Bernice thought she had seemed too grateful. "I know you don't like sentiment," she said timidly.

Marjorie turned to her quickly.

"Oh, I wasn't thinking about that. I was considering whether we hadn't better bob your hair."

Bernice collapsed backward upon the bed.

IV

On the following Wednesday evening there was a dinner-dance at the country club. When the guests strolled in Bernice found her place-card with a slight feeling of irritation. Though at her right sat G. Reece Stoddard, a most desirable and distinguished young bachelor, the all-important left held only Charley Paulson. Charley lacked height, beauty, and social shrewdness, and in her new enlightenment Bernice decided that his only qualification to be her partner was that he had never been stuck with her. But this feeling of irritation left with the last of the soup-plates, and Marjorie's specific instruction came to her. Swallowing her pride she turned to Charley Paulson and plunged.

"Do you think I ought to bob my hair, Mr. Charley Paulson?"

Charley looked up in surprise.

"Why?"

"Because I'm considering it. It's such a sure and easy way of attracting attention."

Charley smiled pleasantly. He could not know this had been rehearsed. He replied that he didn't know much about bobbed hair. But Bernice was there to tell him.

"I want to be a society vampire, you see," she announced coolly, and went on to inform him that bobbed hair was the necessary prelude. She added that she wanted to ask his advice, because she had heard he was so critical about girls.

Charley, who knew as much about the psychology of women as he did of the mental states of Buddhist contemplatives, felt vaguely flattered.

"So I've decided," she continued, her voice rising slightly, "that early next week I'm going down to the Sevier Hotel barber-shop, sit in the first chair, and get my hair bobbed." She faltered noticing that the people near her had paused in their conversation and were listening; but after a confused second Marjorie's coaching told, and she finished her paragraph to the vicinity at large. "Of course I'm charging admission, but if you'll all come down and encourage me I'll issue passes for the inside seats."

There was a ripple of appreciative laughter, and under cover of it G. Reece Stoddard leaned over quickly and said close to her ear: "I'll take a box right now."

She met his eyes and smiled as if he had said something surprisingly brilliant. "Do you believe in bobbed hair?" asked G. Reece in the same undertone.

"I think it's unmoral," affirmed Bernice gravely. "But, of course, you've either got to amuse people or feed 'em or shock 'em." Marjorie had culled this from Oscar Wilde. It was greeted with a ripple of laughter from the men and a series of quick, intent looks from the girls. And then as though she had said nothing of wit or moment Bernice turned again to Charley and spoke confidentially in his ear.

"I want to ask you your opinion of several people. I imagine you're a wonderful judge of character."

Charley thrilled faintly paid her a subtle compliment by overturning her water.

Two hours later, while Warren McIntyre was standing passively in the stag line abstractedly watching the dancers and wondering whither and with whom Marjorie had disappeared, an unrelated perception began to creep slowly upon him a perception that Bernice, cousin to Marjorie, had been cut in on several times in the past five minutes. He closed his eyes, opened them and looked again. Several minutes back she had been dancing with a visiting boy, a matter easily accounted for; a visiting boy would know no better. But now she was dancing with some one else, and there was Charley Paulson headed for her with enthusiastic determination in his eye. Funny Charley seldom danced with more than three girls an evening.

Warren was distinctly surprised when the exchange having been effected the man relieved proved to be none other than G. Reece Stoddard himself. And G. Reece seemed not at all jubilant at being relieved. Next time Bernice danced near, Warren regarded her intently. Yes, she was pretty, distinctly pretty; and to-night her face seemed really vivacious. She had that look that no woman, however histrionically proficient, can successfully counterfeit she looked as if she were having a good time. He liked the way she had her hair arranged, wondered if it was brilliantine that made it glisten so. And that dress was becoming a dark red that set off her shadowy eyes and high coloring. He remembered that he had thought her pretty when she first came to town, before he had realized that she was dull. Too bad she was dull dull girls unbearable certainly pretty though.

His thoughts zigzagged back to Marjorie. This disappearance would be like other disappearances. When she reappeared he would demand where she had been would be told emphatically that it was

none of his business. What a pity she was so sure of him! She basked in the knowledge that no other girl in town interested him; she defied him to fall in love with Genevieve or Roberta.

Warren sighed. The way to Marjorie's affections was a labyrinth indeed. He looked up. Bernice was again dancing with the visiting boy. Half unconsciously he took a step out from the stag line in her direction, and hesitated. Then he said to himself that it was charity. He walked toward her collided suddenly with G. Reece Stoddard.

"Pardon me," said Warren.

But G. Reece had not stopped to apologize. He had again cut in on Bernice. That night at one o'clock Marjorie, with one hand on the electric-light switch in the hall, turned to take a last look at Bernice's sparkling eyes.

"So it worked?"

"Oh, Marjorie, yes!" cried Bernice.

"I saw you were having a gay time."

"I did! The only trouble was that about midnight I ran short of talk. I had to repeat myself with different men of course. I hope they won't compare notes." "Men don't," said Marjorie, yawning, "and it wouldn't matter if they did they'd think you were even trickier."

She snapped out the light, and as they started up the stairs Bernice grasped the banister thankfully. For the first time in her life she had been danced tired.

"You see," said Marjorie at the top of the stairs, "one man sees another man cut in and he thinks there must be something there. Well, we'll fix up some new stuff to-morrow."

Good night." "Good night."

As Bernice took down her hair she passed the evening before her in review. She had followed instructions exactly. Even when Charley Paulson cut in for the eighth time she had simulated delight and had apparently been both interested and flattered. She had not talked about the weather or Eau Claire or automobiles or her school, but had confined her conversation to me, you, and us.

But a few minutes before she fell asleep a rebellious thought was churning drowsily in her brain after all, it was she who had done it. Marjorie, to be sure, had given her her conversation, but then Marjorie got much of her conversation out of things she read. Bernice had bought the red dress, though she had never valued it highly before Marjorie dug it out of her trunk and her own voice had said the words, her own lips had smiled, her own feet had danced. Marjorie nice girl vain, though nice evening nice boys like Warren Warren Warren what's his name Warren

She fell asleep.

V

To Bernice the next week was a revelation. With the feeling that people really enjoyed looking at her and listening to her came the foundation of self-confidence. Of course there were numerous mistakes at first. She did not know, for instance, that Draycott Deyo was studying for the ministry; she was unaware that he had cut in on her because he thought she was a quiet, reserved girl. Had she known these things she would not have treated him to the line which began "Hello, Shell Shock!" and continued with the bathtub story "It takes a frightful lot of energy to fix my hair in the summer there's so much of it so I always fix it first and powder my face and put on my hat; then I get into the bathtub, and dress afterward. Don't you think that's the best plan?"

Though Draycott Deyo was in the throes of difficulties concerning baptism by immersion and might possibly have seen a connection, it must be admitted that he did not. He considered feminine bathing an immoral subject, and gave her some of his ideas on the depravity of modern society.

But to offset that unfortunate occurrence Bernice had several signal successes to her credit. Little Otis Ormonde pleaded off from a trip East and elected instead to follow her with a puppylike devotion, to the amusement of his crowd and to the irritation of G. Reece Stoddard, several of whose afternoon calls Otis completely ruined by the disgusting tenderness of the glances he bent on Bernice. He even told her the story of the two-by-four and the dressing-room to show her how frightfully mistaken he and every one else had been in their first judgment of her. Bernice laughed off that incident with a slight sinking sensation.

Of all Bernice's conversation perhaps the best known and most universally approved was the line about the bobbing of her hair.

"Oh, Bernice, when you goin' to get the hair bobbed?"

"Day after to-morrow maybe," she would reply, laughing. "Will you come and see me? Because I'm counting on you, you know."

"Will we? You know! But you better hurry up."

Bernice, whose tonsorial intentions were strictly dishonorable, would laugh again. "Pretty soon now. You'd be surprised."

But perhaps the most significant symbol of her success was the gray car of the hypercritical Warren McIntyre, parked daily in front of the Harvey house. At first the parlor-maid was distinctly startled when he asked for Bernice instead of Marjorie; after a week of it she told the cook that Miss Bernice had gotta holda Miss Marjorie's best fella.

And Miss Bernice had. Perhaps it began with Warren's desire to rouse jealousy in Marjorie; perhaps it was the familiar though unrecognized strain of Marjorie in Bernice's conversation; perhaps it was both of these and something of sincere attraction besides. But somehow the collective mind of the younger set knew within a week that Marjorie's most reliable beau had made an amazing face-about and was giving an indisputable rush to Marjorie's guest. The question of the moment was how Marjorie would take it. Warren called Bernice on the 'phone twice a day, sent her notes, and they were frequently seen together in his roadster, obviously engrossed in one of those tense, significant conversations as to whether or not he was sincere.

Marjorie on being twitted only laughed. She said she was mighty glad that Warren had at last found some one who appreciated him. So the younger set laughed, too, and guessed that Marjorie didn't care and let it go at that.

One afternoon when there were only three days left of her visit Bernice was waiting in the hall for Warren, with whom she was going to a bridge party. She was in rather a blissful mood, and when Marjorie also bound for the party appeared beside her and began casually to adjust her hat in the mirror, Bernice was utterly unprepared for anything in the nature of a clash. Marjorie did her work very coldly and succinctly in three sentences.

"You may as well get Warren out of your head," she said coldly.

"What?" Bernice was utterly astounded.

"You may as well stop making a fool of yourself over Warren McIntyre. He doesn't care a snap of his fingers about you."

For a tense moment they regarded each other Marjorie scornful, aloof; Bernice astounded, half-angry, half-afraid. Then two cars drove up in front of the house and there was a riotous honking. Both of them gasped faintly, turned, and side by side hurried out.

All through the bridge party Bernice strove in vain to master a rising uneasiness. She had offended Marjorie, the sphinx of sphinxes. With the most wholesome and innocent intentions in the world she had stolen Marjorie's property. She felt suddenly and horribly guilty. After the bridge game, when they sat in an informal circle and the conversation became general, the storm gradually broke. Little Otis Ormonde inadvertently precipitated it.

"When you going back to kindergarten, Otis?" some one had asked.

"Me? Day Bernice gets her hair bobbed."

"Then your education's over," said Marjorie quickly. "That's only a bluff of hers."

I should think you'd have realized."

"That a fact?" demanded Otis, giving Bernice a reproachful glance.

Bernice's ears burned as she tried to think up an effectual come-back. In the face of this direct attack her imagination was paralyzed.

"There's a lot of bluffs in the world," continued Marjorie quite pleasantly. "I should think you'd be young enough to know that, Otis."

"Well," said Otis, "maybe so. But gee! With a line like Bernice's "

"Really?" yawned Marjorie. "What's her latest bon mot?"

No one seemed to know. In fact, Bernice, having trifled with her muse's beau, had said nothing memorable of late.

"Was that really all a line?" asked Roberta curiously.

Bernice hesitated. She felt that wit in some form was demanded of her, but under her cousin's suddenly frigid eyes she was completely incapacitated.

"I don't know," she stalled.

"Splush!" said Marjorie. "Admit it!"

Bernice saw that Warren's eyes had left a ukulele he had been tinkering with and were fixed on her questioningly.

"Oh, I don't know!" she repeated steadily. Her cheeks were glowing.

"Splush!" remarked Marjorie again.

"Come through, Bernice," urged Otis. "Tell her where to get off." Bernice looked round again she seemed unable to get away from Warren's eyes.

"I like bobbed hair," she said hurriedly, as if he had asked her a question, "and

I intend to bob mine."

"When?" demanded Marjorie.

"Any time."

"No time like the present," suggested Roberta.

Otis jumped to his feet.

"Good stuff!" he cried. "We'll have a summer bobbing party. Sevier Hotel barber-shop, I think you said."

In an instant all were on their feet. Bernice's heart throbbed violently.

"What?" she gasped.

Out of the group came Marjorie's voice, very clear and contemptuous.

"Don't worry she'll back out!"

"Come on, Bernice!" cried Otis, starting toward the door.

Four eyes Warren's and Marjorie's stared at her, challenged her, defied her.

For another second she wavered wildly.

"All right," she said swiftly "I don't care if I do."

An eternity of minutes later, riding down-town through the late afternoon beside Warren, the others following in Roberta's car close behind, Bernice had all the sensations of Marie Antoinette bound for the guillotine in a tumbrel. Vaguely she wondered why she did not cry out that it was all a mistake. It was all she could do to keep from clutching her hair with both hands to protect it from the suddenly hostile world. Yet she did neither. Even the thought of her mother was no deterrent now. This was the test supreme of her sportsmanship; her right to walk unchallenged in the starry heaven of popular girls.

Warren was moodily silent, and when they came to the hotel he drew up at the curb and nodded to Bernice to precede him out. Roberta's car emptied a laughing crowd into the shop, which presented two bold plate-glass windows to the street.

Bernice stood on the curb and looked at the sign, Sevier Barber-Shop. It was a guillotine indeed, and the hangman was the first barber, who, attired in a white coat and smoking a cigarette, leaned non-chalantly against the first chair. He must have heard of her; he must have been waiting all week, smoking eternal cigarettes beside that portentous, too-often-mentioned first chair. Would they blind-fold her? No, but they would tie a white cloth round her neck lest any of her blood nonsense hair should get on her clothes.

"All right, Bernice," said Warren quickly.

With her chin in the air she crossed the sidewalk, pushed open the swinging screen-door, and giving not a glance to the uproarious, riotous row that occupied the waiting bench, went up to the fat barber.

"I want you to bob my hair."

The first barber's mouth slid somewhat open. His cigarette dropped to the floor. "Huh?"

"My hair bob it!"

Refusing further preliminaries, Bernice took her seat on high. A man in the chair next to her turned on his side and gave her a glance, half lather, half amazement. One barber started and spoiled little Willy Schuneman's monthly haircut. Mr. O'Reilly in the last chair grunted and swore musically in ancient Gaelic as a razor bit into his cheek. Two bootblacks became wide-eyed and rushed for her feet. No, Bernice didn't care for a shine.

Outside a passer-by stopped and stared; a couple joined him; half a dozen small boys' nose sprang into life, flattened against the glass; and snatches of conversation borne on the summer breeze drifted in through the screen-door.

"Lookada long hair on a kid!"

"Where'd yuh get 'at stuff? 'At's a bearded lady he just finished shavin'."

But Bernice saw nothing, heard nothing. Her only living sense told her that this man in the white coat had removed one tortoise-shell comb and then another; that his fingers were fumbling clumsily with unfamiliar hairpins; that this hair, this wonderful hair of hers, was going she would never again feel its long voluptuous pull as it hung in a dark-brown glory down her back. For a second she was near breaking down, and then the picture before her swam mechanically into her vision Marjorie's mouth curling in a faint ironic smile as if to say:

"Give up and get down! You tried to buck me and I called your bluff. You see you haven't got a prayer."

And some last energy rose up in Bernice, for she clinched her hands under the white cloth, and there was a curious narrowing of her eyes that Marjorie remarked on to some one long afterward.

Twenty minutes later the barber swung her round to face the mirror, and she flinched at the full extent of the damage that had been wrought. Her hair was not curls and now it lay in lank lifeless blocks on both sides of her suddenly pale face. It was ugly as sin she had known it would be ugly as sin. Her face's chief charm had been a Madonna-like simplicity. Now that was gone and she was well frightfully mediocre not stagy; only ridiculous, like a Greenwich Villager who had left her spectacles at home.

As she climbed down from the chair she tried to smile failed miserably. She saw two of the girls exchange glances; noticed Marjorie's mouth curved in attenuated mockery and that Warren's eyes were suddenly very cold.

"You see," her words fell into an awkward pause "I've done it."

"Yes, you've done it," admitted Warren.

"Do you like it?"

There was a half-hearted "Sure" from two or three voices, another awkward pause, and then Marjorie turned swiftly and with serpentlike intensity to Warren. "Would you mind running me down to the cleaners?" she asked. "I've simply got to get a dress there before supper. Roberta's driving right home and she can take the others."

Warren stared abstractedly at some infinite speck out the window. Then for an instant his eyes rested coldly on Bernice before they turned to Marjorie. "Be glad to," he said slowly.

VI

Bernice did not fully realize the outrageous trap that had been set for her until she met her aunt's amazed glance just before dinner. "Why Bernice!"

"I've bobbed it, Aunt Josephine."

"Why, child!"

"Do you like it?" "Why Bernice!"

"I suppose I've shocked you."

"No, but what'll Mrs. Deyo think tomorrow night? Bernice, you should have waited until after the Deyo's dance you should have waited if you wanted to do that."

"It was sudden, Aunt Josephine. Anyway, why does it matter to Mrs. Deyo particularly?"

"Why child," cried Mrs. Harvey, "in her paper on 'The Foibles of the Younger Generation' that she read at the last meeting of the Thursday Club she devoted fifteen minutes to bobbed hair. It's her pet abomination. And the dance is for you and Marjorie!"

"I'm sorry."

"Oh, Bernice, what'll your mother say? She'll think I let you do it."

"I'm sorry."

Dinner was an agony. She had made a hasty attempt with a curling-iron, and burned her finger and much hair. She could see that her aunt was both worried and grieved, and her uncle kept saying, "Well, I'll be darned!" over and over in a hurt and faintly hostile tone. And Marjorie sat very quietly, intrenched behind a faint smile, a faintly mocking smile.

Somehow she got through the evening. Three boys called; Marjorie disappeared with one of them, and Bernice made a listless unsuccessful attempt to entertain the two others sighed thankfully as she climbed the stairs to her room at half past ten. What a day!

When she had undressed for the night the door opened and Marjorie came in.

"Bernice," she said "I'm awfully sorry about the Deyo dance. I'll give you my word of honor I'd forgotten all about it."

"Sall right," said Bernice shortly. Standing before the mirror she passed her comb slowly through her short hair.

"I'll take you down-town to-morrow," continued Marjorie, "and the hairdresser'll fix it so you'll look slick. I didn't imagine you'd go through with it. I'm really mighty sorry."

"Oh, 'sall right!"

"Still it's your last night, so I suppose it won't matter much."

Then Bernice winced as Marjorie tossed her own hair over her shoulders and began to twist it slowly into two long blond braids until in her cream-colored negligée she looked like a delicate painting of some Saxon princess. Fascinated, Bernice watched the braids grow. Heavy and luxurious they were moving under the supple fingers like restive snakes and to Bernice remained this relic and the curling-iron and a to-morrow full of eyes. She could see G. Reece Stoddard, who liked her, assuming his Harvard manner and telling his dinner partner that Bernice shouldn't have been allowed to go to the movies so much; she could see Draycott Deyo exchanging glances with his mother and then being conscientiously charitable to her. But then perhaps by to-morrow Mrs. Deyo would have heard the news; would send round an icy little note requesting that she fail to appear and behind her back they would all laugh and know that Marjorie had made a fool of her; that her chance at beauty had been sacrificed to the jealous whim of a selfish girl. She sat down suddenly before the mirror, biting the inside of her cheek.

"I like it," she said with an effort. "I think it'll be becoming." Marjorie smiled.

"It looks all right. For heaven's sake, don't let it worry you!" "I won't."

"Good night Bernice."

But as the door closed something snapped within Bernice. She sprang dynamically to her feet, clinching her hands, then swiftly and noiseless crossed over to her bed and from underneath it dragged out her suitcase. Into it she tossed toilet articles and a change of clothing. Then she turned to her trunk and quickly dumped in two drawerfulls of lingerie and stammer dresses. She moved quietly.

but deadly efficiency, and in three-quarters of an hour her trunk was locked and strapped and she was fully dressed in a becoming new travelling suit that Marjorie had helped her pick out.

Sitting down at her desk she wrote a short note to Mrs. Harvey, in which she briefly outlined her reasons for going. She sealed it, addressed it, and laid it on her pillow. She glanced at her watch. The train left at one, and she knew that if she walked down to the Marborough Hotel two blocks away she could easily get a taxicab.

Suddenly she drew in her breath sharply and an expression flashed into her eyes that a practiced character reader might have connected vaguely with the set look she had worn in the barber's chair somehow a development of it. It was quite a new look for Bernice and it carried consequences.

She went stealthily to the bureau, picked up an article that lay there, and turning out all the lights stood quietly until her eyes became accustomed to the darkness. Softly she pushed open the door to Marjorie's room. She heard the quiet, even breathing of an untroubled conscience asleep.

She was by the bedside now, very deliberate and calm. She acted swiftly. Bending over she found one of the braids of Marjorie's hair, followed it up with her hand to the point nearest the head, and then holding it a little slack so that the sleeper would feel no pull, she reached down with the shears and severed it. With the pigtail in her hand she held her breath. Marjorie had muttered something in her sleep. Bernice deftly amputated the other braid, paused for an instant, and then flitted swiftly and silently back to her own room.

Down-stairs she opened the big front door, closed it carefully behind her, and feeling oddly happy and exuberant stepped off the porch into the moonlight, swinging her heavy grip like a shopping-bag. After a minute's brisk walk she discovered that her left hand still held the two blond braids. She laughed unexpectedly had to shut her mouth hard to keep from emitting an absolute peal. She was passing Warren's house now, and on the impulse she set down her baggage, and swinging the braids like piece of rope flung them at the wooden porch, where they landed with a slight thud. She laughed again, no longer restraining herself.

"Huh," she giggled wildly. "Scalp the selfish thing!"

Then picking up her staircase she set off at a half-run down the moonlit street.

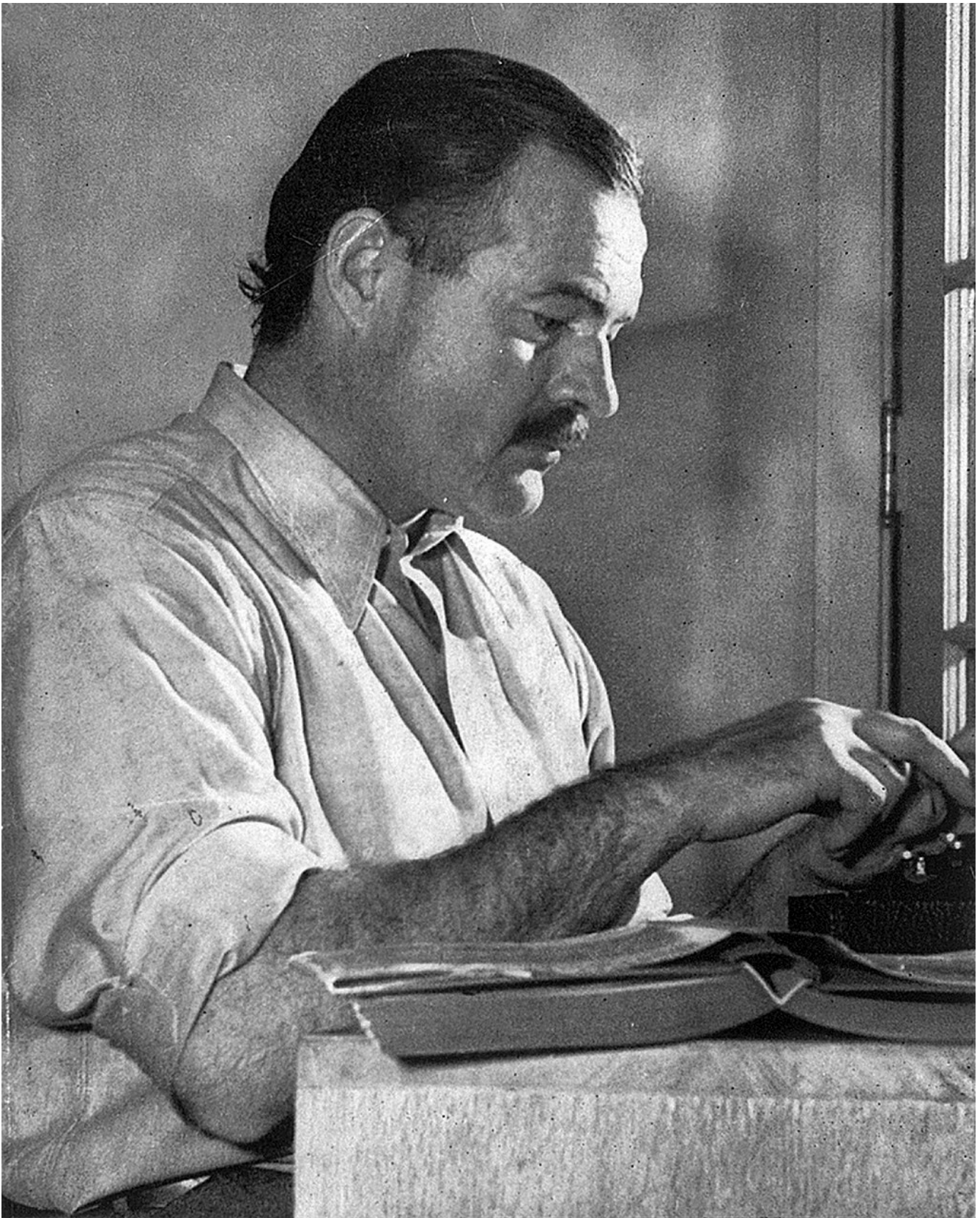


This work ("Bernice Bobs Her Hair" - 1920 by F. Scott Fitzgerald) is free of known copyright restrictions.

CHAPTER 71.

ERNEST HEMINGWAY (1899 - 1961)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Ernest Hemingway was born and raised in Oak Park, Illinois, an affluent suburb of Chicago. His father, who was prone to depression and would later commit suicide, was a physician and his mother was a singer turned music teacher. Because Hemingway's father was an avid outdoorsman, the family spent many of their summers in northern Michigan, which is where Hemingway set many of his short fiction, including the Nick Adams stories.

In 1917, Hemingway, at that time a writer for *The Kansas City Star*, was eager to join the Armed Forces to fight in the Great War (World War I) but was medically disqualified. Undiscouraged, he joined the ambulance corps and served on the Italian front. During shelling, Hemingway received a shrapnel injury but still carried a comrade to safety and was decorated as a hero.

When Hemingway returned to the States, living ultimately in Chicago, he fell under the mentorship of fellow modernist, Sherwood Anderson, who encouraged Hemingway to move to Paris. In 1920, Hemingway married Hadley Richardson; soon afterwards, the couple left for Paris. Surrounded by other writers of the period, such as Gertrude Stein, F. Scott Fitzgerald, Ezra Pound, Hemingway used these connections to help develop his own writing career. With F. Scott Fitzgerald's help, Hemingway published his first novel *The Sun Also Rises* (1926) to great acclaim. The novel established Hemingway's simplistic writing style while expressing the frustration that many felt about World War I. His second novel, *A Farewell to Arms* (1929), another critical success, once again, captured the disillusionment of the modernist period.

While Hemingway had a turbulent personal life, filled with divorces and failed relationships, he continued to write successful works including several collections of short fiction, for which he was well known, as well as novels and non-fiction. Some of his many works are *Death in the Afternoon* (1932), bringing bullfighting to a larger audience; *To Have and Have Not* (1937); and *For Whom the Bell Tolls* (1940), a classic novel on the Spanish Civil War. In 1952, Hemingway wrote what many consider to be his finest work, *Old Man and the Sea*, which was awarded the Pulitzer Prize and led to his Nobel Prize for Literature in 1954. In 1961, after struggling with depression for years, Ernest Hemingway took his own life in Ketchum, Idaho. In 1964, Scribners published his posthumous memoir, *A Moveable Feast*, which details both Hemingway and Hadley's expatriate life in Paris during the modernist period.

Hemingway's writing was well known stylistically for its short declarative sentences and lack of detail. Hemingway often said this style based on his iceberg approach to narrative, where, like an iceberg, ten percent of the story was on the surface and ninety percent was under the water. Hemingway attributes this style to his time spent as a journalist. Due to his distinctive style, Hemingway remained an immensely popular writer and his novels were not only critically acclaimed but also best sellers. In both "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro," Hemingway writes about couples on safari in Africa and both stories feature couples with troubled relationships. These two stories are great examples of Hemingway's technique since it is clear to the reader that the narrator is leaving out many details about the characters' history.

"THE SNOWS OF KILIMANJARO"



"The Snows of Kilimanjaro." *The Snows of Kilimanjaro, and Other Stories*, by Ernest Hemingway, Penguin Books: Jonathan Cape, 1963, pp. 7–33. Internet Archive, http://archive.org/details/snowsofkilimanja0000unse_i4o8. Or click the link below to access this selection: xroads.virginia.edu/~drbr/heming.html

PART X.

MODERNISM: MILLER

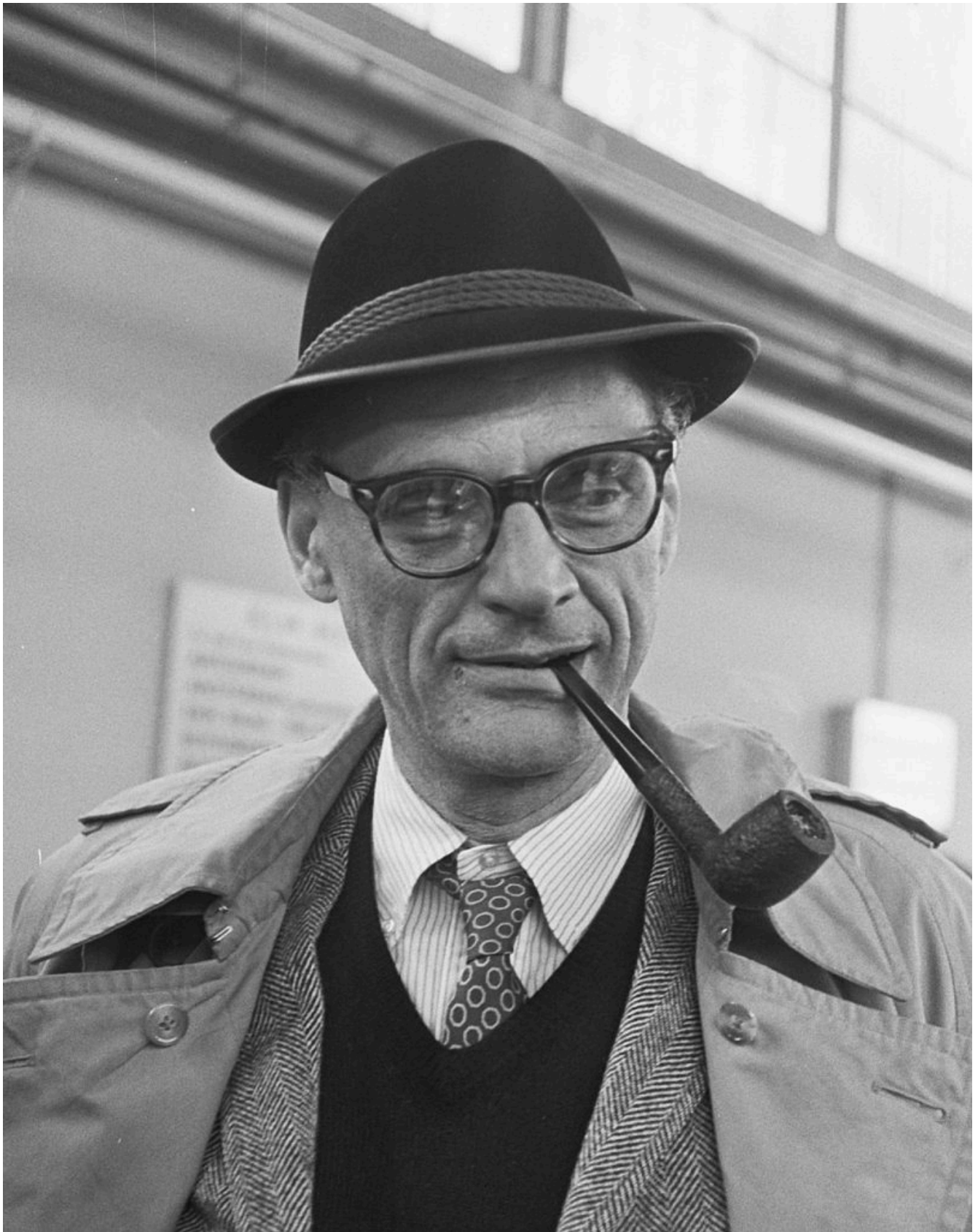
Miller – Reading and Review Questions:

1. Why does Willy consistently fail to communicate with Happy and Biff?
2. What impact does Linda have on her husband and sons? Is she a positive influence in their lives?
3. Willy Loman is often referred to as representative of the “common man.” What does this term mean for Willy and those like him?
4. How does Miller use natural and man-made elements in the play? What does the juxtaposition of the city and country tell us about Willy’s life?
5. What does the play suggest about the responsibilities of fathers?

CHAPTER 72.

ARTHUR MILLER (1915 - 2005)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Arthur Miller, 1966
Photographer Eric Koch
[Wikimedia Commons](#)

Known best for his ironic commentaries on the American dream, Arthur Miller's plays capture the disillusionment, the emptiness, and the ambivalence of individual Americans in the twentieth century. His most famous plays, *Death of a Salesman* (1949) and *The Crucible* (1953), are staples in American literature courses from high school through university, and his precise excoriation of the American experience of freedom continues to captivate audiences.

Miller believed that playgoers responded to drama because they experienced examples of acting throughout their daily lives. In his remarks upon receiving the 2001 National Endowment for the Humanities Jefferson Medal, Miller observed:

The fact is that acting is inevitable as soon as we walk out our front doors into society. . . and in fact we are ruled more by the arts of performance, by acting in other words, than anybody wants to think about for very long.

But in our time television has created a quantitative change in all this; one of the oddest things about millions of lives now is that ordinary individuals, as never before in human history, are so surrounded by acting. Twenty-four hours a day everything seen on the tube is either acted or conducted by actors in the shape of news anchor men and women, including their hairdos. It may be that the most impressionable form of experience now, for many if not most people, consists of their emotional transactions with actors which happen far more of the time than with real people.³

In this way, Miller may be said to democratize theatre. Building on the work of the Scandinavian playwrights of the nineteenth century, Miller, along with his contemporaries Eugene O'Neill and Tennessee Williams, wrote plays that featured ordinary persons who were tortured to the point of madness by ordinary life. In doing so, Miller, O'Neill, and Williams captured the confusion, despair, and hopelessness of modern life and assured themselves a place in the American national conversation.

In *Death of a Salesman*, Miller presents a tragedy for the common man. Willy Loman, a marginally successful traveling salesman of women's undergarments, is, as many students learned in high school, a low man, the most common of a type of road warrior who today fills the nation's airports instead of its highways. Frustrated by the unbearable sameness of his travels, Willy lives within his own fantasies, and those fantasies ultimately include Willy's dreams for his sons, Biff and Happy, while excluding Willy's devoted wife, Linda. Willy Loman is Everyman for the twentieth century, a character whose work produces nothing and generates little in the way of material comfort. Living from paycheck to paycheck, Willy merely survives. When, ultimately, he can be neither a role model to his family nor their provider, he chooses to die rather than face exile into a state of irrelevance. *Death of a Salesman* is a Greek tragedy for the twentieth century in which a man who does not know who he is chooses death when he realizes his mistakes.

DEATH OF A SALESMAN—ACTS 1 & 2



"Act I & 2." *Death of a Salesman*, by Arthur Miller, London: Methuen Drama, 2010, pp. 1–118. *Internet Archive*, http://archive.org/details/deathofsalesman0000mill_e4j4.

Or click this link for this selection: <https://joycej.kenstonlocal.org/wp-content/uploads/sites/109/2015/01/Death-of-a-Salesman.pdf>

PART XI.

**SOUTHERN RENAISSANCE AND HARLEM
RENAISSANCE: GLASGOW / WELTY / FAUSET /
LARSEN / CULLEN**

Glasgow – Reading and Review Questions:

1. What does the title “Dare’s Gift” mean?
2. How is Mildred affected by past events in the house, according to Dr. Lakeby? How does Dr. Lakeby present the events in the house as scientific rather than supernatural? Does he believe his own explanations?
3. Examine the theme of betrayal in the story.
4. How are Mildred’s and Lucy’s decisions and actions similar or different?
5. Why does Lucy have no memory of her decision to turn in her fiancé?
6. What role does the past play in the story, especially the past as represented by the Old South?

Welty – Reading and Review Questions:

1. Do you think Phoenix Jackson’s grandson is still alive? Why, or why not?
2. What is the significance of her name, Phoenix? Why is this important in the context of the story?
3. How does Welty take the details of the mundane and transform them into the mystical?

Fauset – Reading and Review Questions:

1. The story opens with Amy in a dressmaker’s shop trying on a new and expensive gown. What does the story’s fascination with costume suggest about Amy’s racial identity?
2. How does Fauset’s treatment of Amy’s “awakening” compare to the presentation of race in the work of Nella Larsen and Zora Neale Hurston?
3. Compare and contrast Amy’s relationships with other women in the story.

Larsen – Reading and Review Questions:

1. Discuss why, after criticizing Jim Hammer for being “no ‘count trash,” Annie Poole still protects him.

Cullen – Reading and Review Questions:

1. Compare and contrast Cullen's views on poetry to those of Langston Hughes.
2. How does Cullen use traditional literary forms to critique the position of African-American poets?
3. Analyze Cullen's portrayal of African, American, and European cultures as those cultures collided during the Harlem Renaissance. How does Cullen's poetry explore these cultural intersections?

CHAPTER 73.

SOUTHERN RENAISSANCE & THE HARLEM RENAISSANCE

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS

SOUTHERN RENAISSANCE - FIRST WAVE (1920 - 1940)

After the Civil War, Southern literature had been mostly of the Local Color variety, as Thomas Nelson Page became one of the most prolific Southern writers in postbellum America with his plantation myth stories. However, by the end of the nineteenth century, a number of Southern writers, educated, well-traveled, and well-read, began to break from the “moonlight and magnolias” tradition of Page that evinced nostalgia for the Old South. James Lane Allen from Kentucky, Kate Chopin and Grace King from Louisiana, Ellen Glasgow, Amélie Rives, and Mary Johnston from Virginia took on a wide variety of edgy topics in their works, including a critique of traditional social roles for women and an exploration of sexual desire repressed by rigid cultural norms. Ellen Glasgow, in particular, led the way toward a new Southern literature in her call for more “blood and irony” in Southern fiction.¹ She calls for an invigorated literature that rejects the false veneer of Southern culture and probes the reality of life that is limited or repressed by rigid social norms and develops characters who exhibit fortitude and endurance in spite of such limitations. She is the first voice of the Southern Renaissance, which bloomed fully in the 1920s and 30s within the Modernist temperament of the early twentieth century.

Another seminal “call” for a new Southern literature came in 1917 when cultural critic H. L. Mencken published his famous essay, “The Sahara of the Bozart,” in the *New York Evening Mail*. Mencken’s acerbic wit was biting, as he likened Southern culture to the sterility of the Sahara Desert. After World War I, writers such as William Faulkner, Thomas Wolfe, Eudora Welty, Katherine Anne Porter, John Crowe Ransom, and Robert Penn Warren responded to this call by producing a body of literary work that won national and international acclaim as part of a revival of Southern letters and culture. William Faulkner, in particular, who went on to win the Nobel Prize for Literature in 1954, created a body of work against which future Southern writers would be measured.

The first wave of writers in the Southern Renaissance probed a number of themes, but for the most part the writers had to come to terms with the South’s past, particularly slavery. Racial tensions, racial inequality, white guilt associated with slavery, and the haunting specter of slavery became themes and motifs throughout the literature. Writers also attempted to define the South as a distinct and unique place rather than as simply a region of the United States, especially within the context of social and economic changes that were beginning to erase the distinctive features of the South. Narrative techniques in the literature from this time period are often borrowed from oral storytelling or from other oral traditions in Southern culture, traditions such as preaching, conversing, and memorializing. First Wave writers, like their Local Color predecessors, attempted to capture in print the distinctive features of Southern dialects that were beginning to disappear. Religion and religious images infused much of Southern writing during this time. A particular sub-genre of Southern writing emerged: the Southern gothic story or novel. Southern gothic writing borrowed from elements of eighteenth-century British works written in the style of Gothic, or “Dark Romanticism.” In these stories the fantastic and the macabre were central. In the Southern gothic, writers focused less on supernatural events and more on ways in which the seemingly pretty, orderly surface veneer of the Southern social order hid deep, dark, disturbing secrets or distorted the dark nature of reality behind the curtain of respectability and gentility. Most Southern gothic works also contain some aspect of

the grotesque as well. This sub-genre of Southern literature, often termed the Southern grotesque, features images of physical disfigurement, physical decay, mental disability, incest, deviance, extreme violence, illness, suffering, and death. The grotesque motif features prominently in most Southern gothic stories and comment, usually, on some aspects of a disintegrating people and culture.

1. Glasgow, Ellen. *A Certain Measure: An Interpretation of Prose Fiction*. New York: Harcourt Brace and Co., 1938.

THE HARLEM RENAISSANCE

The early years of the twentieth century transformed the United States from a nation of agrarian settlers into a nation of industrial immigrants. With the collapse of the plantation economy and the closing of the western frontier, the United States suddenly became a nation of city-dwellers. The urban economies of the north thrived during this period, and internal migration brought about significant changes in cultural production. While these migratory patterns often reinforced regional identities, they also provided the conditions for the creation of new identities. For African-Americans of the early twentieth century, the Harlem Renaissance was the most significant period of cultural formation since the end of the Civil War.

The Harlem Renaissance is commonly defined as a period of cultural activity by African-American artists that began in Harlem, a New York City neighborhood in northern Manhattan, in the 1920s and ended in the years leading up to World War II. Yet that short span of approximately fifteen years neither accurately describes the period, nor indicates the lasting influence that the Harlem Renaissance continues to have on American literature. In order to locate the roots of the Harlem Renaissance, we need to go back at least as far as 1910 and the founding of *The Crisis*, the journal of the National Association for the Advancement of Colored People (NAACP). Many members of the Harlem Renaissance, including early luminaries such as Countee Cullen and Jessie Redmon Fauset, were closely associated with *The Crisis* and with the high ideals of its editorial page “[to] stand for the right of men, irrespective of color or race, for the highest ideals of American democracy” (Du Bois, November 1910). This dedication to the idealized principles of American democracy and a celebration of the achievements of African-Americans had a direct influence on the early members of the Harlem Renaissance. Many, like Cullen and Fauset, were highly and traditionally educated, and their poetry and fiction descend directly from the English literary traditions of the eighteenth and nineteenth centuries. While other African-American writers of the time embraced folklore traditions, Cullen and many others celebrated their association with the highest forms of English literature.

From the very beginnings of the Harlem Renaissance, the movement lacked unity. Although some members embraced the high language of Du Bois and those closest to him, others argued for a literature that responded to the writers’ African heritage instead of their European connection. Alain Locke’s *The New Negro* (1925) is often regarded as the manifesto of this pan-Africanism. Writers like Richard Wright, Langston Hughes, and Zora Neale Hurston, are often considered to be part of this second branch of the Harlem Renaissance.

By the 1930s, the Harlem Renaissance no longer signified a unified artistic ideal, and its many voices and members were scattered around the globe by evolving racial tensions in the United States. Beyond Harlem, African-American communities were thriving in cities like Chicago, Memphis, Detroit, Baltimore, Washington, and Pittsburgh; furthermore, the wars in Europe were redrawing political boundaries worldwide. Almost as quickly as it began, the Harlem Renaissance faded, but it left behind a legacy of independence in literature, music, and heart that can be traced directly to jazz, the blues, Motown, rock, rap, and hip-hop.

CHAPTER 74.

ELLEN GLASGOW (1873 - 1945)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Ellen Glasgow, n.d.
Wikimedia Commons
Public Domain

Ellen Glasgow was born in 1873 to a wealthy Virginia family. Her father was a successful owner of an ironworks company in Richmond, Virginia. Glasgow's mother, who bore ten children, became an invalid, suffering from a variety of nervous disorders. Glasgow was educated at home, and she exhibited intellectual independence from a young age. She read widely in her father's library, tackling subjects from literature to philosophy and political theory. Glasgow began her own foray into fiction writing and was immediately successful. In novels such as *The Descendant* (1897), *The*

Deliverance (1904), *Virginia* (1913), and *Barren Ground* (1925), Glasgow predicted the first wave of the Southern Renaissance as she rigorously chronicled the death of the Old South, as well as rebelled against the contemporary artifice and restrictions of Victorian gentility. *Barren Ground*, in particular, established her reputation as a writer who moved beyond the styles of the Realist and Naturalist in the 1890s more fully into the temperament of the Modernist and feminist writer. Glasgow continued writing until her death, publishing later works such as *The Sheltered Life* (1932), *Vein of Iron* (1935), and *In This Our Life* (1941), which won the Pulitzer Prize for the novel in 1942. While she had love interests during her life, Glasgow remained single, valuing her independence. During her life, Glasgow suffered from a variety of illnesses and ailments, including heart disease. She died in her sleep at home in 1945.

Ellen Glasgow changed the course of Southern literature in the 1890s in her striking departure from traditional Southern literary fare dominated by Thomas Nelson Page's fictional accounts of the plantation myth. Like literary Naturalists such as Frank Norris and Jack London, Glasgow absorbed ideas from Charles Darwin's works and became one of the first Southern writers of substance to incorporate Darwinian themes in her fiction. She was influenced by Darwin's views on heredity and environment as factors that strongly determined human behavior. As a young writer, she fearlessly confronted uncomfortable truths about human nature, eschewing the ever popular "moonlight and magnolias" fictional representation of life in the South and calling for more "blood and irony" in Southern fiction. She heeded her own call, producing a strong body of work that dealt with a variety of realistic, naturalistic, and even modernist, themes: women confronting their own biological impulses, social classes in conflict, women deconstructing social codes as artificial barriers to self-determination, rural farming families at odds with new industrialization and urbanization, and the transition of the Old South into the New South. Throughout her fiction, illusions about the present are shattered under the intense light of reality, and nostalgia for the past is revealed as a form of "evasive idealism," a way of thinking that Glasgow deplored. In "Dare's Gift," one of many stories that Glasgow wrote about seemingly haunted dwellings, Glasgow explores the residual "haunting" of the present by the past, particularly by a past infected with the actions of a woman whose loyalty to an abstraction or dogmatic creed supersede her loyalty to her fiancé.

CHAPTER 75.

“DARE’S GIFT” - 1917

ELLEN GLASGOW

I

A year has passed, and I am beginning to ask myself if the thing actually happened? The whole episode, seen in clear perspective, is obviously incredible. There are, of course, no haunted houses in this age of science; there are merely hallucinations, neurotic symptoms, and optical illusions. Any one of these practical diagnoses would, no doubt, cover the impossible occurrence, from my first view of that dusky sunset on James River to the erratic behavior of Mildred during the spring we spent in Virginia. There is I admit it readily! a perfectly rational explanation of every mystery. Yet, while I assure myself that the supernatural has been banished, in the evil company of devils, black plagues, and witches, from this sanitary century, a vision of Dare’s Gift, amid its clustering cedars under the shadowy arch of the sunset, rises before me, and my feeble scepticism surrenders to that invincible spirit of darkness. For once in my life the ordinary life of a corporation lawyer in Washington the impossible really happened. It was the year after Mildred’s first nervous breakdown, and Drayton, the great specialist in whose care she had been for some months, advised me to take her away from Washington until she recovered her health. As a busy man I couldn’t spend the whole week out of town; but if we could find a place near enough somewhere in Virginia! we both exclaimed, I remember it would be easy for me to run down once a fortnight. The thought was with me when Harrison asked me to join him for a week’s hunting on James River; and it was still in my mind, though less distinctly, on the evening when I stumbled alone, and for the first time, on Dare’s Gift.

I had hunted all day a divine day in October and at sunset, with a bag full of partridges, I was returning for the night to Chericoke, where Harrison kept his bachelor’s house. The sunset had been wonderful; and I had paused for a moment with my back to the bronze sweep of the land, when I had a swift impression that the memories of the old river gathered around me. It was at this instant I recall even the trivial detail that my foot caught in a brier as I wheeled quickly about that I looked past the sunken wharf on my right, and saw the garden of Dare’s Gift falling gently from its almost obliterated terraces to the scalloped edge of the river. Following the steep road, which ran in curves through a stretch of pines and across an abandoned pasture or two, I came at last to an iron gate and a grassy walk leading, between walls of box, to the open lawn planted in elms. With that first glimpse the Old World charm of the scene held me captive. From the warm red of its brick walls to the pure Colonial lines of its doorway, and its curving wings mantled in roses and ivy, the house stood there, splendid and solitary. The rows of darkened windows sucked in without giving back the last flare of daylight; the heavy cedars crowding thick up the short avenue did not stir as the wind blew from the river; and above the carved pineapple on the roof, a lonely bat was wheeling high against the red disc of the sun. While I had climbed the rough road and passed more slowly between the marvelous walls of the box, I had told myself that the place must be Mildred’s and mine at any cost. On the upper terrace, before several crude modern additions to the wings, my enthusiasm gradually ebbed, though I still asked myself incredulously, “Why have I never heard of it? To whom does it belong? Has it a name as well known in Virginia as Shirley or Brandon?” The house was of great age, I knew, and yet from obvious signs I discovered that it was not too old to be lived in. Nowhere could I detect a hint of decay or dilapidation. The sound of cattle bells floated up from a pasture somewhere in the distance. Through the long grass on the lawn little twisted paths, like sheep tracks, wound back and forth under the fine

old elms, from which a rain of bronze leaves fell slowly and ceaselessly in the wind. Nearer at hand, on the upper terrace, a few roses were blooming; and when I passed between two marble urns on the right of the house, my feet crushed a garden of "simples" such as our grandmothers used to grow.

As I stepped on the porch I heard a child's voice on the lawn, and a moment afterwards a small boy, driving a cow, appeared under the two cedars at the end of the avenue. At sight of me he flicked the cow with the hickory switch he held and bawled, "Ma! thar's a stranger out here, an' I don't know what he wants."

At his call the front door opened, and a woman in a calico dress, with a sunbonnet pushed back from her forehead, came out on the porch.

"Hush yo' fuss, Eddy!" she remarked authoritatively. "He don't want nothint." Then, turning to me, she added civilly, "Good evenin', suh. You must be the gentleman who is visitin' over at Chericoke?"

"Yes, I am staying with Mr. Harrison. You know him, of course?" "Oh, Lordy, yes. Everybody aroun' here knows Mr. Harrison. His folks have been here goin' on mighty near forever. I don't know what me and my children would come to it if wa'n't for him. He is gettin' me my divorce now. It's been three years and mo' sence Tom deserted me."

"Divorce?" I had not expected to find this innovation on James River.

"Of course it ain't the sort of thing anybody would want to come to. But if a woman in the State ought to have one easy, I reckon it's me. Tom went off with another woman and she my own sister from this very house."

"From this house and, by the way, what is the name of it?" "Name of what? This place? Why, it's Dare's Gift. Didn't you know it? Yes, suh, it happened right here in this very house, and that, too, when we hadn't been livin' over here mo' than three months. After Mr. Duncan got tired and went away he left us as caretakers, Tom and me, and I asked Tilly to come and stay with us and help me look after the children. It came like a lightning stroke to me, for Tom and Tilly had known each other all their lives, and he'd never taken any particular notice of her till they moved over here and began to tend the cows together. She wa'n't much for beauty, either. I was always the handsome one of the family though you mightn't think it now, to look at me and Tom was the sort that never could abide red hair."

"And you've lived at Dare's Gift ever since?" I was more interested in the house than in the tenant.

"I didn't have nowhere else to go, and the house has got to have a caretaker till it is sold. It ain't likely that anybody will want to rent an out of the way place like this though now that automobiles have come to stay that don't make so much difference."

"Does it still belong to the Dares?"

"Now, suh; they had to sell it at auction right after the war on account of mortgages and debts old Colonel Dare died the very year Lee surrendered, and Miss Lucy she went off somewhere to strange parts. Sence their day it has belonged to so many different folks that you can't keep account of it. Right now it's owned by a Mr. Duncan, who lives out in California. I don't know that he'll ever come back here he couldn't get on with the neighbors and he is trying to sell it. No wonder, too, a great big place like this, and he ain't even a Virginian."

"I wonder if he would let it for a season?" It was then, while I stood there in the brooding dusk of the doorway, that the idea of the spring at Dare's Gift first occurred to me.

"If you want it, you can have it for 'most nothing, I reckon. Would you like to step inside and go over the rooms?"

That evening at supper I asked Harrison about Dare's Gift, and gleaned the salient facts of its history.

"Strange to say, the place, charming as it is, has never been well known in Virginia. There's historical luck, you know, as well as other kinds, and the Dares after that first Sir Roderick, who came over in time to take a stirring part in Bacon's Rebellion, and, tradition says, to betray his leader have never distinguished themselves in the records of the State. The place itself, by the way, is about a fifth of the original plantation of three thousand acres, which was given though I imagine there was more in that than appears in history by some Indian chief of forgotten name to this notorious Sir Roderick. The old chap Sir Roderick, I mean seems to have been something of a fascinator in his day. Even Governor Berkeley, who hanged half the colony, relented, I believe, in the case of Sir Roderick, and that unusual clemency gave rise, I sup pose, to the legend of the betrayal. But, however that may be, Sir Roderick had more miraculous escapes than John Smith himself, and died at last in his bed at the age of eighty from overeating cherry pie." "And now the place has passed away from the family?"

"Oh, long ago though not so long, after all, when one comes to think of it. When the old Colonel died the year after the war, it was discovered that he had mortgaged the farm up to the last acre. At that time real estate on James River wasn't regarded as a particularly profit able investment, and under the hammer Dare's Gift went for a song."

"Was the Colonel the last of his name?" "He left a daughter a belle, too, in her youth, my mother says but she died at least I think she did only a few months after her father."

Coffee was served on the veranda, and while I smoked my cigar and sipped my brandy Harrison had an excellent wine cellar I watched the full moon shining like a yellow lantern through the diaphanous mist on the river. Downshore, in the sparkling reach of the water, an immense cloud hung low over the horizon, and between the cloud and the river a band of silver light quivered faintly, as if it would go out in an instant.

"It is over there, isn't it?" I pointed to the silver light "Dare's Gift, I mean."

"Yes, it's somewhere over yonder five miles away by the river, and nearly seven by the road."

"It is the dream of a house, Harrison, and there isn't too much history attached to it nothing that would make a modern beggar ashamed to live in it."

"By Jove! so you are thinking of buying it?" Harrison was beaming. "It is downright ridiculous, I declare, the attraction that place has for strangers. I never knew a Virginian who wanted it; but you are the third Yankee of my acquaintance and I don't know many who has fallen in love with it. I searched the title and drew up the deed for John Duncan exactly six years ago though I'd better not boast of that transaction, I reckon."

"He still owns it, doesn't he?"

"He still owns it, and it looks as if he would continue to own it unless you can be persuaded to buy it. It is hard to find purchasers for these old places, especially when the roads are uncertain and they happen to be situated on the James River. We live too rapidly in these days to want to depend on a river, even on a placid old fellow like the James."

"Duncan never really lived here, did he?"

"At first he did. He began on quite a royal scale; but, somehow, from the very start things appeared to go wrong with him. At the outset he prejudiced the neighbors against him I never knew exactly why by putting on airs, I imagine, and boasting about his money. There is something in the Virginia blood that resents boasting about money. How ever that may be, he hadn't been here six months before he was at odds with every living thing in the county, white, black, and spotted for even the dogs snarled at him. Then his secretary a chap he had picked up starving in London, and had trusted absolutely for years made off with a lot of cash and securities, and that seemed the last straw in poor Duncan's ill luck. I believe he didn't mind the loss half so much he refused to prosecute the fellow as he minded the betrayal of confidence. He told me, I remember, before he went away, that it had spoiled Dare's Gift for him. He said he had a feeling that the place had come too high; it had cost him his belief in human nature."

"Then I imagine he'd be disposed to consider an offer?"

"Oh, there isn't a doubt of it. But, if I were you, I shouldn't be too hasty. Why not rent the place for the spring months? It's beautiful here in the spring, and Duncan has left furniture enough to make the house fairly comfortable."

"Well, I'll ask Mildred. Of course Mildred must have the final word in the matter."

"As if Mildred's final word would be anything but a repetition of yours!" Harrison laughed slyly for the perfect harmony in which we lived had been for ten years a pleasant jest among our friends. Harrison had once classified wives as belonging to two distinct groups the group of those who talked and knew nothing about their husbands' affairs, and the group of those who knew everything and kept silent. Mildred, he had added politely, had chosen to belong to the latter division.

The next day I went back to Washington, and Mildred's first words to me in the station were,

"Why, Harold, you look as if you had bagged all the game in Virginia!"

"I look as if I had found just the place for you!"

When I told her about my discovery, her charming face sparkled with interest. Never once, not even during her illness, had she failed to share a single one of my enthusiasms; never once, in all the years of our marriage, had there been so much as a shadow between us. To understand the story of Dare's Gift, it is necessary to realize at the beginning all that Mildred meant and means in my life.

Well, to hasten my slow narrative, the negotiations dragged through most of the winter. At first, Harrison wrote me, Duncan couldn't be found, and a little later that he was found, but that he was opposed, from some inscrutable motive, to the plan of renting Dare's Gift. He wanted to sell it outright, and he'd be hanged if he'd do anything less than get the place clean off his hands. "As sure as I let it" Harrison sent me his letter "there is going to be trouble, and somebody will come down on me for damages. The damned place has cost me already twice as much as I paid for it."

In the end, however Harrison has a persuasive way the arrangements were concluded. "Of course," Duncan wrote after a long silence, "Dare's Gift may be as healthy as heaven. I may quite as easily have contracted this confounded rheumatism, which makes life a burden, either in Italy or from too many cocktails. I've no reason whatever for my dislike for the place; none, that is, except the incivility of my neighbors where, by the way, did you Virginians manufacture your reputation for manners? and my unfortunate episode with Paul Grymes. That, as you remark, might, no doubt, have occurred anywhere else, and if a man is going to steal he could have found all the opportunities he wanted in New York or London. But the fact remains that one can't help harboring associations, pleasant or

unpleasant, with the house in which one has lived, and from start to finish my associations with Dare's Gift are frankly unpleasant. If, after all, however, your friend wants the place, and can afford to pay for his whims let him have it! I hope to Heaven he'll be ready to buy it when his lease has run out. Since he wants it for a hobby, I suppose one place is as good as another; and I can assure him that by the time he has owned it for a few years especially if he under takes to improve the motor road up to Richmond he will regard a taste for Chinese porcelain as an inexpensive diversion." Then, as if impelled by a twist of ironic humor, he added, "He will find the shooting good anyhow."

We entered the wall of box through a living door, and strolled up the grassy walk from the lawn to the terraced garden. Within the garden the air was perfumed with a thousand scents with lilacs, with young box, with flags and violets and lilies, with aromatic odors from the garden of "simples," and with the sharp sweetness of sheep mint from the mown grass on the lawn.

"This spring is fine, isn't it?" As I turned to Mildred with the question, I saw for the first time that she looked pale and tired or was it merely the green light from the box wall that fell over her features? "The trip has been too much for you. Next time we'll come by motor."

"Oh, no, I had a sudden feeling of faintness. It will pass in a minute. What an adorable place, Harold!"

She was smiling again with her usual brightness, and as we passed from the box wall to the clear sunshine on the terrace her face quickly resumed its natural color. To this day for Mildred has been strangely reticent about Dare's Gift I do not know whether her pallor was due to the shade in which we walked or whether, at the instant when I turned to her, she was visited by some intuitive warning against the house we were approaching. Even after a year the events of Dare's Gift are not things I can talk over with Mildred; and, for my part, the occurrence remains, like the house in its grove of cedars, wrapped in an impenetrable mystery. I don't in the least pretend to know how or why the thing happened. I only know that it did happen that it happened, word for word as I record it. Mildred's share in it will, I think, never become clear to me. What she felt, what she imagined, what she believed, I have never asked her. Whether the doctor's explanation is history or fiction, I do not attempt to decide. He is an old man, and old men, since Biblical times, have seen visions. There were places in his story where it seemed to me that he got historical data a little mixed or it may be that his memory failed him. Yet, in spite of his liking for romance and his French education, he is without constructive imagination at least he says that he is without it and the secret of Dare's Gift, if it is not fact, could have sprung only from the ultimate chaos of imagination.

But I think of these things a year afterwards, and on that April morning the house stood there in the sunlight, presiding over its grassy terraces with an air of gracious and intimate hospitality. From the symbolic pineapple on its sloping roof to the twittering sparrows that flew in and out of its ivied wings, it reaffirmed that first flawless impression. Flaws, of course, there were in the fact, yet the recollection of it to day the garnered impression of age, of formal beauty, of clustering memories is one of exquisite harmony. We found later, as Mildred pointed out, architectural absurdities wanton excrescences in the modern additions, which had been designed apparently with the purpose of providing space at the least possible cost of material and labor. The rooms, when we passed through the fine old doorway, appeared cramped and poorly lighted; broken pieces of the queer mullioned window, where the tracery was of wood, not stone, had been badly repaired, and much of the original detail work of the mantels and cornices had been blurred by recent disfigurements. But these discoveries came afterwards. The first view of the place worked like a magic spell like an intoxicating perfume on our senses. "It is just as if we had stepped into another world," said Mildred, looking up at the row of windows, from which the ivy had been carefully clipped. "I feel as if I had ceased to be myself since I left Washington." Then she turned to meet Harrison, who had ridden over to welcome us. We spent a charming fortnight together at Dare's Gift Mildred happy as a child in her garden, and I satisfied to lie in the shadow of the box wall and watch her bloom back to health. At the end of the fortnight I was summoned to an urgent conference in Washington. Some philanthropic busybody, employed to nose out corruption, had scented legal game in the affairs of the Atlantic & Eastern Railroad, and I had been retained as special counsel by that corporation. The fight would be long, I knew I had already thought of it as one of my great cases and the evidence was giving me no little anxiety. "It is my last big battle," I told Mildred, as I kissed her good bye on the steps. "If I win, Dare's Gift shall be your share of the spoils; if I lose well, I'll be like any other general who has met a better man in the field."

"Don't hurry back, and don't worry about me. I am quite happy here."

"I shan't worry, but all the same I don't like leaving you. Remember, if you need advice or help about anything, Harrison is always at hand."

"Yes, I'll remember."

With this assurance I left her standing in the sunshine, with the windows of the house staring vacantly down on her. When I try now to recall the next month, I can bring back merely a turmoil of legal wrangles. I contrived in the midst of it all to spend two Sundays with Mildred, but I remember nothing of them except the blessed wave of rest that swept over me as I lay on the grass under the

elms. On my second visit I saw that she was looking badly, though when I commented on her pallor and the darkened circles under her eyes, she laughed and put my anxious questions aside.

"Oh, I've lost sleep, that's all," she answered, vaguely, with a swift glance at the house. "Did you ever think how many sounds there are in the country that keep one awake?"

As the day went on I noticed, too, that she had grown restless, and once or twice while I was going over my case with her I always talked over my cases with Mildred because it helped to clarify my opinions she returned with irritation to some obscure legal point I had passed over. The flutter of her movements so unlike my calm Mildred disturbed me more than I confessed to her, and I made up my mind before night that I would consult Drayton when I went back to Washington. Though she had always been sensitive and impressionable, I had never seen her until that second Sunday in a condition of feverish excitability.

In the morning she was so much better that by the time I reached Washington I forgot my determination to call on her physician. My work was heavy that week the case was developing into a direct attack upon the management of the road and in seeking evidence to rebut the charges of illegal rebates to the American Steel Company, I stumbled by accident upon a mass of damaging records. It was a clear case of some body having blundered or the records would not have been left for me to discover and with disturbed thoughts I went down for my third visit to Dare's Gift. It was in my mind to draw out of the case, if an honorable way could be found, and I could barely wait until dinner was over before I unburdened my conscience to Mildred.

"The question has come to one of personal honesty," I remember that I was emphatic. "I've nosed out something real enough this time. There is material for a dozen investigations in Dowling's transactions alone."

The exposure of the Atlantic & Eastern Railroad is public property by this time, and I needn't resurrect the dry bones of that deplorable scandal. I lost the case, as everyone knows; but all that concerns me in it today is the talk I had with Mildred on the darkening terrace at Dare's Gift. It was a reckless talk, when one comes to think of it. I said, I know, a great deal that I ought to have kept to myself; but, after all, she is my wife; I had learned in ten years that I could trust her discretion, and there was more than a river between us and the Atlantic & Eastern Railroad.

Well, the sum of it is that I talked foolishly, and went to bed feeling justified in my folly. Afterwards I recalled that Mildred had been very quiet, though whenever I paused she questioned me closely, with a flash of irritation as if she were impatient of my slowness or my lack of lucidity. At the end she flared out for a moment into the excitement I had noticed the week before; but at the time I was so engrossed in my own affairs that this scarcely struck me as unnatural. Not until the blow fell did I recall the hectic flush in her face and the quivering sound of her voice, as if she were trying not to break down and weep.

It was long before either of us got to sleep that night, and Mildred moaned a little under her breath as she sank into unconsciousness. She was not well, I knew, and I resolved again that I would see Drayton as soon as I reached Washington. Then, just before falling asleep, I became acutely aware of all the noises of the country which Mildred said had kept her awake of the chirping of the crickets in the fireplace, of the fluttering of swallows in the chimney, of the sawing of innumerable insects in the night outside, of the croaking of frogs in the marshes, of the distant solitary hooting of an owl, of the whispering sound of wind in the leaves, of the stealthy movement of a myriad creeping lives in the ivy. Through the open window the moonlight fell in a milk white flood, and in the darkness the old house seemed to speak with a thousand voices. As I dropped off I had a confused sensation less a perception than an apprehension that all these voices were urging me to something somewhere.

The next day I was busy with a mass of evidence dull stuff, I remember. Harrison rode over for luncheon, and not until late afternoon, when I strolled out, with my hands full of papers, for a cup of tea on the terrace, did I have a chance to see Mildred alone. Then I noticed that she was breathing quickly, as if from a hurried walk. "Did you go to meet the boat, Mildred?"

"No, I've been nowhere nowhere. I've been on the lawn all day," she answered sharply so sharply that I looked at her in surprise.

In the ten years that I had lived with her I had never before seen her irritated without cause Mildred's disposition, I had once said, was as flawless as her profile and I had for the first time in my life that baffled sensation which comes to men whose perfectly normal wives reveal flashes of abnormal psychology. Mildred wasn't Mildred, that was the upshot of my conclusions; and, hang it all! I didn't know any more than Adam what was the matter with her. There were lines around her eyes, and her sweet mouth had taken an edge of bitterness.

"Aren't you well, dear?" I asked.

"Oh, I'm perfectly well," she replied, in a shaking voice, "only I wish you would leave me alone!" And then she burst into tears.

While I was trying to comfort her the servant came with the tea things, and she kept him about

some trivial orders until the big touring car of one of our neighbors rushed up the drive and halted under the terrace.

In the morning Harrison motored up to Richmond with me, and on the way he spoke gravely of Mildred.

"Your wife isn't looking well, Beckwith. I shouldn't wonder if she were a bit seedy and if I were you I'd get a doctor to look at her. There is a good man down at Chericoke Landing old Palham Lakeby. I don't care if he did get his training in France half a century ago; he knows more than your half baked modern scientists."

"I'll speak to Drayton this very day," I answered, ignoring his suggestion of the physician. "You have seen more of Mildred this last month than I have. How long have you noticed that she isn't herself?"

"A couple of weeks. She is usually so jolly, you know." Harrison had played with Mildred in his childhood. "Yes, I shouldn't lose any time over the doctor. Though, of course, it may be only the spring," he added, reassuringly.

"I'll drop by Drayton's office on my way uptown," I replied, more alarmed by Harrison's manner than I had been by Mildred's condition.

But Drayton was not in his office, and his assistant told me that the great specialist would not return to town until the end of the week. It was impossible for me to discuss Mildred with the earnest young man who discoursed so eloquently of the experiments in the Neurological Institute, and I left without mentioning her, after making an appointment for Saturday morning. Even if the consultation delayed my return to Dare's Gift until the afternoon, I was determined to see Drayton, and, if possible, take him back with me. Mildred's last nervous breakdown had been too serious for me to neglect this warning.

I was still worrying over that case wondering if I could find a way to draw out of it when the catastrophe overtook me. It was on Saturday morning, I remember, and after a reassuring talk with Drayton, who had promised to run down to Dare's Gift for the coming weekend, I was hurrying to catch the noon train for Richmond. As I passed through the station, one of the Observer's sensational "war extras" caught my eye, and I stopped for an instant to buy the paper before I hastened through the gate to the train. Not until we had started, and I had gone back to the dining car, did I unfold the pink sheets and spread them out on the table before me. Then, while the waiter hung over me for the order, I felt the headlines on the front page slowly burn themselves into my brain for, instead of the news of the great French drive I was expecting, there flashed back at me, in large type, the name of the opposing counsel in the case against the Atlantic & Eastern. The Observer's "extra" batted not on the war this time, but on the gross scandal of the railroad; and the front page of the paper was devoted to a personal interview with Herbert Tremaine, the great Tremaine, that philanthropic busybody who had first scented corruption. It was all there, every ugly detail every secret proof of the illegal transactions on which I had stumbled. It was all there, phrase for phrase, as I alone could have told it as I alone, in my folly, had told it to Mildred. The Atlantic & Eastern had been betrayed, not privately, not secretly, but in large type in the public print of a sensational newspaper. And not only the road! I also had been betrayed – betrayed so wantonly, so irrationally, that it was like an incident out of melodrama.

It was conceivable that the simple facts might have leaked out through other channels, but the phrases, the very words of Tremaine's interview, were mine.

The train had started; I couldn't have turned back even if I had wanted to do so. I was bound to go on, and some intuition told me that the mystery lay at the end of my journey. Mildred had talked indiscreetly to someone, but to whom? Not to Harrison, surely! Harrison, I knew, I could count on, and yet whom had she seen except Harrison? After my first shock the absurdity of the thing made me laugh aloud. It was all as ridiculous, I realized, as it was disastrous! It might so easily not have happened. If only I hadn't stumbled on those accursed records! If only I had kept my mouth shut about them! If only Mildred had not talked unwisely to someone! But I wonder if there was ever a tragedy so inevitable that the victim, in looking back, could not see a hundred ways, great or small, of avoiding or preventing it? a hundred trivial incidents which, falling differently, might have transformed the event into pure comedy?

The journey was unmitigated torment. In Richmond the car did not meet me, and I wasted half an hour in looking for a motor to take me to Dare's Gift. When at last I got off, the road was rougher than ever, plowed into heavy furrows after the recent rains, and filled with mud holes from which it seemed we should never emerge. By the time we puffed exhaustedly up the rocky road from the river's edge, and ran into the avenue, I had worked myself into a state of nervous apprehension bordering on panic. I don't know what I expected, but I think I shouldn't have been surprised if Dare's Gift had lain in ruins before me. Had I found the house leveled to ashes by a divine visitation, I believe I should have accepted the occurrence as within the bounds of natural phenomena.

But everything even the young peacocks on the lawn was just as I had left it. The sun, setting in a golden ball over the pineapple on the roof, appeared as unchangeable, while it hung there in the

glittering sky, as if it were made of metal. From the somber dusk of the wings, where the ivy lay like a black shadow, the clear front of the house, with its formal doorway and its mullioned windows, shone with an intense brightness, the last beams of sunshine lingering there before they faded into the profound gloom of the cedars. The same scents of roses and sage and mown grass and sheep mint hung about me; the same sounds the croaking of frogs and the sawing of katydids floated up from the low grounds; the very books I had been reading lay on one of the tables on the terrace, and the front door still stood ajar as if it had not closed since I passed through it.

I dashed up the steps, and in the hall Mildred's maid met me. "Mrs. Beckwith was so bad that we sent for the doctor the one Mr. Harrison recommended. I don't know what it is, sir, but she doesn't seem like herself. She talks as if she were quite out of her head."

"What does the doctor say?"

"He didn't tell me. Mr. Harrison saw him. He the doctor, I mean has sent a nurse, and he is coming again in the morning. But she isn't herself, Mr. Beckwith. She says she doesn't want you to come to her."

"Mildred!" I had already sprung past the woman, calling the beloved name aloud as I ran up the stairs.

In her chamber, standing very straight, with hard eyes, Mildred met me. "I had to do it, Harold," she said coldly so coldly that my outstretched arms fell to my sides. "I had to tell all I knew."

"You mean you told Tremaine you wrote to him you, Mildred?"

"I wrote to him I had to write. I couldn't keep it back any longer. No, don't touch me. You must not touch me. I had to do it. I would do it again."

Then it was, while she stood there, straight and hard, and rejoiced because she had betrayed me then it was that I knew that Mildred's mind was unhinged.

"I had to do it. I would do it again," she repeated, pushing me from her.

II

All night I sat by Mildred's bedside, and in the morning, without having slept, I went downstairs to meet Harrison and the doctor.

"You must get her away, Beckwith," began Harrison with a curious, suppressed excitement. "Dr. Lakeby says she will be all right again as soon as she gets back to Washington."

"But I brought her away from Washington because Drayton said it was not good for her."

"I know, I know." His tone was sharp, "But it's different now Dr. Lakeby wants you to take her back as soon as you can."

The old doctor was silent while Harrison spoke, and it was only after I had agreed to take Mildred away tomorrow that he murmured something about "bromide and chloral," and vanished up the staircase. He impressed me then as a very old man old not so much in years as in experience, as if, living there in that flat and remote country, he had exhausted all human desires. A leg was missing, I saw, and Harrison explained that the doctor had been dangerously wounded in the battle of Seven Pines, and had been obliged after that to leave the army and take up again the practice of medicine.

"You had better get some rest," Harrison said, as he parted from me. "It is all right about Mildred, and nothing else matters. The doctor will see you in the afternoon, when you have had some sleep, and have a talk with you. He can explain things better than I can."

Some hours later, after a profound slumber, which lasted well into the afternoon, I waited for the doctor by the tea table, which had been laid out on the upper terrace. It was a perfect afternoon a serene and cloudless afternoon in early summer. All the brightness of the day gathered on the white porch and the red walls, while the clustering shadows slipped slowly over the box garden to the lawn and the river.

I was sitting there, with a book I had not even attempted to read, when the doctor joined me; and while I rose to shake hands with him I received again the impression of weariness, of pathos and disappointment, which his face had given me in the morning. He was like sun dried fruit, I thought, fruit that has ripened and dried under the open sky, not withered in tissue paper.

Declining my offer of tea, he sat down in one of the wicker chairs, selecting, I noticed, the least comfortable among them, and filled his pipe from a worn leather pouch.

"She will sleep all night," he said; "I am giving her bromide every three hours, and tomorrow you will be able to take her away. In a week she will be herself again. These nervous natures yield quickest to the influence, but they recover quickest also. In a little while this illness, as you choose to call it, will have left no mark upon her. She may even have forgotten it. I have known this to happen."

"You have known this to happen?" I edged my chair nearer.

"They all succumb to it the neurotic temperament soonest, the phlegmatic one later but they all

succumb to it in the end. The spirit of the place is too strong for them. The surrender to the thought of the house to the psychic force of its memories ”

“There are memories, then? Things have happened here?”

“All old houses have memories, I suppose. Did you ever stop to wonder about the thoughts that must have gathered within walls like these? to wonder about the impressions that must have lodged in the bricks, in the crevices, in the timber and the masonry? Have you ever stopped to think that these multiplied impressions might create a current of thought a mental atmosphere an inscrutable power of suggestion?”

“Even when one is ignorant? When one does not know the story?”

“She may have heard scraps of it from the servants who knows? One can never tell how traditions are kept alive. Many things have been whispered about Dare’s Gift; some of these whispers may have reached her. Even without her knowledge she may have absorbed the suggestion; and some day, with that suggestion in her mind, she may have gazed too long at the sunshine on these marble urns before she turned back into the haunted rooms where she lived. After all, we know so little, so pitifully little about these things. We have only touched, we physicians, the outer edges of psychology. The rest lies in darkness—”

I jerked him up sharply. “The house, then, is haunted?”

For a moment he hesitated. “The house is saturated with a thought. It is haunted by treachery.”

“You mean something happened here?”

“I mean—” He bent forward, groping for the right word, while his gaze sought the river, where a golden web of mist hung midway between sky and water. “I am an old man, and I have lived long enough to see every act merely as the husk of an idea. The act dies; it decays like the body, but the idea is immortal. The thing that happened at Dare’s Gift was over fifty years ago, but the thought of it still lives – still utters its profound and terrible message. The house is a shell, and if one listens long enough one can hear in its heart the low murmur of the past – of that past which is but a single wave of the great sea of human experience –”

“But the story?” I was becoming impatient with his theories. After all, if Mildred was the victim of some phantasmal hypnosis, I was anxious to meet the ghost who had hypnotized her. Even Drayton, I reflected, keen as he was about the fact of mental suggestion, would never have regarded seriously the suggestion of a phantom. And the house looked so peaceful – so hospitable in the afternoon light.

“The story? Oh, I am coming to that – but of late the story has meant so little to me beside the idea. I like to stop by the way. I am getting old, and an amble suits me better than too brisk a trot – particularly in this weather –”

Yes, he was getting old. I lit a fresh cigarette and waited impatiently. After all, this ghost that he rambled about was real enough to destroy me, and my nerves were quivering like harp strings.

“Well, I came into the story – I was in the very thick of it, by accident, if there is such a thing as accident in this world of incomprehensible laws. The Incomprehensible! That has always seemed to me the supreme fact of life, the one truth overshadowing all others the truth that we know nothing. We nibble at the edges of the mystery, and the great Reality the Incomprehensible is still untouched, undiscovered. It unfolds hour by hour, day by day, creating, enslaving, killing us, while we painfully gnaw off what? A crumb or two, a grain from that vastness which envelops us, which remains impenetrable”

Again he broke off, and again I jerked him back from his reverie.

“As I have said, I was placed, by an act of Providence, or of chance, in the very heart of the tragedy. I was with Lucy Dare on the day, the unforgettable day, when she made her choice her heroic or devilish choice, according to the way one has been educated. In Europe a thousand years ago such an act committed for the sake of religion would have made her a saint; in New England, a few centuries past, it would have entitled her to a respectable position in history the little history of New England. But Lucy Dare was a Virginian, and in Virginia except in the brief, exalted Virginia of the Confederacy the personal loyalties have always been esteemed beyond the impersonal. I cannot imagine us as a people canonizing a woman who sacrificed the human ties for the superhuman even for the divine. I cannot imagine it, I repeat; and so Lucy Dare though she rose to greatness in that one instant of sacrifice has not even a name among us today. I doubt if you can find a child in the State who has ever heard of her or a grown man, outside of this neighborhood, who could give you a single fact of her history. She is as completely forgotten as Sir Roderick, who betrayed Bacon she is forgotten because the thing she did, though it might have made a Greek tragedy, was alien to the temperament of the people among whom she lived. Her tremendous sacrifice failed to arrest the imagination of her time. After all, the sublime cannot touch us unless it is akin to our ideal; and though Lucy Dare was sublime, according to the moral code of the Romans, she was a stranger to the racial soul of the South. Her memory died because it was the bloom of an hour because there was nothing in the soil of her age for it to thrive on. She missed her time; she is one of the mute inglorious heroines of history; and yet,

born in another century, she might have stood side by side with Antigone " For an instant he paused. "But she has always seemed to me diabolical," he added.

"What she did, then, was so terrible that it has haunted the house ever since?" I asked again, for, wrapped in memories, he had lost the thread of his story.

"What she did was so terrible that the house has never forgotten. The thought in Lucy Dare's mind during those hours while she made her choice has left an ineffaceable impression on the things that surrounded her. She created in the horror of that hour an unseen environment more real, because more spiritual, than the material fact of the house. You won't believe this, of course if people believed in the unseen as in the seen, would life be what it is?"

The afternoon light slept on the river; the birds were mute in the elm trees; from the garden of herbs at the end of the terrace an aromatic fragrance rose like invisible incense.

"To understand it all, you must remember that the South was dominated, was possessed by an idea the idea of the Confederacy. It was an exalted idea supremely vivid, supremely romantic but, after all, it was only an idea. It existed nowhere within the bounds of the actual unless the souls of its devoted people may be regarded as actual. But it is the dream, not the actuality, that commands the noblest devotion, the completest self sacrifice. It is the dream, the ideal, that has ruled mankind from the beginning.

"I saw a great deal of the Dares that year. It was a lonely life I led after I lost my leg at Seven Pines and dropped out of the army, and, as you may imagine, a country doctor's practice in wartimes was far from lucrative. Our one comfort was that we were all poor, that we were all starving together; and the Dares there were only two of them, father and daughter were as poor as the rest of us. They had given their last coin to the government had poured their last bushel of meal into the sacks of the army. I can imagine the superb gesture with which Lucy Dare flung her dearest heirloom her one remaining brooch or pin into the bare coffers of the Confederacy. She was a small woman, pretty rather than beautiful not the least heroic in build yet I wager that she was heroic enough on that occasion. She was a strange soul, though I never so much as suspected her strangeness while I knew her while she moved among us with her small oval face, her gentle blue eyes, her smoothly banded hair, which shone like satin in the sunlight. Beauty she must have had in a way, though I confess a natural preference for queenly women; I dare say I should have preferred Octavia to Cleopatra, who, they tell me, was small and slight. But Lucy Dare wasn't the sort to blind your eyes when you first looked at her. Her charm was like a fragrance rather than a color a subtle fragrance that steals into the senses and is the last thing a man ever forgets. I knew half a dozen men who would have died for her and yet she gave them nothing, nothing, barely a smile. She appeared cold she who was destined to flame to life in an act. I can see her distinctly as she looked then, in that last year grave, still, with the curious, unearthly loveliness that comes to pretty women who are underfed who are slowly starving for bread and meat, for bodily nourishment. She had the look of one dedicated as ethereal as a saint, and yet I never saw it at the time; I only remember it now, after fifty years, when I think of her. Starvation, when it is slow, not quick when it means, not acute hunger, but merely lack of the right food, of the blood making, nerve building elements starvation like this often plays strange pranks with one. The visions of the saints, the glories of martyrdom, come to the underfed, the anemic. Can you recall one of the saints the genuine sort whose regular diet was roast beef and ale?

"Well, I have said that Lucy Dare was a strange soul, and she was, though to this day I don't know how much of her strangeness was the result of improper nourishment, of too little blood to the brain. Be that as it may, she seems to me when I look back on her to have been one of those women whose characters are shaped entirely by external events who are the playthings of circumstance. There are many such women. They move among us in obscurity reserved, passive, commonplace and we never suspect the spark of fire in their natures until it flares up at the touch of the unexpected. In ordinary circumstances Lucy Dare would have been ordinary, submissive, feminine, domestic; she adored children. That she possessed a stronger will than the average Southern girl, brought up in the conventional manner, none of us least of all I, myself ever imagined. She was, of course, intoxicated, obsessed, with the idea of the Confederacy; but, then, so were all of us. There wasn't anything unusual or abnormal in that exalted illusion. It was the common property of our generation. . . .

"Like most noncombatants, the Dares were extremists, and I, who had got rid of a little of my bad blood when I lost my leg, used to regret sometimes that the Colonel I never knew where he got his title was too old to do a share of the actual fighting. There is nothing that takes the fever out of one so quickly as a fight; and in the army I had never met a hint of this concentrated, vitriolic bitterness towards the enemy. Why, I've seen the Colonel, sitting here on this terrace, and crippled to the knees with gout, grow purple in the face if I spoke so much as a good word for the climate of the North. For him, and for the girl, too, the Lord had drawn a divine circle round the Confederacy. Everything inside of that circle was perfection; everything outside of it was evil. Well, that was fifty years ago, and his hate is all dust now; yet I can sit here, where he used to brood on this terrace, sipping his blackberry wine I can sit here and remember it all as if it were yesterday. The place has changed so little, except

for Duncan's grotesque additions to the wings, that one can scarcely believe all these years have passed over it. Many an afternoon just like this I've sat here, while the Colonel nodded and Lucy knitted for the soldiers, and watched these same shadows creep down the terrace and that mist of light it looks just as it used to hang there over the James. Even the smell from those herbs hasn't changed. Lucy used to keep her little garden at the end of the terrace, for she was fond of making essences and beauty lotions. I used to give her all the prescriptions I could find in old books I read and I've heard people say that she owed her wonderful white skin to the concoctions she brewed from shrubs and herbs. I couldn't convince them that lack of meat, not lotions, was responsible for the pallor – pallor was all the fashion then that they admired and envied."

He stopped a minute, just long enough to refill his pipe, while I glanced with fresh interest at the garden of herbs.

"It was a March day when it happened," he went on presently; "cloudless, mild, with the taste and smell of spring in the air. I had been at Dare's Gift almost every day for a year. We had suffered together, hoped, feared, and wept together, hungered and sacrificed together. We had felt together the divine, invincible sway of an idea.

"Stop for a minute and picture to yourself what it is to be of a war and yet not in it; to live in imagination until the mind becomes inflamed with the vision; to have no outlet for the passion that consumes one except the outlet of thought. Add to this the fact that we really knew nothing. We were as far away from the truth, stranded here on our river, as if we had been anchored in a canal on Mars. Two men one crippled, one too old to fight and a girl and the three living for a country which in a few weeks would be nothing would be nowhere not on any map of the world. . . .

"When I look back now it seems to me incredible that at that time any persons in the Confederacy should have been ignorant of its want of resources. Yet remember we lived apart, remote, unvisited, out of touch with realities, thinking the one thought. We believed in the ultimate triumph of the South with that indomitable belief which is rooted not in reason, but in emotion. To believe had become an act of religion; to doubt was rank infidelity. So we sat there in our little world, the world of unrealities, bounded by the river and the garden, and talked from noon till sunset about our illusion not daring to look a single naked fact in the face talking of plenty when there were no crops in the ground and no flour in the storeroom, prophesying victory while the Confederacy was in her death struggle. Folly! All folly, and yet I am sure even now that we were sincere, that we believed the nonsense we were uttering. We believed, I have said, because to doubt would have been far too horrible. Hemmed in by the river and the garden, there wasn't anything left for us to do since we couldn't fight but believe. Someone has said, or ought to have said, that faith is the last refuge of the inefficient. The twin devils of famine and despair were at work in the country, and we sat there we three, on this damned terrace and prophesied about the second president of the Confederacy. We agreed, I remember, that Lee would be the next president. And all the time, a few miles away, the demoralization of defeat was abroad, was around us, was in the air . . .

"It was a March afternoon when Lucy sent for me, and while I walked up the drive there was not a horse left among us, and I made all my rounds on foot I noticed that patches of spring flowers were blooming in the long grass on the lawn. The air was as soft as May, and in the woods at the back of the house buds of maple trees ran like a flame. There were, I remember, leaves dead leaves, last year's leaves everywhere, as if, in the demoralization of panic, the place had been forgotten, had been untouched since autumn. I remember rotting leaves that gave like moss underfoot; dried leaves that stirred and murmured as one walked over them; black leaves, brown leaves, wine colored leaves, and the still glossy leaves of the evergreens. But they were everywhere in the road, over the grass on the lawn, beside the steps, piled in wind drifts against the walls of the house.

"On the terrace, wrapped in shawls, the old Colonel was sitting; and he called out excitedly, 'Are you bringing news of a victory?' Victory! when the whole country had been scraped with a fine tooth comb for provisions.

"No, I bring no news except that Mrs. Morson has just heard of the death of her youngest son in Petersburg. Gangrene, they say. The truth is the men are so ill nourished that the smallest scratch turns to gangrene.

"Well, it won't be for long not for long. Let Lee and Johnston get together and things will go our way with a rush. A victory or two, and the enemy will be asking for terms of peace before the summer is over."

"A lock of his silver white hair had fallen over his forehead, and pushing it back with his clawlike hand, he peered up at me with his little nearsighted eyes, which were of a peculiar burning blackness, like the eyes of some small enraged animal. I can see him now as vividly as if I had left him only an hour ago, and yet it is fifty years since then fifty years filled with memories and with forgetfulness. Behind him the warm red of the bricks glowed as the sunshine fell, sprinkled with shadows, through the elm boughs. Even the soft wind was too much for him, for he shivered occasionally in his blanket shawls, and coughed the dry, hacking cough which had troubled him for a year. He was a shell of a man

a shell vitalized and animated by an immense, an indestructible illusion. While he sat there, sipping his blackberry wine, with his little fiery dark eyes searching the river in hope of something that would end his interminable expectancy, there was about him a fitful somber gleam of romance. For him the external world, the actual truth of things, had vanished all of it, that is, except the shawl that wrapped him and the glass of blackberry wine he sipped. He had died already to the material fact, but he lived intensely, vividly, profoundly, in the idea. It was the idea that nourished him, that gave him his one hold on reality.

"It was Lucy who sent for you," said the old man presently. "She has been on the upper veranda all day overlooking something the sunning of winter clothes, I think. She wants to see you about one of the servants a sick child, Nancy's child, in the quarters."

"Then I'll find her," I answered readily, for I had, I confess, a mild curiosity to find out why Lucy had sent for me.

"She was alone on the upper veranda, and I noticed that she closed her Bible and laid it aside as I stepped through the long window that opened from the end of the hall. Her face, usually so pale, glowed now with a wan illumination, like ivory before the flame of a lamp. In this illumination her eyes, beneath delicately penciled eyebrows, looked unnaturally large and brilliant, and so deeply, so angelically blue that they made me think of the Biblical heaven of my childhood. Her beauty, which had never struck me sharply before, pierced through me. But it was her fate her misfortune perhaps to appear commonplace, to pass unrecognized, until the fire shot from her soul.

"No, I want to see you about myself, not about one of the servants." "At my first question she had risen and held out her hand a white, thin hand, small and frail as a child's.

"You are not well, then?" I had known from the first that her starved look meant something.

"It isn't that; I am quite well." She paused a moment, and then looked at me with a clear shining gaze. "I have had a letter," she said.

"A letter?" I have realized since how dull I must have seemed to her in that moment of excitement, of exaltation.

"You didn't know. I forgot that you didn't know that I was once engaged long ago before the beginning of the war. I cared a great deal we both cared a great deal, but he was not one of us; he was on the other side and when the war came, of course there was no question. We broke it off; we had to break it off. How could it have been possible to do otherwise?"

"How, indeed!" I murmured; and I had a vision of the old man downstairs on the terrace, of the intrepid and absurd old man.

"My first duty is to my country," she went on after a minute, and the words might have been spoken by her father. "There has been no thought of anything else in my mind since the beginning of the war. Even if peace comes I can never feel the same again I can never forget that he has been a part of all we have suffered of the thing that has made us suffer. I could never forget I can never forgive."

"Her words sound strange now, you think, after fifty years; but on that day, in this house surrounded by dead leaves, inhabited by an inextinguishable ideal in this country, where the spirit had fed on the body until the impoverished brain reacted to transcendent visions in this place, at that time, they were natural enough. Scarcely a woman of the South but would have uttered them from her soul. In every age one ideal enthralled the imagination of mankind; it is in the air; it subjugates the will; it enchants the emotions. Well, in the South fifty years ago this ideal was patriotism; and the passion of patriotism, which bloomed like some red flower, the flower of carnage, over the land, had grown in Lucy Dare's soul into an exotic blossom.

"Yet even today, after fifty years, I cannot get over the impression she made upon me of a woman who was, in the essence of her nature, thin and colorless. I may have been wrong. Perhaps I never knew her. It is not easy to judge people, especially women, who wear a mask by instinct. What I thought lack of character, of personality, may have been merely reticence; but again and again there comes back to me the thought that she never said or did a thing except the one terrible thing that one could remember. There was nothing remarkable that one could point to about her. I cannot recall either her smile or her voice, though both were sweet, no doubt, as the smile and the voice of a Southern woman would be. Until that morning on the upper veranda I had not noticed that her eyes were wonderful. She was like a shadow, a phantom, that attains in one supreme instant, by one immortal gesture, union with reality. Even I remember her only by that one lurid flash.

"And you say you have had a letter?"

"It was brought by one of the old servants Jacob, the one who used to wait on him when he stayed here. He was a prisoner. A few days ago he escaped. He asked me to see him and I told him to come. He wishes to see me once again before he goes North forever." She spoke in gasps in a dry voice. Never once did she mention his name. Long afterwards I remembered that I had never heard his name spoken. Even today I do not know it. He also was a shadow, a phantom a part of the encompassing unreality.

"And he will come here?"

"For a moment she hesitated; then she spoke quite simply, knowing that she could trust me.

"He is here. He is in the chamber beyond.' She pointed to one of the long windows that gave on the veranda. 'The blue chamber at the front.'

"I remember that I made a step towards the window when her voice arrested me. 'Don't go in. He is resting. He is very tired and hungry.'

"You didn't send for me, then, to see him?"

"I sent for you to be with father. I knew you would help me that you would keep him from suspecting. He must not know, of course. He must be kept quiet.'

"I will stay with him,' I answered, and then, 'Is that all you wish to say to me?'

"That is all. It is only for a day or two. He will go on in a little while, and I can never see him again. I do not wish to see him again.'

"I turned away, across the veranda, entered the hall, walked the length of it, and descended the staircase. The sun was going down in a ball just as it will begin to go down in a few minutes and as I descended the stairs I saw it through the mullioned window over the door huge and red and round above the black cloud of the cedars.

"The old man was still on the terrace. I wondered vaguely why the servants had not brought him indoors; and then, as I stepped over the threshold, I saw that a company of soldiers Confederates had crossed the lawn and were already gathering about the house. The commanding officer I was shaking hands with him presently was a Dare, a distant cousin of the Colonel's, one of those excitable, nervous, and slightly theatrical natures who become utterly demoralized under the spell of any violent emotion. He had been wounded at least a dozen times, and his lean, sallow, still handsome features had the greenish look which I had learned to associate with chronic malaria.

"When I look back now I can see it all as a part of the general disorganization of the fever, the malnutrition, the complete demoralization of panic. I know now that each man of us was facing in his soul defeat and despair; and that we each one of us had gone mad with the thought of it. In a little while, after the certainty of failure had come to us, we met it quietly we braced our souls for the issue; but in those last weeks defeat had all the horror, all the insane terror of a nightmare, and all the vividness. The thought was like a delusion from which we fled, and which no flight could put farther away from us.

"Have you ever lived, I wonder, from day to day in that ever present and unchanging sense of unreality, as if the moment before you were but an imaginary experience which must dissolve and evaporate before the touch of an actual event? Well, that was the sensation I had felt for days, weeks, months, and it swept over me again while I stood there, shaking hands with the Colonel's cousin, on the terrace. The soldiers, in their ragged uniforms, appeared as visionary as the world in which we had been living. I think now that they were as ignorant as we were of the things that had happened that were happening day by day to the army. The truth is that it was impossible for a single one of us to believe that our heroic army could be beaten even by unseen powers even by hunger and death.

"And you say he was a prisoner?' It was the old man's quavering voice, and it sounded avid for news, for certainty.

'Caught in disguise. Then he slipped through our fingers.' The cousin's tone was querulous, as if he were irritated by loss of sleep or of food. 'Nobody knows how it happened. Nobody ever knows. But he has found out things that will ruin us. He has plans. He has learned things that mean the fall of Richmond if he escapes.'

"Since then I have wondered how much they sincerely believed how much was simply the hallucination of fever, of desperation? Were they trying to bully themselves by violence into hoping? Or had they honestly convinced themselves that victory was still possible? If one only repeats a phrase often and emphatically enough one comes in time to believe it; and they had talked so long of that coming triumph, of the established Confederacy, that it had ceased to be, for them at least, merely a phrase. It wasn't the first occasion in life when I had seen words bullied yes, literally bullied into beliefs.

"Well, looking back now after fifty years, you see, of course, the weakness of it all, the futility. At that instant, when all was lost, how could any plans, any plotting have ruined us? It seems irrational enough now a dream, a shadow, that belief and yet not one of us but would have given our lives for it. In order to understand you must remember that we were, one and all, victims of an idea of a divine frenzy.

"And we are lost the Confederacy is lost, you say, if he escapes?'

"It was Lucy's voice; and turning quickly, I saw that she was standing in the doorway. She must have followed me closely. It was possible that she had overheard every word of the conversation.

"If Lucy knows anything, she will tell you. There is no need to search the house,' quavered the old man, 'she is my daughter.'

"Of course we wouldn't search the house not Dare's Gift,' said the cousin. He was excited, famished, malarial, but he was a gentleman, every inch of him.

"He talked on rapidly, giving details of the capture, the escape, the pursuit. It was all rather confused. I think he must have frightfully exaggerated the incident. Nothing could have been more unreal than it sounded. And he was just out of a hospital was suffering still, I could see, from malaria. While he drank his blackberry wine the best the house had to offer I remember wishing that I had a good dose of quinine and whiskey to give him.

"The narrative lasted a long time; I think he was glad of a rest and of the blackberry wine and biscuits. Lucy had gone to fetch food for the soldiers; but after she had brought it she sat down in her accustomed chair by the old man's side and bent her head over her knitting. She was a wonderful knitter. During all the years of the war I seldom saw her without her ball of yarn and her needles the long wooden kind that the women used at the time. Even after the dusk fell in the evenings the click of her needles sounded in the darkness.

"And if he escapes it will mean the capture of Richmond?' she asked once again when the story was finished. There was no hint of excitement in her manner. Her voice was perfectly toneless. To this day I have no idea what she felt what she was thinking.

"If he gets away it is the ruin of us but he won't get away. We'll find him before morning.'

"Rising from his chair, he turned to shake hands with the old man before descending the steps. 'We've got to go on now. I shouldn't have stopped if we hadn't been half starved. You've done us a world of good, Cousin Lucy. I reckon you'd give your last crust to the soldiers?'

"She'd give more than that,' quavered the old man. 'You'd give more than that, wouldn't you, Lucy?'

"Yes, I'd give more than that,' repeated the girl quietly, so quietly that it came as a shock to me like a throb of actual pain in the midst of a nightmare when she rose to her feet and added, without a movement, without a gesture, 'You must not go, Cousin George. He is upstairs in the blue chamber at the front of the house.

"For an instant surprise held me speechless, transfixed, incredulous; and in that instant I saw a face a white face of horror and disbelief look down on us from one of the side windows of the blue chamber. Then, in a rush it seemed to me the soldiers were everywhere, swarming over the terrace, into the hall, surrounding the house. I had never imagined that a small body of men in uniforms, even ragged uniforms, could so possess and obscure one's surroundings. The three of us waited there Lucy had sat down again and taken up her knitting for what seemed hours, or an eternity. We were still waiting though, for once, I noticed, the needles did not click in her fingers when a single shot, followed by a volley, rang out from the rear of the house, from the veranda that looked down on the grove of oaks and the kitchen.

"Rising, I left them the old man and the girl and passed from the terrace down the little walk which led to the back. As I reached the lower veranda one of the soldiers ran into me.

"I was coming after you,' he said, and I observed that his excitement had left him. 'We brought him down while he was trying to jump from the veranda. He is there now on the grass.'

"The man on the grass was quite dead, shot through the heart; and while I bent over to wipe the blood from his lips, I saw him for the first time distinctly. A young face, hardly more than a boy twenty five at the most. Handsome, too, in a poetic and dreamy way; just the face, I thought, that a woman might have fallen in love with. He had dark hair, I remember, though his features have long ago faded from my memory. What will never fade, what I shall never forget, is the look he wore the look he was still wearing when we laid him in the old graveyard next day a look of mingled surprise, disbelief, terror, and indignation.

"I had done all that I could, which was nothing, and rising to my feet, I saw for the first time that Lucy had joined me. She was standing perfectly motionless. Her knitting was still in her hands, but the light had gone from her face, and she looked old old and gray beside the glowing youth of her lover. For a moment her eyes held me while she spoke as quietly as she had spoken to the soldiers on the terrace.

"I had to do it,' she said. 'I would do it again.'"

Suddenly, like the cessation of running water, or of wind in the treetops, the doctor's voice ceased. For a long pause we stared in silence at the sunset; then, without looking at me, he added slowly:

"Three weeks later Lee surrendered and the Confederacy was over."

III

The sun had slipped, as if by magic, behind the tops of the cedars, and dusk fell quickly, like a heavy shadow, over the terrace. In the dimness a piercing sweetness floated up from the garden of herbs, and it seemed to me that in a minute the twilight was saturated with fragrance. Then I heard the cry of a solitary whippoorwill in the graveyard, and it sounded so near that I started.

"So she died of the futility, and her unhappy ghost haunts the house?"

"No, she is not dead. It is not her ghost; it is the memory of her act that has haunted the house. Lucy Dare is still living. I saw her a few months ago."

"You saw her? You spoke to her after all these years?"

He had refilled his pipe, and the smell of it gave me a comfortable assurance that I was living here, now, in the present. A moment ago I had shivered as if the hand of the past, reaching from the open door at my back, had touched my shoulder.

"I was in Richmond. My friend Beverly, an old classmate, had asked me up for a weekend, and on Saturday afternoon, before motoring into the country for supper, we started out to make a few calls which had been left over from the morning. For a doctor, a busy doctor, he had always seemed to me to possess unlimited leisure, so I was not surprised when a single visit sometimes stretched over twenty five minutes. We had stopped several times, and I confess that I was getting a little impatient when he remarked abruptly while he turned his car into a shady street,

"There is only one more. If you don't mind, I'd like you to see her. She is a friend of yours, I believe."

"Before us, as the car stopped, I saw a red brick house, very large, with green shutters, and over the wide door, which stood open, a sign reading 'St. Luke's Church Home.' Several old ladies sat, half asleep, on the long veranda; a clergyman, with a prayer book in his hand, was just leaving; a few pots of red geraniums stood on little green wicker stands; and from the hall, through which floated the smell of freshly baked bread, there came the music of a Victrola sacred music, I remember. Not one of these details escaped me. It was as if every trivial impression was stamped indelibly in my memory by the shock of the next instant.

"In the center of the large, smoothly shaven lawn an old woman was sitting on a wooden bench under an ailanthus tree which was in blossom. As we approached her, I saw that her figure was shapeless, and that her eyes, of a faded blue, had the vacant and listless expression of the old who have ceased to think, who have ceased even to wonder or regret. So unlike was she to anything I had ever imagined Lucy Dare could become, that not until my friend called her name and she glanced up from the muffler she was knitting the omnipresent dun colored muffler for the war relief associations not until then did I recognize her.

"I have brought an old friend to see you, Miss Lucy."

"She looked up, smiled slightly, and after greeting me pleasantly, relapsed into silence. I remembered that the Lucy Dare I had known was never much of a talker. "Dropping on the bench at her side, my friend began asking her about her sciatica, and, to my surprise, she became almost animated. Yes, the pain in her hip was better – far better than it had been for weeks. The new medicine had done her a great deal of good; but her fingers were getting rheumatic. She found trouble holding her needles. She couldn't knit as fast as she used to.

"Unfolding the end of the muffler, she held it out to us. 'I have managed to do twenty of these since Christmas. I've promised fifty to the War Relief Association by autumn, and if my finger don't get stiff I can easily do them.'

"The sunshine falling through the ailanthus tree powdered with dusty gold her shapeless, relaxed figure and the dun colored wool of the muffler. While she talked her fingers flew with the click of the needles – older fingers than they had been at Dare's Gift, heavier, stiffer, and little knotted in the joints. As I watched her the old familiar sense of strangeness, of encompassing and hostile mystery, stole over me.

"When we rose to go she looked up, and, without pausing for an instant in her knitting, said, gravely, 'It gives me something to do, this work for the Allies. It helps to pass the time, and in an Old Ladies' Home one has so much time on one's hands.'

"Then, as we parted from her, she dropped her eyes again to her needles. Looking back at the gate, I saw that she still sat there in the faint sunshine knitting knitting "

"And you think she has forgotten?"

He hesitated, as if gathering his thoughts. "I was with her when she came back from the shock – from the illness that followed – and she had forgotten. Yes, she has forgotten, but the house has remembered."

Pushing back from his chair, he rose unsteadily on his crutch, and stood staring across that twilight which was spangled with fireflies. While I waited I heard again the loud cry of the whippoorwill.

"Well, what could one expect?" he asked, presently. "She had drained the whole experience in an instant, and there was left to her only the empty and withered husks of the hours. She had felt too much ever to feel again. After all," he added slowly, "it is the high moments that make a life, and the flat ones that fill the years."



CHAPTER 76.

EUDORA ALICE WELTY (1909 - 2001)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Eudora Welty 1962
Wikimedia Commons
Public Domain

Eudora Alice Welty was born in Jackson, Mississippi, the daughter of an insurance agent father and a retired teacher mother. Her family had moved to Mississippi from the Ohio Valley region, and Welty

enjoyed an idyllic childhood spent in Mississippi with summers visiting relatives in the Midwest. While in high school, Welty published works in a national magazine before attending Mississippi State College for Women for an Associate degree, then transferring to the University of Wisconsin in order to finish her Bachelor's degree in English. After earning that degree (1929), Welty enrolled at Columbia University but could not find full time work in New York City during the depression; due to finances, she returned home to Jackson (1931) where she would reside for the rest of her life.

Once home, Welty held a series of jobs to help support her mother, including working as a publicity agent for the Works Progress Administration (WPA). In 1936, Welty published her first short story, "Death of a Traveling Salesman," in *Manuscript* magazine. After this success, she continued to publish in many prominent journals and magazines, including *Harper's Bazaar* and *Atlantic Monthly*. Her first collection of short stories, *A Curtain of Green and Other Stories* (1941), was largely well-received. Her follow-up novella, *The Robber Bridegroom* (1942), brought her national attention. Soon, Welty was receiving encouragement from fellow Mississippi native William Faulkner.

In both 1943 and 1944, Welty won the O. Henry Award, a prestigious award given for outstanding short fiction. Soon after, Welty would go on to write her classic, *The Golden Apples* (1949). After publishing *The Bride of the Innisfallen* (1955), Welty took a fifteen-year hiatus from writing fiction before returning with her novel, *The Optimist Daughter* (1972), which was awarded the Pulitzer Prize. In 1980, Welty was awarded the Presidential Medal of Freedom before publishing her best-selling autobiography, *One Writer's Beginnings*. Welty died in Jackson, Mississippi in 2001.

Although she won a Pulitzer Prize for her novel, *The Optimist's Daughter*, Welty is largely known as a master of short fiction. Her work engages Southern themes, often dealing with the problems of post-Reconstruction South. "A Worn Path," originally published in *Atlantic Monthly*, is one of Welty's most famous and most anthologized short stories. It transposes the hero's journey (tales in which a hero sets off on an adventure and is changed at the end) on to a seemingly simple tale of an elderly African-American grandmother, Phoenix Jackson, retrieving medication for her sick grandson.

"A WORN PATH"



"A Worn Path." *The Collected Stories of Eudora Welty*, by Eudora Welty, New York: Harcourt Brace Jovanovich, 1980, pp. 142–94. *Internet Archive*, <http://archive.org/details/collectedstories0000welt>.

Or click this link to access this selection:
http://xroads.virginia.edu/~DRBR/ew_path.html

CHAPTER 77.

JESSIE REDMON FAUSET (1882 - 1961)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Jessie Redmon Fauset, like her younger contemporary Countee Cullen, belongs to the first generation of Harlem Renaissance writers who used traditional literary forms to explore issues important to the African-American community. In this way, the growth of these writers can be likened to the path traced by nineteenth-century British women writers and outlined in Elaine Showalter's book *A Literature of Their Own* (1977). In her study of women writers, Showalter traced three stages of literary development. In the first stage, underrepresented authors use traditional forms and adopt traditional viewpoints in order to gain wider acceptance. In the second stage, authors begin to use traditional forms to advance new viewpoints while, in the third stage, authors adopt new forms to advance progressive viewpoints. In many ways, these same three stages that Showalter assigned to British women writers of the nineteenth century can be applied to the writers of the Harlem Renaissance. Both Fauset and Cullen can be classified as second stage writers: those who used traditional forms to celebrate new ideas.

For much of the early twentieth century, Fauset was the literary editor of *The Crisis*, and her selections, as well as her own writing, adhered to W. E. B. Du Bois's mission statement for the magazine:

The object of this publication is to set forth those facts and arguments which show the danger of race prejudice, particularly as manifested today toward colored people. . . . The policy of *The Crisis* will be simple and well defined: It will first and foremost be a newspaper, . . . Secondly it will be a review of opinion and literature, . . . Thirdly it will publish a few short articles, . . . Finally, its editorial page will stand for the right of men, irrespective of color or race, for the highest ideals of American democracy, and for reasonable but earnest and persistent attempt to gain these rights and realize these ideals. The Magazine will be the organ of no clique or party and will avoid personal rancor of all sorts. In the absence of proof to the contrary it will assume honesty of purpose on the part of all men, North and South, white and black.⁵

As the first African-American elected to the Phi Beta Kappa honor society at Cornell University (1905) and as a master's graduate of the University of Pennsylvania, Fauset was well positioned to advance Du Bois's goals. Like Cullen and other early members of the Harlem Renaissance, Fauset was an articulate voice for a certain segment of the African-American community.

While Fauset's relatively privileged position granted her access to mainstream literary circles of her time, this same privilege ultimately alienated her from other members of the Harlem Renaissance. Many of Fauset's works concern the struggles of light-skinned, middle-class African-Americans to assimilate and succeed over the limitations of their racial identities, and this largely positive portrayal of assimilation and passing angered other members of the movement like Langston Hughes who argued for a full embrace of African-American racial identity.

The selection from Fauset, "The Sleeper Wakes" (1920), challenges both our preconceptions about Fauset and the attacks on her by Hughes. Although the story directly concerns the life of a light-skinned African-American who is married to a white husband, Fauset's heroine, Amy, is ultimately unsettled by her success at passing. Stirred to action by her husband's mistreatment of an African-American servant, Amy recognizes her racial identity and awakens as the title suggests. Awakened to her racial identity, Amy leaves her husband and his money behind in order to live a more direct representation of her identity. Although Fauset and Cullen both embrace traditional literary forms, their presentation of race demonstrates their active engagement with issues of identity, politics, and the promises of the American experiment that are more progressive than their forms suggest.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

CHAPTER 78.

"SLEEPER AWAKES" - 1921

JESSIE REDMON FAUSET

I

Amy recognized the incident as the beginning of one of her phases. Always from a child she had been able to tell when "something was going to happen." She had been standing in Marshall's store, her young, eager gaze intent on the lovely little sample dress which was not from Paris, but quite as dainty as anything that Paris could produce. It was not the lines or even the texture that fascinated Amy so much, it was the grouping of colors of shades. She knew the combination was just right for her.

"Let me slip it on, Miss," said the saleswoman suddenly. She had nothing to do just then, and the girl was so evidently charmed and so pretty it was a pleasure to wait on her.

"Oh no," Amy had stammered. "I haven't time." She had already wasted two hours at the movies, and she knew at home they were waiting for her.

The saleswoman slipped the dress over the girl's pink blouse, and tucked the linen collar under so as to bring the edge of the dress next to her pretty neck. The dress was apricot-color shading into a shell pink and the shell pink shaded off again into the pearl and pink whiteness of Amy's skin. The saleswoman beamed as Amy, entranced, surveyed herself naively in the tall looking-glass.

Then it was that the incident befell. Two men walking idly through the dress-salon stopped and looked she made an unbelievably pretty picture. One of them with a short, soft brown beard, "fuzzy" Amy thought to herself as she caught his glance in the mirror spoke to his companion.

"Jove, how I'd like to paint her!" But it was the look on the other man's face that caught her and thrilled her. "My God! Can't a girl be beautiful!" he said half to himself. The pair passed on.

Amy stepped out of the dress and thanked the saleswoman half absently. She wanted to get home and think, think to herself about that look. She had seen it before in men's eyes, it had been in the eyes of the men in the moving-picture which she had seen that afternoon. But she had not thought *she* could cause it. Shut up in her little room, she pondered over it. Her beauty, she was really good-looking then she could stir people men! A girl of seventeen has no psychology, she does not go beneath the surface, she accepts. But she knew she was entering on one of her phases.

She was always living in some sort of story. She had started it when as a child of five she had driven with the tall, proud, white woman to Mrs. Boldin's home. Mrs. Boldin was a bride of one year's standing then. She was slender and very, very comely, with her rich brown skin and her hair that crinkled thick and soft above a low forehead. The house was still redolent of new furniture; Mr. Boldin was spick and span he, unlike the furniture, remained so for that matter. The white woman had told Amy that this henceforth was to be her home.

Amy was curious, fond of adventure; she did not cry. She did not, of course, realize that she was to stay here indefinitely, but if she had, even at that age she would hardly have shed tears, she was always too eager, too curious to know, to taste what was going to happen next. Still since she had had almost no dealings with colored people and knew absolutely none of the class to which Mrs. Boldin belonged, she did venture one question.

"Am I going to be colored now?"

The tall white woman had flushed and paled. "You " she began, but the words choked her. "Yes, you are going to be colored now," she ended finally. She was a proud woman, in a moment she had

recovered her usual poise. Amy carried with her for many years the memory of that proud head. She never saw her again.

When she was sixteen she asked Mrs. Boldin the question which in the light of that memory had puzzled her always. "Mrs. Boldin, tell me am I white or colored?"

And Mrs. Boldin had told her and told her truly that she did not know.

"A a meel!" Mrs. Boldin's voice mounted on the last syllable in a shrill crescendo. Amy rose and went downstairs.

Down in the comfortable, but rather shabby dining-room which the Boldins used after meals to sit in, Mr. Boldin, a tall black man, with aristocratic features, sat reading; little Cornelius Boldin sat practicing on a cornet, and Mrs. Boldin sat rocking. In all of their eyes was the manifestation of the light that Amy loved, but how truly she loved it, she was not to guess till years later.

"Amy," Mr. Boldin paused in her rocking, "did you get the braid?" Of course she had not, though that was the thing she had gone to Marshall's for. Amy always went willingly, it was for the pure joy of going. Who knew what angels might meet one unawares? Not that Amy though in biblical or in literary phrases. She was in the High School, it is true, but she was simply passing through, "getting by" she would have said carelessly. The only reading that had ever made any impression on her had been fairy tales read to her in those long remote days when she had lived with the tall, proud woman; and descriptions in novels or histories of beautiful stately palaces tenanted by beautiful, stately women. She could pore over such pages for hours, her face flushed, her eyes eager.

At present she cast about for an excuse. She had so meant to get the braid. "There was a dress" she began lamely, she was never deliberately dishonest.

Mr. Boldin cleared his throat and nervously fingered his paper. Cornelius ceased his awful playing and blinked at her shortsightedly through his thick glasses. Both of these, the man and the little boy, loved the beautiful, inconsequential creature with her airy, irresponsible ways. But Mrs. Boldin loved her too, and because she loved her she could not scold.

"Of course you forgot," she began chidingly. Then she smiled. "There was a dress that you looked at *perhaps*. But confess, didn't you go to the movies first?"

Yes, Amy confessed she had done just that. "And oh, Mrd. Boldin, it was the most wonderful picture a girl such a pretty one and she was poor, awfully. And somehow se met the most wonderful people and they were so kind to her. And she married a man who was just tremendously rich and he gave her everything. I did so want Cornelius to see it."

"Huh!" said Cornelius who had been listening not because he was interested, but because he wanted to call Amy's attention to his playing as soon as possible. "Huh! I don't want to look at no pretty girl. Did they have anybody looping the loop in an airship?"

"You'd better stop seeing pretty girl pictures, Amy," said Mr. Boldin kindly. "They're not always true to life. Besides, I know where you can see all the pretty girls you want without bothering to pay twenty-five cents for it."

Amy smiled at the implied compliment and went on happily studying her lessons. They were all happy in their own way. Amy because she was sure of their love and admiration, Mr. and Mrs. Boldin because of her beauty and innocence and Cornelius because he knew he had in his foster-sister a listener whom his terrible practicing could never bore. He played brokenly a piece he had found in an old music-book. "*There's an aching void in every heart, brother.*"

"Where *do* you pick up those old things, Neely?" said his mother fretfully. But Amy could not have her favorite's feelings injured.

"I think it's lovely," she announced defensively. "Cornelius, I'll ask Sadie Murray to lend me her brother's book. He's learning the cornet, too, and you can get some new pieces. Of, isn't it awful to have to go to bed? Good-night, everybody." She smiled her charming, ever ready smile, the mere reflex of youth and beauty and content.

"You do spoil her, Mattie," said Mr. Boldin after she had left the room. "She's only seventeen here, Cornelius, you go to bed but it seems to me she ought to be more dependable about errands. Though she is splendid about some things," he defended her. "Look how willingly she goes off to bed. She'll be asleep before she knows it when most girls of her age would want to be in the street."

But upstairs Amy was far from sleep. She lit on gas-jet and pulled down the shades. Then she stuffed tissue paper in the keyhole and under the doors, and lit the remaining gas-jets. The light thus thrown on the mirror of the ugly oak dresser was perfect. She slipped off the pink blouse and found two scarfs, a soft yellow and soft pink, se had had them in a scarf-dance for a school entertainment. She wound them and draped them about her pretty shoulders and loosened her hair. In the mirror she apostrophized the beautiful, glowing vision of herself.

"There," she said, "I'm like the girl in the picture. She had nothing but her beautiful face and she did so want to be happy." She sat down on the side of the rather lumpy bed and stretched out her arms. "I want to be happy, too." She intoned it earnestly, almost like an incantation. "I want wonderful clothes, and people around me, men adoring me, and the world before me. I want everything! It will come, it

will all come because I want it so." She sat frowning intently as she was apt to do when very much engrossed. "And we'd all be so happy. I'd give Mr. and Mrs. Boldin money! And Cornelius he'd go to college and learn all about his old airships. Oh, if I only knew how to begin!"

Smiling, she turned off the lights and crept to bed.

II

Quite suddenly she knew she was going to run away. That was in October. By December she had accomplished her purpose. Not that she was to least bit unhappy but because she must get out in the world, she felt caged, imprisoned. "Trenton is stifling me," she would have told you, in her unconsciously adopted "movie" diction. New York she knew was the place for her. She had her plans all made. She had sewed steadily after school for two months as she frequently did when she wanted to buy her season's wardrobe, so besides her carfare she had \$25. She went immediately to a white Y. W. C. A., stayed there two nights, found and answered an advertisement for clerk and waitress in a small confectionery and bakery-shop, was accepted and there she was launched.

Perhaps it was because of her early experience when as a tiny child she was taken from that so different home and left at Mrs. Boldin's, perhaps it was some fault in her own disposition, concentrated and egotistic as she was, but certainly she felt no pangs of separation, no fear of her future. She was cold too, unfired though so to speak rather than icy, and fastidious. This last quality kept her safe where morality or religion, of neither of which had she any conscious endowment, would have availed her nothing. Unbelievably then she lived two years in New York, unspoiled, untouched going to her work on the edge of Greenwich Village early and coming back late, knowing almost no one and yet altogether happy in the expectation of something wonderful, which she knew some day must happen.

It was at the end of the second year that she met Zora Harrison. Zora used to come into lunch with a group of habitués of the place all of them artists and writers Amy gathered. Mrs. Harrison (for she was married as Amy later learned) appealed to the girl because she knew so well how to afford the contrast to her blonde, golden beauty. Purple, dark and regal, developed in velvets and heavy silks, and strange marine blues she wore, and thus made Amy absolutely happy. Singularly enough, the girl intent as she was on her own life and experiences, had felt up to this time no yearning to know these strange, happy beings who surrounded her. She did miss Cornelius, but otherwise she was never lonely, or if she was she hardly knew it, for she had always lived an inner life to herself. But Mrs. Harrison magnetized her she could not keep her eyes from her face, from her wonderful clothes. She made conjectures about her.

The wonderful lady came in late one afternoon an unusual thing for her. She smiled at Amy invitingly, asked some banal questions and their first conversation began. The acquaintance once struck up progressed rapidly after a few weeks Mrs. Harrison invited the girl to come to see her. Amy accepted quietly, unaware that anything extraordinary was happening. Zora noticed this and liked it. She had an apartment in 12th Street in a house inhabited only by artists she was no mean one herself. Amy was fascinated by the new world into which she found herself ushered; Zora's surroundings were very beautiful and Zora herself was a study. She opened to the girl's amazed vision fields of thought and conjecture, phases of whose existence Amy, who was a builder of phases, had never dreamed. Zora had been a poor girl of good family. She had wanted to study art, she had deliberately married a rich man and as deliberately obtained in the course of four years a divorce, and she was now living in New York studying by means of her alimony and enjoying to its fullest the life she loved. She took Amy on a footing with herself the girl's refinement, her beauty, her interest in colors (though this in Amy at the time was purely sporadic, never consciously encouraged), all this gave Zora a figure about which to plan and build a romance. Amy had told her to truth, but not all about her coming to New York. She had grown tired of Trenton her people were all dead the folks with whom she lived were kind and good but not "inspiring" (she had borrowed the term from Zora and it was true, the Boldins, when one came to think of it, were not "inspiring"), so she had run away.

Zora had gone into raptures. "What an adventure! My dear, the world is yours. Why, with your looks and your birth, for I suppose you really belong to the Kildares who used to live in Philadelphia, I think there was a son who ran off and married an actress or someone they disowned him I remember, you can reach any height. You must marry a wealthy man perhaps someone who is interested in art and who will let you pursue your studies." She insisted always that Amy had run away in order to study art. "But luck like that comes to few," she sighed, remembering her own plight, for Mr. Harrison had been decidedly unwilling to let her pursue her studies, at least to the extent she wished. "Anyway you must marry wealth, one can always get a divorce," she ended sagely.

Amy she came to Zora's every night now used to listen dazedly at first. She had accepted willingly enough Zora's conjecture about her birth, came to believe it in fact but she drew back somewhat at such wholesale exploitation of people to suit one's own convenience, still she

did not probe too far into this thought nor did she grasp at all the infamy of exploitation of self. She ventured one or two objections, however, but Zora brushed everything aside.

"Everybody is looking out for himself," she said airily. "I am interested in you, for instance, not for philanthropy's sake, but because I am lonely, and you are charming and pretty and don't get tired of hearing me talk. You'd better come and live with me awhile, my dear, six months or a year. It doesn't cost any more for two than for one, and you can always leave when we get tired of each other. A girl like you can always get a job. If you are worried about being dependent you can pose for me and design my frocks, and oversee Julianne" her maid-of-all-work "I'm sure she's a stupendous robber."

Amy came, not at all overwhelmed by the good luck of it good luck was around the corner more or less for everyone, she supposed. Moreover, she was beginning to absorb some of Zora's doctrine she, too, must look out for herself. Zora *was* lonely, she *did* need companionship; Julianne *was* careless about change and odd blouses and left-over dainties. Amy had her own sense of honor. She carried out faithfully her share of the bargain, cut down waste, renovated Zora's clothes, posed for her, listened to her endlessly and bore with her fitfulness. Zora was truly grateful for this last. She was temperamental but Amy had good nerves and her strong natural inclination to let people do as they wanted stood her in good stead. She was a little stolid, a little unfeeling under her lovely exterior. Her looks at this time belied her perfect ivory-pink face, her deep luminous eyes, very brown they were with purple depths that made one think of pansies her charming, rather wide mouth, her whole face set in a frame of very soft, very live, brown hair which grew in wisps and tendrils and curls and waves back from her smooth, young forehead. All this made one look for softness and ingenuousness. The ingenuousness was there, but not the softness except of her fresh, vibrant loveliness.

On the whole then she progressed famously with Zora. Sometimes the latter's callousness shocked her, as when they would go strolling through the streets south of Washing Square. The children, the people all foreign, all dirty, often very artistic, always immensely human, disgusted Zora except for "local color" she really could reproduce them wonderfully. But she almost hated them for being what they were.

"Br-r-r, dirty little brats!" she would say to Amy. "Don't let them touch me." She was frequently amazed at her protégée's utter indifference to their appearance, for Amy herself was the pink of daintiness. They were turning from MacDougall into Bleecker Street one day and Amy had patted a child dirty, but lovely on the head.

"They are all people just like anybody else, just like you and me, Zora," she said in answer to her friend's protest.

"You *are* the true democrat," Zora returned with a shrug. But Amy did not understand her.

Not the least of Amy's services was to come between and the too pressing attention of the men who thronged about her.

"Oh, go and talk to Amy," Zora would say, standing slim and gorgeous in some wonderful evening gown. She was extraordinarily attractive creature, very white and pink, with great ropes of dazzling gold hair, and that look of no-age which only American women possess. As a matter of fact she was thirty-nine, immensely sophisticated and selfish, even Amy thought, a little cruel. Her present mode of living just suited her; she could not stand any condition that bound her, anything at all *exigeant*. It was useless for anyone to try to influence her. If she did not want to talk, she would not.

The men used to obey her orders and seek Amy sulkily at first, but afterwards with considerably more interest. She was so lovely to look at. But they really, as Zora knew, preferred to talk to the older woman, for while with Zora indifference was a role, second nature by now but still a role with Amy it was natural and she was also trifle shallow. She had the admiration she craved, she was comfortable, she asked no more. Moreover she thought the men, with the exception of Stuart James Wynne, rather uninteresting they were faddists for the most part, crazy not about art or music, but merely about some phase such as cubism or syncopation.

Wynne, who was much older than the other half-dozen men who weekly paid Zora homage impressed her by his suggestion of power. He was a retired broker, immensely wealthy (Zora, who had known him since childhood, informed her), very set and purposeful and very polished. He was perhaps fifty-five, widely traveled, of medium height, very white skin and clear frosty blue eyes, with sharp, proud features. He liked Amy from the beginning, her childishness touched him. In particular he admired her pliability not knowing it was really indifference. He had been married twice; one wife had divorced him, the other had died. Both marriages were unsuccessful owing to his dominant, rather unsympathetic nature. But he had softened considerably with years, though he still had decided views, was glad to see that Amy, in spite of Zora's influence, neither smoked nor drank. He liked her shallowness she fascinated him.

III

From the very beginning *he* was different from what she had supposed. To start with he was far,

far wealthier, and he had, too, a tradition, a family-pride which to Amy was inexplicable. Still more inexplicably he had a race-pride. To his wife this was not only strange but foolish. She was as Zora had once suggested, the true democrat. Not that she preferred the company of her maids, though the reason for this did not lie *per se* in the fact that they were maids. There was simply no common ground. But she was uniformly kind, a trait which had she been older would have irritated her husband. As it was, he saw in it only an additional indication of her freshness, her lack of worldliness which seemed to him the attributes of an inherent refinement and goodness untouched by experience.

He, himself, was intolerant of all people of inferior birth or standing and looked with contempt on foreigners, except the French and English. All the rest were variously "guineries," "niggers," and "wops," and all of them he genuinely despised and hated, and talked of them with the huge intolerant carelessness characteristic of occidental civilization. Amy was never able to understand it. People were always first and last, just people to her. Growing up as the average colored American girl does grow up, surrounded by types of every hue, color and facial configuration she had had no absolute ideal. She was not even aware that there was one. Wynne, who in his grim way had a keen sense of humor, used to be vastly amused at the artlessness with which she let him know that she did not consider him good-looking. She never wanted him to wear anything but dark blue, or somber mixtures always.

"They take away from that awful whiteness of your skin," she used to tell him, "and deepen the blue of your eyes."

In the main she made no attempt to understand him, as indeed she made no attempt to understand anything. The result, of course, was that such ideas as seeped into her mind stayed there, took growth and later bore fruit. But just at this period she was like a well-cared for, sleek, house-pet, delicately nurtured, velvety, content to let her days pass by. She thought almost nothing of her art just now, except as her sensibilities were jarred by an occasional disharmony. Likewise, even to herself, she never criticized Wynne, except when some act or attitude of his stung. She could never understand why he, so fastidious, so versed in elegance of word and speech, so careful in his surroundings, even down to the last detail of glass and napery, should take such evident pleasure in literature of a certain prurient type. He would get her to read to him, partly because he liked to be read to, mostly because he enjoyed the realism and in a slighter degree because he enjoyed seeing her shocked. Her point of view amused him.

"What funny people," she would say naively, "to do such things." She could not understand the liaisons and intrigues of women in the society novels, such infamy was stupid and silly. If one starved, it was conceivable that one might steal; if one were intentionally injured, one might hit back, even murder; but deliberate nastiness she could not envisage. The stories, after she had read them to him, passed out of her mind as completely as though they had never existed.

Picture the two of them spending three years together with practically no friction. To his dominance and intolerance she opposed a soft and unobtrusive indifference. What she wanted she had, ease, wealth, adoration, love, too, passionate and imperious, but she had never known any other kind. She was growing cleverer also, her knowledge of French was increasing, she was acquiring a knowledge of politics, of commerce and of the big social questions, for Wynne's interests were exhaustive and she did most of his reading for him. Another woman might have yearned for a more youthful companion, but her native coldness kept her content. She did not love him, she had never really loved anybody, but little Cornelius Boldin he had been such a n enchanting, such a darling baby, she remembered, her heart contracted painfully when she thought as she did very of ten of his warm softness.

"He must be a big boy now," she would think almost maternally, wondering once she had been so sure! if she would ever see him again. But she was very fond of Wynne, and he was crazy over her just as Zora had predicted. He loaded her with gifts, dresses, flowers, jewels she amused him because none but colored stones appealed to her.

"Diamonds are so hard, so cold, and pearls are dead," she told him.

Nothing ever came between them, but his ugliness, his hatefulness to dependents. It hurt her so, for she was naturally kind in her careless, uncomprehending way. True, she had left Mrs. Boldin without a word, but she did not guess how completely Mrs. Boldin loved her. She would have been aghast had she realized how stricken her flight had left them. At twenty-two, Amy was still as good, as unspoiled, as pure as a child. Of course with all this she was too unquestioning, too selfish, too vain, but they were all faults of her lovely, lovely flesh. Wynne's intolerance finally got on her nerves. She used to blush for his unkindness. All the servants were colored, but she had long since ceased to think that perhaps she, too, was colored, except when he, by insult toward an employee, overt always at least implied, made her realize his contemptuous dislike and disregard for a dark skin or Negro blood.

"Stuart, how can you say such things?" she would expostulate. "You can't expect a man to stand such language as that." And Wynne would sneer, "A man you don't consider a nigger a man, do you? Oh, Amy, don't be such a fool. You've got to keep them in their places."

Some innate sense of the fitness of things kept her from condoling outspokenly with the servants, but they knew she was ashamed of her husband's ways. Of course, they left it seemed to Amy that Peter, the butler, was always getting new "help", but most of the upper servants stayed, for Wynne paid handsomely and although his orders were meticulous and insistent, the retinue of employees was so large that the individual's work was light.

Most of the servants who did stay on in spite of Wynne's occasional insults had a purpose in view. Callie, the cook, Amy found out, had two children at Howard University of course she never came in contact with Wynne the chauffeur had a crippled sister. Rose, Amy's maid and purveyor of much outside information, was the chief support of her family. About Peter, Amy knew nothing; he was a striking, taciturn man, very competent, who had left the Wynnes' service years before and had returned in Amy's third year. Wynne treated him with comparative respect. But Stephen, the new valet, met with entirely different treatment. Amy's heart yearned toward him, he was like Cornelius, with short sighted, patient eyes, always willing, a little over-eager. Amy recognized him for what he was; a boy of respectable, ambitious parentage, striving for the means for an education; naturally far above his present calling, yet willing to pass through all this as a means to an end. She questioned Rosa about him.

"Oh, Stephen," Rosa told her, "yes'm, he's workin' for fair. He's got a brother at the Howard's and a sister at Smith's. Yes'm, it do seem a little hard on him, but Stephen, he say, they're both goin' to turn roun' and help him when they get through. That blue silk has a rip in it, Miss Amy, if you was thinkin' of wearin' that. Yes'm, somehow I don't think Steve's very strong, kinda worries like. I guess he's sorta nervous."

Amy told Wynne. "He's such a nice boy, Stuart," she pleaded, "it hurts me to have you so cross with him. Anyway don't call him names." She was both surprised and frightened at the feeling in her that prompted her to interfere. She had held so aloof from other people's interests all these years.

"I *am* colored," she told herself that night. "I feel it inside of me. I must be or I couldn't care so about Stephen. Poor boy, I suppose Cornelius is just like him. I wish Stuart would let him alone. I wonder if all white people are like that. Zora was hard, too, on unfortunate people." She pondered over it a bit. "I wonder what Stuart would say if he knew I was colored?" She lay perfectly still, her smooth brow knitted, thinking hard. "But he loves me," she said to herself still silently. "He'll always love my looks," and she fell to thinking that all the wonderful happenings in her sheltered, pampered life had come to her through her beauty. She reached out an exquisite arm, switched on a light, and picking up a hand-mirror from a dressing-table, fell to studying her face. She was right. It was her chiefest asset. She forgot Stephen and fell asleep.

But in the morning her husband's voice issuing from his dressing-room across the hall, awakened her. She listened drowsily. Stephen, leaving the house the day before, had been met by a boy with a telegram. He had taken it, slipped it in to his pocket, (he was just going to the mail-box) and had forgotten to deliver it until now, nearly twenty-four hours later. She could hear Stuart's storm of abuse it was terrible, made up as it was of oaths and insults to the boy's ancestry. There was a moment's lull. Then she heard him again.

"If your brains are a fair sample of that black wench of a sister of yours "

She sprang up then thrusting her arms as she ran into her pink dressing-gown. She got there just in time. Stephen, his face quivering, was standing looking straight in to Wynne's smoldering eyes. In spite of herself, Amy was glad to see the boy's bearing. But he did not notice her.

"You devil!" he was saying. "You white faced devil! I'll make you pay for that!" He raised his arm. Wynne did not blench.

With a scream she was between them. "Go, Stephen, go, get out of the house. Where do you think you are? Don't you know you'll be hanged, lynched, tortured?" Her voice shrilled at him.

Wynne tried to thrust aside her arms that clung and twisted. But she held fast till the door slammed behind the fleeing boy.

"God, let me by, Amy!" As suddenly as she had clasped him she let him go, ran to the door, fastened it and threw the key out the window.

He took her by the arm and shook her. "Are you mad? Didn't you hear him threaten me, me, a nigger threaten me?" His voice broke with anger, "And you're letting him get away! Why, I'll get him. I'll set bloodhounds on him, I'll have every white man in this town after him! He'll be hanging so high by midnight " he made for the other door, cursing, half-insane.

How, *how* could she keep him back! She hated her weak arms with their futile beauty! She sprang toward him. "Stuart, wait," she was breathless and sobbing. She said the first thing that came into her head. "Wait, Stuart, you cannot do this thing." She thought of Cornelius suppose it had been he "Stephen, that boy, he is my brother."

He turned on her. "What!" he said fiercely, then laughed a short laugh of disdain. "You are crazy," he said roughly, "My God, Amy! How can you even in jest associate yourself with these people? Don't you suppose I know a white girl when I see one? There's no use in telling a lie like that."

Well, there was no help for it. There was only one way. He had turned back for a moment, but she must keep him many moments an hour. Stephen must get out of town.

She caught his arm again. "Yes," she told him, "I did lie. Stephen is not my brother, I never saw him before." The light of relief that crept into his eyes did not escape her, it only nerved her. "But I *am* colored," she ended.

Before he could stop her she had told him all about the tall white woman. "She took me to Mrs. Boldin's and gave me to her to keep. She would never have taken me to her if I had been white. If you lynch this boy, I'll let the world, your world, know that your wife is a colored woman."

He sat down like a man suddenly stricken old, his face ashen. "Tell me about it again," he commanded. And she obeyed, going mercilessly into every damning detail.

IV

Amazingly her beauty availed her nothing. If she had been an older woman, if she had had Zora's age and experience, she would have been able to gauge exactly her influence over Wynne. Through even then in similar circumstances she would have taken the risk and acted in just the same manner. But she was a little bewildered at her utter miscalculation. She had thought he might not wasn't his friends his world by which he set such store to know that she was colored, but she had not dreamed it could make any real difference to him. He had chosen her, poor and ignorant, out of a host of women, and had told her countless times of his love. To herself Amy Wynne was in comparison with Zora for instance, stupid and uninteresting. But his constant, unsolicited iterations had made her accept his idea.

She was just the same woman she told herself, she had not changed, she was still beautiful, still charming, still "different." Perhaps that very difference had its being in the fact of her mixed blood. She had been his wife there were memories she could not see how he could give her up. The suddenness of the divorce carried her off her feet. Dazedly she left him thought almost without a pang for she had only like him. She had been perfectly honest about this, and he, although consumed by the fierceness of his emotion toward her, had gradually forced himself to be content, for at least she had never made him jealous. She was to live in a small house of his in New York, up town in the 80's. Peter was in charge and there were a new maid and a cook. The servants, of course, knew of the separation, but nobody guess why/ She was living on a much smaller basis than the one to which she had become so accustomed in the last three years. But she was very comfortable. She felt, at any rate she manifested, no qualms at receiving alimony from Wynne. That was the way things happened, she supposed when she thought of it at all. Moreover, it seemed to her perfectly in keeping with Wynne's former attitude toward her; she did not see how he could do less. She expected people to be consistent. That was why she was so amazed that he in spite of his oft iterated love, could let her go. If she had felt half the love for him which he had professed for her, she would not have sent him away if she had been a leper.

"Why I'd stay with him," she told herself, "If he were one, even as I feel now."

She was lonely in New York. Perhaps it was the first time in her life that she had felt so. Zora had gone to Paris the first of the year of her marriage and had not come back. The days dragged on emptily. One thing helped her. She had gone one day to the modiste from whom she had bought her trousseau. The woman remembered her perfectly "The lady with the exquisite taste for colors ah, madame, but you have the rare gift." Amy was grateful to be taken out of her thoughts. She bought one of two daring but altogether lovely creations and let fall a few suggestions: "That brown frock, Madame, you say it has been on your hands a long time? Yes? But no wonder. See, instead of that dead white you should have a shade of ivory, that white cheapens it." Deftly she caught up a bit of ivory satin and worked out her idea. Madame was ravished.

"But yes, Madame Wen is correct, as always. Oh, what a pity that the Madame is so wealthy. If she were only a poor girl Mlle. Antoine with the best eye for color in the place has just left, gone back to France to nurse her brother this World War is of such horror! If someone like Madame, now, could be found, to take the little Antoine's place!"

Some obscure impulse drove Amy to accept the half proposal: "Oh! I don't know, I have nothing to do just now. My husband is abroad." Wynne had left her with that impression. "I could contribute the money to the Red Cross or to charity."

The work was the best thing in the world for her. It kept her from becoming too introspective, though even then she did more serious, connected thinking than she had done in all the years of her varied life.

She missed Wynne definitely, chiefly as a guiding influence for she had rarely planned even her own amusements. Her dependence on him had been absolute. She used to picture him to herself as he was before the trouble and his changing expressions as he looked at her, of amusement, interest, pride, a certain little teasing quality that used to come into his eyes, which always made her adopt her "spoiled child air," as he used to call it. It was the way he liked her best. Then last, there was that look he had

given her the morning she had told him she was colored it had depicted so many emotions, various and yet distinct. There were dismay, disbelief, coldness, a final aloofness.

There was another expression, too, that she thought of sometimes the look on the face of Mr. Packard, Wynne's lawyer. She, herself, had attempted no defense.

"For God's sake why did you tell him, Mrs. Wynne?" Packard asked her. His curiosity got the better of him. "You couldn't have been in love with that yellow rascal," he blurted out. "She's too cold really, to love anybody," he told himself. "If you didn't care about the boy why should you have told?"

She defended herself feebly. "He looked so like little Cornelius Boldin," she replied vaguely, "and he couldn't help being colored." A clerk came in then and Packard said no more. But into his eyes had crept a certain reluctant respect. She remembered the look, but could not define it.

She was so sorry about the trouble now, she wished it had never happened. Still if she had it to repeat she would act in the same way again. "There was nothing else for me to do," she used to tell herself.

But she missed Wynne unbelievably.

If it had not been for Peter, his life would have been almost that of a nun. But Peter, who read the papers and kept abreast of the times, constantly called her attention with all due respect, to the meetings, the plays, the sights which she ought to attend or see. She was truly grateful to him. She was very kind to all three of the servants. They had the easiest "places" in New York, the maids used to tell their friends. As she never entertained, and frequently dined out, they had a great deal of time off.

She had been separated from Wynne for ten months before she began to make any definite plans for her future. Of course, she could not go on like this always. It came to her suddenly that probably she would go to Paris and live there why or how she did not know. Only Zora was there and lately she had begun to think that her life was to be like Zora's. They had been amazingly parallel up to this time. Of course she would have to wait until after the war.

She sat musing about it one day in the big sitting-room which she had had fitted over into a luxurious studio. There was a sewing-room off to the side from which Peter used to wheel into the room waxen figures of all colorings and contours so that she could drape the various fabrics about them to be sure of the best results. But today she was working out a scheme for one of Madame's customers, who was of her own color and size and she was her own lay-figure. She sat in front of the huge pier glass, a wonderful soft yellow silk draped about her radiant loveliness.

"I could do some serious work in Paris," she said half aloud to herself. "I suppose if I really wanted to, I could be very successful along this line."

Somewhere downstairs an electric bell buzzed, at first softly then after a slight pause, louder, and more insistently.

"If Madame send me that lace today," she was thinking, idly, "I could finish this and start on the pink. I wonder why Peter doesn't answer the bell."

She remembered then that Peter had gone to New Rochelle on business and she had sent Ellen to Altman's to find a certain rare velvet and had allowed Mary to go with her. She would dine out, she told them, so they need not hurry. Evidently she was alone in the house.

Well she could answer the bell. She had done it often enough in the old days at Mrs. Boldin's. Of course it was the lace. She smiled a bit as she went down stairs thinking how surprised the delivery-boy would be to see her arrayed thus early in the afternoon. She hoped he wouldn't go. She could see him through the long, thick panels of glass in the vestibule and front door. He was just turning about as she opened the door.

This was no delivery-boy, this man whose gaze fell on her hungry and avid. This was Wynne. She stood for a second leaning against the door-lamb, a strange figure surely in the sharp November weather. Some leaves brown, skeleton shapes rose and swirled unnoticed about her head. A passing letter-carrier looked at them curiously.

"What are you doing answering the door?" Wynne asked her roughly. "Where is Peter? Go in, you'll catch cold."

She was glad to see him. She took him into the drawing room a wonderful study in browns and looked at him and looked at him.

"Well," he asked her, his voice eager in spite of the commonplace words, "are you glad to see me? Tell me what do you do with yourself."

She could not talk fast enough, her eyes clinging to his face. Once it struck her that he had changed in some indefinable way. Was it a slight coarsening of that refined aristocratic aspect? Even in her sub-consciousness she denied it.

He had come back to her.

"So I design for Madame when I feel like it, and send the money to the Red Cross and wonder when you are coming back to me." For the first time in their acquaintanceship she was conscious deliberately of trying to attract, to hold him. She put on her spoiled child air which had once been so successful.

"It took you long enough to get here," she pouted. She was certain of him now. His mere presence assured her.

They sat silent a moment, the later November sun bathing her head in an austere glow of chilly gold. As she sat there in the big brown chair she was, in her yellow dress, like some mysterious emanation, some wraith-like aura developed from the tone of her surroundings.

He rose and came toward her, still silent. She grew nervous, and talked incessantly with sudden unusual gestures. "Oh, Stuart, let me give you tea. It's right there in the pantry off the dining-room. I can wheel the table in." She rose, a lovely creature in her yellow robe. He watched her intently.

"Wait," he bade her.

She paused almost on tiptoe, a dainty golden butterfly.

"You are coming back to live with me?" he asked her hoarsely.

For the first time in her life she loved him.

"Of course I am coming back," she told him softly. "Aren't you glad? Haven't you missed me? I didn't see how you could stay away. Oh! Stuart, what a wonderful ring!" For he had slipped on her finger a heavy dull gold band, with an immense sapphire in an oval setting a beautiful thing of Italian workmanship.

"It is so like you to remember," she told him gratefully. "I love colored stones." She admired it, turning it around and around on her slender finger.

How silent he was, standing there watching her with his somber yet eager gaze.

It made her troubled, uneasy. She cast about for something to say.

"You can't think how I've improved since I saw you, Stuart. I've read all sorts of books Oh! I'm learned," she smiled at him. "And Stuart," she went a little closer to him, twisting the button on his perfect coat, "I'm so sorry about it all, about Stephen, that boy you know. I just couldn't help interfering. But when we're married again, if you'll just remember how it hurts me to have you so cross."

He interrupted her. "I wasn't aware that I spoke of our marrying again," he told her, his voice steady, his blue eyes cold.

She thought he was teasing. "Why you just asked me to. You said 'aren't you coming back to live with me'?"

"Yes," he acquiesced, "I said just that 'to live with me'."

Still she didn't comprehend. "But what do you mean?" she asked bewildered. "What do you suppose a man means," he returned deliberately, "when he asks a woman to live with him, but not to marry him?"

She sat down heavily in the brown chair, all glowing ivory and yellow against its somber depths.

"Like the women in those awful novels?" she whispered. "Not like those women! Oh Stuart! you don't mean it!" Her heart was numb.

"But you must care a little," she was amazed at her own depth of feeling. "Why

I care there are all those memories back of us you must want me really." "I do want you," he told her tensely. "I want you damnably. But well I might as well out with it. A white man like me simply doesn't marry a colored woman. After all what difference need it make to you? We'll live abroad you'll travel, have all the things you love. Many a white woman would envy you." He stretched out an eager hand. She evaded it, holding herself aloof as though his touch were contaminating.

Her movement angered him.

Like a rending veil suddenly the veneer of his high polish cracked and the man stood revealed.

"Oh, hell!" he snarled at her roughly. "Why don't you stop posing? What do you think you are anyway? Do you suppose I'd take you for my wife what do you think can happen to you? What man of your own race could give you what you want? You don't suppose I am going to support you this way forever, do you? The court imposed no alimony. You've got to come to it sooner or later you're bound to fall to some white man. What's the matter I'm not rich enough?"

Her face flamed at that "As though it were *that* that mattered!"

He gave her a deadly look. "Well, isn't it? Ah, my girl, you forget you told me you didn't love me when you married me. You sold yourself to me then. Haven't I reason to suppose you are waiting for a higher bidder?"

At these words something in her died forever, her youth, her happy, happy blindness. She saw life leering mercilessly in her face. It seemed to her that she would give all her future to stamp out, to kill the contempt in his frosty insolent eyes. In a sudden rush of savagery she struck him, struck him across his hateful sneering mouth with the hand which wore his ring.

As *she* fell, reeling under the fearful impact of his brutal but involuntary blow, her mind caught at, registered two things. A little thin stream of blood was trickling across his chin. She had cut him with the ring, she realized with a certain savage satisfaction. And there was something else which she must remember, which she *would* remember if only she could fight her way out of this dreadful clinging blackness, which was bearing down upon her closing her in.

When she came to she sat up holding her bruised, aching head in her palms, trying to recall what it was that had impressed her so.

Oh, yes, her very mind ached with the realization. She lay back again on the floor, prone, anything to relieve that intolerable pain. But her memory, her thoughts went on.

"Nigger," he had called her as she fell, "nigger, nigger," and again, "nigger."

"He despised me absolutely," she said to herself wonderingly, "Because I was colored. And yet he wanted me."

V

Somehow she reached her room. Long after the servants had come in, she lay face downward across her bed, thinking. How she hated Wynne, how she hated herself! And for ten months she had been living off his money although in no way had she a claim on him. Her whole body burned with the shame of it.

In the morning she rang for Peter. She faced him, white and haggard, but if the man noticed her condition, he made no sign. He was, if possible, more imperturbable than ever.

"Peter," she told him, her eyes and voice very steady, "I am leaving this house today and shall never come back."

"Yes, Miss."

"I shall want you to see to the packing and storing of the goods and to send the keys and the receipts for the jewelry and valuables to Mr. Packard in Baltimore."

"Yes, Miss."

"And, Peter, I am very poor now and shall have no money besides what I can make for myself."

"Yes, Miss."

Would nothing surprise him, she wondered dully. She went on "I don't know whether you knew it or not, Peter, but I am colored, and hereafter I mean to live among my own people. Do you think you could find me a little house or a little cottage not too far from New York?"

He had a little place in New Rochelle, he told her, his manner altering not one whit, or better yet his sister had a four room house in Orange, with a garden, if he remembered correctly. Yes, he was sure there was a garden. It would be just the thing for Mrs. Wynne.

She had four hundred dollars of her very own which she had earned by designing for Madame. She paid the maids a month in advance they were to stay as long as Peter needed them. She, herself, went to a small hotel in Twenty-eighth Street, and here Peter came for her at the end of ten days, with the acknowledgement of the keys and receipts from Mr. Packard. Then he accompanied her to Orange and installed her in her new home.

"I wish I could afford to keep you, Peter," she said a little wistfully, "but I am very poor. I am heavily in debt and I must get that off my shoulders at once."

Mrs. Wynne was very kind, he was sure; he could think of no one with whom he would prefer to work. Furthermore, he of ten ran down from New Rochelle to see his sister; he would come in from time to time, and in the spring would plant the garden if she wished.

She hated to see him go, but she did not dwell long on that. Her only thought was to work and work and work and save until she could pay Wynne back. She had not lived very extravagantly during those ten months and Peter was a perfect manager in spite of her remonstrances he had given her every month an account of his expenses. She had made arrangements with Madame to be her regular designer. The French woman guessing that more than whim was behind this move drove a very shrewd bargain, but even then the pay was excellent. With care, she told herself, she could be free within two years, three at most.

She lived a dull enough existence now, going to work steadily every morning and getting home late at night. Almost it was like those early days when she had first left Mrs. Boldin, except that now she had no high sense of adventure, no expectation of great things to come, which might buoy her up. She no longer thought of phases and the proper setting for her beauty. Once indeed catching sight of her face late one night in the mirror in her tiny work-room in Orange, she stopped and scanned herself, loathing what she saw there.

"You *thing!*" she said to the image in the glass, "if you hadn't been so vain, so shallow!" And she had struck herself violently again and again across the face until her head ached.

But such fits of passion were rare. She had a curious sense of freedom in these days, a feeling that at last her brain, her senses were liberated from some hateful clinging thralldom. Her thoughts were always busy. She used to go over that last scene with Wynne again and again trying to probe the inscrutable mystery which she felt was at the bottom of the affair. She groped her way toward a solution, but always something stopped her. Her impulse to strike, she realized, and his brutal rejoinder had been actuated by something more than mere sex antagonism, there was *race* antagonism there two elements clashing. That much she could fathom. But that he despising her, hating her for

not being white should yet desire her! It seemed to her that his attitude toward her hate and yet desire, was the attitude in microcosm of the whole white world toward her own, toward that world to which those few possible strains of black blood so tenuously and yet so tenaciously linked her.

Once she got hold of a big thought. Perhaps there was some root, some racial distinction woven in with the stuff of which she was formed which made her persistently kind and unexacting. And perhaps in the same way this difference, helplessly, inevitably operated in making Wynne and his kind, cruel or at best indifferent. Her reading for Wynne reacted to her thought she remembered the grating insolence of white exploiters in foreign lands, the wrecking of African villages, the destruction of homes in Tasmania. She couldn't imagine where Tasmania was, but wherever it was, it had been the realest thing in the world to its crude inhabitants.

Gradually she reached a decision. There were two divisions of people in the world on the one hand insatiable desire for power; keenness, mentality; a vast and cruel pride. On the other there was ambition, it is true, but modified, a certain humble sweetness, too much inclination to trust, an unthinking, unswerving loyalty. All the advantages in the world accrued to the first division. But without bitterness she chose the second. She wanted to be colored, she hoped she was colored. She wished even that she did not have to take advantage of her appearance to earn her living. But that was to meet an end. After all she had contracted her debt with a white man, she would pay him with a white man's money.

The years slipped by four of them. One day a letter came from Mr. Packard. Mrs. Wynne had sent him the last penny of the sum received from Mr. Wynne from February to November, 1914. Mr. Wynne had refused to touch the money, it was and would be indefinitely at Mrs. Wynne's disposal.

She never even answered the letter. Instead she dismissed the whole incident, Wynne and all, from her mind and began to plan for her future. She was free, free! She had paid back her sorry debt with labor, money and anguish. From now on she could do as she pleased. Almost she caught herself saying "something is going to happen." But she checked herself, she hated her old attitude.

But something *was* happening. Insensibly from the moment she knew of her deliverance, her thoughts turned back to a stifled hidden longing, which had lain, it seemed to her, an eternity in her heart. Those days with Mrs. Boldin! At night, on her way to New York, in the workrooms, her mind was busy with little intimate pictures of that happy, wholesome, unpretentious life. She could see Mrs. Boldin, clean and portly, in a lilac chambray dress, upbraiding her for some trifling, yet exasperating fault. And Mr. Boldin, immaculate and slender, with his noticeably polished air how kind he had always been, she remembered. And lastly, Cornelius; Cornelius in a thousand attitudes and engaged in a thousand occupations, brown and near-sighted and sweet devoted to his pretty sister, as he used to call her; Cornelius, who used to come to her as a baby as willingly as to his mother; Cornelius spelling out colored letters on his blocks, pointing to them stickily with a brown, perfect finger; Cornelius singing like an angel in his breathy, sexless voice and later murdering everything possible on his terrible cornet. How had she ever been able to leave them all and the dear shabbiness of that home! Nothing, she realized, in all these years had touched her inmost being, had penetrated to the core of her cold heart like the memories of those early, misty scenes.

One day she wrote a letter to Mrs. Boldin. She, the writer, Madame A. Wynne, had come across a young woman, Amy Kildare, who said that as a girl she had run away from home and now she would like to come back. But she was ashamed to write. Madame Wynne had questioned the girl closely and she was quite sure that this Miss Kildare had in no way incurred shame or disgrace. It had been some time since Madame Wynne had seen the girl but if Mrs. Boldin wished, she would try to find her again perhaps Mrs. Boldin would like to get in touch with her. The letter ended on a tentative note.

The answer came at once. My dear Madame Wynne:

My mother told me to write you this letter. She says even if Amy Kildare had done something terrible, she would want her to come home again. My father says so too. My mother says, please find her as soon as you can and tell her to comeback. She still misses her. We all miss her. I was a little boy when she left, but though I am in the High School now and play in the school orchestra, I would rather see her than do anything I know. If you see her, be sure to tell her to come right away. My mother says thank you.

Yours respectfully,
cornelius Boldin.

The letter came to the modiste's establishment in New York. Amy read it and went with it to Madame. "I have had wonderful news," she told her, "I must go away immediately, I can't come back you may have these last two weeks for nothing." Madame, who had surmised long since the separation, looked curiously at the girl's flushed cheeks, and decided that "Monsieur Ween" had returned. She gave her fatalistic shrug. All Americans were crazy.

"But, yes, Madame, if you must go absolutement."

When she reached the ferry, Amy looked about her searchingly. "I hope I'm seeing you for the last

time I'm going home, home!" Oh, the unbelievable kindness! She had left them without a word and they still wanted her back!

Eventually she got to Orange and to the little house. She sent a message to Peter's sister and set about her packing. But first she sat down in the little house and looked about her. She would go home, home how she loved the word, she would stay there a while, but always there was life, still beckoning. It would beckon forever she realized to her adventurousness. Afterwards she would set up an establishment of her own, she reviewed possibilities in a rich suburb, where white women would pay and pay for her expertness, caring nothing for realities, only for externals.

"As I myself used to care," she sighed. Her thoughts flashed on. "Then some day I'll work and help with colored people the only ones who have really cared for and wanted me." Her eyes blurred.

She would never make any attempt to find out who or what she was. If she were white, there would always be people urging her to keep up the silliness of racial prestige. How she hated it all!

"Citizen of the world, that's what I'll be. And now I'll go home."

Peter's sister's little girl came over to be with the pretty lady whom she adored.

"You sit here, Angel, and watch me pack," Amy said, placing her in a little armchair. And the baby sat there in silent observation, one tiny leg crossed over the other, surely the quaintest, gravest bit of bronze, Amy thought, that ever lived.

"Miss Amy cried," the child told her mother afterwards.

Perhaps Amy did cry, but if so she was unaware. Certainly she laughed more happily, more spontaneously than she had done for years. Once she got down on her knees in front of the little armchair and buried her face in the baby's tiny bosom.

"Oh Angel, Angel," she whispered, "do you suppose Cornelius still plays on that cornet?"



This work ("Sleeper Awakes" - 1921 by Jessie Redmon Fauset) is free of known copyright restrictions.

CHAPTER 79.

NELLA LARSEN (1891 - 1964)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Nella Larsen, 1928
Photographer James Allen
Wikimedia Commons
Public Domain

Nella Larsen is a groundbreaking figure in American history. Trained professionally as both a nurse and a librarian, Larsen is the first African-American to receive a degree from a school of library science in the United States and the first African-American woman to receive a prestigious **Guggenheim Fellowship**. She is also the first African-American author to publish a short story "Sanctuary," included here in the esteemed literary magazine, *The Forum*. In the two novels

and single short story she published over the course of her brief writing career, Larsen drew upon her personal history of living as a woman on both sides of the color line to explore nothing less than the experience of race, class, gender, and sexuality in the early twentieth century. Larsen was born in Chicago to a Danish immigrant mother and a Caribbean father. After her father abandoned the family, her mother remarried a fellow Dane, leaving Larsen as the only black member of a white household, attending separate schools than her white half-sister, and also living for years in Denmark with her white relatives. Leaving Chicago during her teens, Larsen enrolled in the racially segregated high school associated with Fisk University and then worked as head nurse of the Tuskegee Institute's School of Nursing. However, she chafed at what she saw as the limited mission and puritanical culture of these black institutions, even criticizing them in her loosely autobiographical novel, *Quicksand* (1928).

Moving to Harlem with her husband in 1920 and taking a job at the New York Public Library on 135th Street, Larsen found a more satisfactory model for black American culture in the historic neighborhood's music and literary scene. In her first novel, *Quicksand*, Larsen uses her experiences growing up in a mixed-race home, working in fabled black institutions, and living in Denmark and Harlem to represent the often cruel vagaries of racial identification and class division. In her second novel, *Passing* (1929), Larsen writes about two light-skinned Afriimmigrant mother and a Caribbean father. After her father abandoned the family, her mother remarried a fellow Dane, leaving Larsen as the only black member of a white household, attending separate schools than her white half-sister, and also living for years in Denmark with her white relatives. Leaving Chicago during her teens, Larsen enrolled in the racially segregated high school associated with Fisk University and then worked as head nurse of the Tuskegee Institute's School of Nursing. However, she chafed at what she saw as the limited mission and puritanical culture of these black institutions, even criticizing them in her loosely autobiographical novel, *Quicksand* (1928).

Moving to Harlem with her husband in 1920 and taking a job at the New York Public Library on 135th Street, Larsen found a more satisfactory model for black American culture in the historic neighborhood's music and literary scene. In her first novel, *Quicksand*, Larsen uses her experiences growing up in a mixed-race home, working in fabled black institutions, and living in Denmark and Harlem to represent the often cruel vagaries of racial identification and class division. In her second novel, *Passing* (1929), Larsen writes about two light-skinned African-American childhood friends, one of whom grows up to hide her race, pass as a white woman, and marry into a wealthy white family. The other embraces her black community yet secretly indulges in passing as well. Through the tale of these two women's lives passing through different races and social classes, Larsen not only illuminates the workings of race and class in America but also the bonds of female friendship and sexuality.

After publishing two successful novels and winning a Guggenheim, the publication of "Sanctuary" in *The Forum* should have been another step upwards in Larsen's career. Instead, it embroiled Larsen in controversy and was the last thing she ever published. Readers of Larsen's tale pointed out great similarities between it and a story published eight years earlier by Sheila Kaye-Smith, "Mrs. Adis." Both stories have the same plot, similar dialogue, and the same ironic ending. However, Kaye-Smith's story takes place in Sussex, England, and features two white working-class characters. Larsen's similarly-plotted tale takes place in the American South and features two black working-class characters. While both Larsen and the editors of *The Forum* defended the story, Larsen could not find a publisher for the novel she wrote during her Guggenheim fellowship. She divorced her husband for infidelity in 1933 and returned to her first career of nursing for the remainder of her life.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

"SANCTUARY"

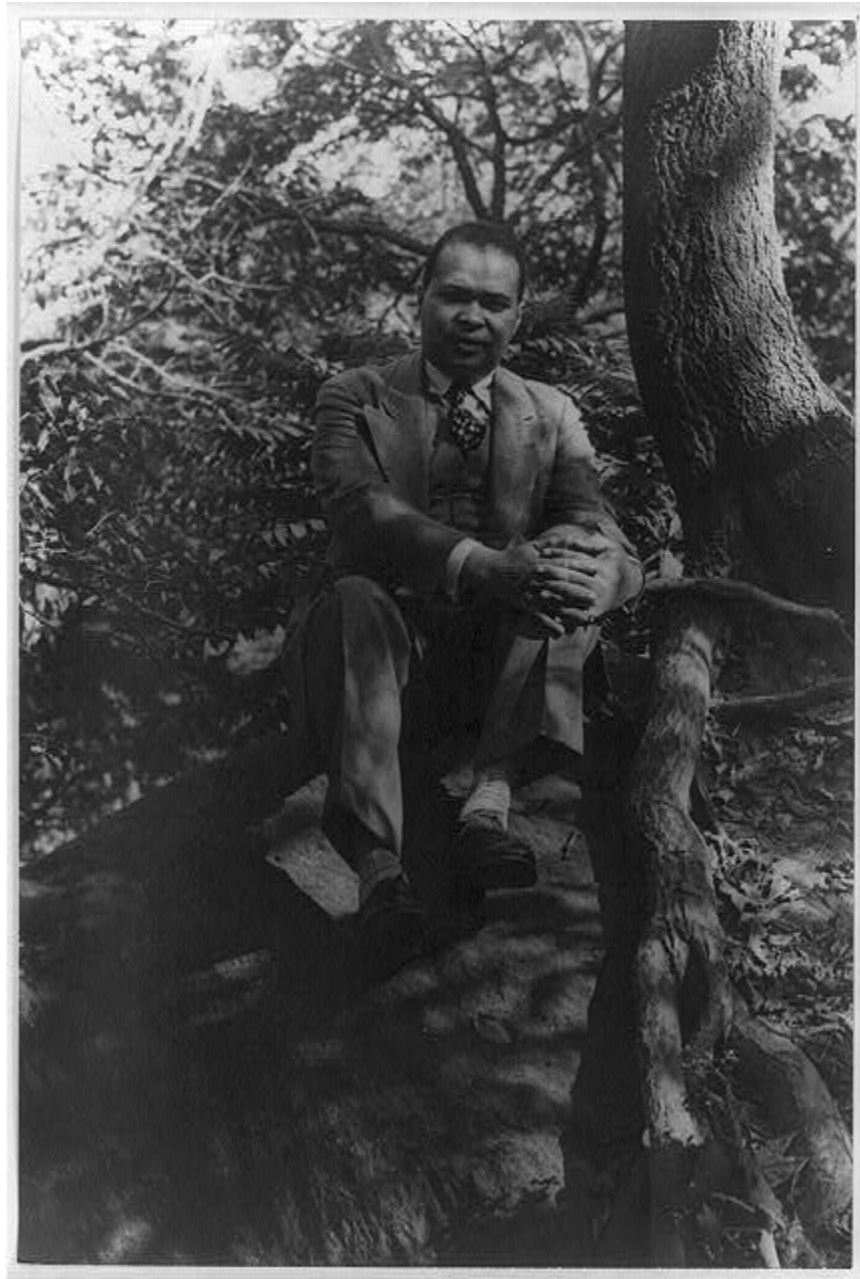


Nella Larsen. "Sanctuary." *The Forum* 1930-01: Vol 83 Iss 1, Open Court Publishing Co, 1930, pp. 15–18. *Internet Archive*, http://archive.org/details/sim_forum-and-century_1930-01_83_1. Or try this link to access this selection: https://web.archive.org/web/20181004185802/http://eiffel.ilt.columbia.edu/teachers/cluster_teachers/Dick_Parsons/Cluster_2/Amy's%20web%20Quest/larsen_sanctuary.htm

CHAPTER 80.

COUNTEE CULLEN (1903 - 1946)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Countee Cullen, 1941
Photographer Carl Van Vechten
Wikimedia Commons
Public Domain

Countee Cullen, one of the most successful writers of the early Harlem Renaissance, was himself a poetic creation. Born sometime around the turn of the twentieth century and raised until his middle teens by a woman who may have been his paternal grandmother, Cullen's academic skills gained him early recognition and entry into New York University, where he graduated with Phi Beta Kappa honors in 1925. Nurtured in the university environment, Cullen published poetry throughout his time at NYU and during his graduate studies at Harvard. While other members of the Harlem Renaissance, like Alain Locke, author of *The New Negro* (1925), advocated for artistic production that embraced distinctly African themes and styles, Cullen was a traditionalist who believed that African-American writers were entitled to the forms of English literature. In the forward to his 1927 collection *Caroling Dusk*, Cullen made his case succinctly: "Negro poets, dependent as they are on the English language, may have more to gain from the rich background of English and American poetry than from any nebulous atavistic yearnings toward an African influence."⁶ While Cullen's contemporaries like Langston Hughes argued for a more clearly and uniquely defined African-

American literature, Cullen focused on traditional forms in his poetry and drew inspiration from the works of John Keats and A. E. Houseman.

Our two selections from Cullen's poetry, "Yet Do I Marvel" and "Heritage," demonstrate both Cullen's command of the historical traditions of English and American poetry and a deep sense of irony regarding his own role as an African-American poet. Both poems were published in 1925 and showcase Cullen's technical skill and his ambivalence. "Yet Do I Marvel," an Italian sonnet in iambic pentameter, uses Cullen's technical skills to remind his audience of the audacity of being a young, well-educated, African-American poet in the early twentieth century. Throughout the poem Cullen creates a sense of irony through the skill with which he interweaves classical references with nods to both John Milton and Percy Bysshe and Mary Shelley only to close with a sense of curiosity that this black poet has been made to sing in classical tones.

"Heritage," also from 1925, uses a longer form to ask essential questions about the relationship between African-American poets and African cultural heritage. From the earliest lines of the poem, Cullen expresses distance from the African heritage embraced by other authors of the Harlem Renaissance. Building on the question, "What is Africa to me?" (10), the poem becomes a meditation on the divided self of the young African-American poet. In "Heritage," Cullen reflects on the tensions inherent in the Harlem Renaissance: that the very education that allows a poet like Cullen to achieve widespread notoriety also exposes cultural barriers among the members of the Harlem Renaissance.

CHAPTER 81.

“HERITAGE” - 1925

COUNTEE CULLEN

(For Harold Jackman)

What is Africa to me:
Copper sun or scarlet sea,
Jungle star or jungle track,
Strong bronzed men, or regal black
Women from whose loins I sprang
When the birds of Eden sang?
One three centuries removed
From the scenes his fathers loved,
Spicy grove, cinnamon tree,
What is Africa to me?
So I lie, who all day long
Want no sound except the song
Sung by wild barbaric birds
Goaded massive jungle herds,
Juggernauts of flesh that pass
Trampling tall defiant grass
Where young forest lovers lie,
Plighting troth beneath the sky.
So I lie, who always hear,
Though I cram against my ear
Both my thumbs, and keep them there,
Great drums throbbing through the air.
So I lie, whose fount of pride,
Dear distress, and joy allied,
Is my somber flesh and skin,
With the dark blood dammed within
Like great pulsing tides of wine
That, I fear, must burst the fine
Channels of the chafing net
Where they surge and foam and fret.
Africa? A book one thumbs
Listlessly, till slumber comes.
Unremembered are her bats
Circling through the night, her cats
Crouching in the river reeds,
Stalking gentle flesh that feeds
By the river brink; no more
Does the bugle-throated roar
Cry that monarch claws have leapt
From the scabbards where they slept.

Silver snakes that once a year
 Doff the lovely coats you wear,
 Seek no covert in your fear
 Lest a mortal eye should see;
 What's your nakedness to me?
 Here no leprous flowers rear
 Fierce corollas in the air;
 Here no bodies sleek and wet,
 Dripping mingled rain and sweat,
 Tread the savage measures of
 Jungle boys and girls in love.
 What is last year's snow to me,
 Last year's anything? The tree
 Budding yearly must forget
 How its past arose or set
 Bough and blossom, flower, fruit,
 Even what shy bird with mute
 Wonder at her travail there,
 Meekly labored in its hair.
*One three centuries removed
 From the scenes his fathers loved,
 Spicy grove, cinnamon tree,
 What is Africa to me?*
 So I lie, who find no peace
 Night or day, no slight release
 From the unremittent beat
 Made by cruel padded feet
 Walking through my body's street.
 Up and down they go, and back,
 Treading out a jungle track.
 So I lie, who never quite
 Safely sleep from rain at night—
 I can never rest at all
 When the rain begins to fall;
 Like a soul gone mad with pain
 I must match its weird refrain;
 Ever must I twist and squirm,
 Writhing like a baited worm,
 While its primal measures drip
 Through my body, crying, "Strip!
 Doff this new exuberance.
 Come and dance the Lover's Dance!"
 In an old remembered way
 Rain works on me night and day.
 Quaint, outlandish heathen gods
 Black men fashion out of rods,
 Clay, and brittle bits of stone,
 In a likeness like their own,
 My conversion came high-priced;
 I belong to Jesus Christ,
 Preacher of humility;
 Heathen gods are naught to me.
 Father, Son, and Holy Ghost,
 So I make an idle boast;
 Jesus of the twice-turned cheek,
 Lamb of God, although I speak
 With my mouth thus, in my heart
 Do I play a double part.
 Ever at Thy glowing altar
 Must my heart grow sick and falter,
 Wishing He I served were black,
 Thinking then it would not lack

Precedent of pain to guide it,
Let who would or might deride it;
Surely then this flesh would know
Yours had borne a kindred woe.
Lord, I fashion dark gods, too,
Daring even to give You
Dark despairing features where,
Crowned with dark rebellious hair,
Patience wavers just so much as
Mortal grief compels, while touches
Quick and hot, of anger, rise
To smitten cheek and weary eyes.
Lord, forgive me if my need
Sometimes shapes a human creed.

*All day long and all night through,
One thing only must I do:
Quench my pride and cool my blood,
Lest I perish in the flood.
Lest a hidden ember set
Timber that I thought was wet
Burning like the dryest flax,
Melting like the merest wax,
Lest the grave restore its dead.
Not yet has my heart or head
In the least way realized
They and I are civilized.*



This work ("Heritage" - 1925 by Countee Cullen) is free of known copyright restrictions.

CHAPTER 82.

"YET DO I MARVEL" - 1925

COUNTEE CULLEN

I doubt not God is good, well-meaning, kind
And did He stoop to quibble could tell why
The little buried mole continues blind,
Why flesh that mirrors Him must some day die,
Make plain the reason tortured Tantalus
Is baited by the fickle fruit, declare
If merely brute caprice dooms Sisyphus
To struggle up a never-ending stair.
Inscrutable His ways are, and immune
To catechism by a mind too strewn
With petty cares to slightly understand
What awful brain compels His awful hand.
Yet do I marvel at this curious thing:
To make a poet black, and bid him sing!



This work ("Yet Do I Marvel" - 1925 by Countee Cullen) is free of known copyright restrictions.

PART XII.

**SOUTHERN RENAISSANCE: O'CONNOR /
WILLIAMS**

O'Connor – Reading and Review Questions:

1. What aspects of human nature does O'Connor explore in the story "Good Country People"?

Williams – Reading and Review Questions:

1. Write a brief description of the play's main characters
2. What role does the setting of New Orleans play in the themes of *A Streetcar Named Desire*?

CHAPTER 83.

SOUTHERN LITERARY RENAISSANCE - SECOND WAVE (1945-1965)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS

While the first wave of Southern writers were writing with an agenda, in reaction to H.L. Menken's claims that the South could not produce great art, the Post-1945 Southern writers came of age under the spell of the a group of writers studying at Vanderbilt University who named themselves the Agrarians (John Crow Ransom, Allen Tate, Robert Penn Warren, Andrew Lytle, etc) as well as several commercially successful Southern writers such as William Faulkner. In turn, they internalized a story telling tradition that was already on-going. These Second Wave writers had concerns of their own, as the South, along with the rest of the World, entered the **Cold War**, in the post **World War II** period. Yet, while the South tried to keep pace with a changing world, Southern literature continued to produce some of the most innovative, critically acclaimed work of the time period. Eudora Welty's debut novel, *The Robber Bridegroom* (1942), gained national attention for her as a short story writer who had already won back-to-back O. Henry awards, including one for her well anthologized short story, "A Worn Path." Carson McCullers was the literary "wunderkind" who exploded onto the national spotlight at the age of twenty-three with her debut novel, *The Heart is a Lonely Hunter* (1940). Flannery O'Connor emerged as the super star of the Iowa Writer's Workshop, winning multiple accolades, including two O. Henry Awards, as her short story "A Good Man Is Hard to Find" (1955) became widely anthologized. Doctor turned lawyer, Walker Percy's debut novel, *The Movie Goer* (1961), won the National Book Award for mixing theology, philosophy, and the Mardi Gras into one beautifully written novel. From Percy to Porter to Peter Taylor, the Southern Literary Renaissance remained strong well after 1945.

THE COLD WAR AND THE SOUTHERN LITERARY RENAISSANCE

America's war efforts bolstered the national economy, especially in the South, which is home to several military training bases. While the South still suffered from **Jim Crow laws** and antiquated racial politics, it did offer more progressive roles for women who found themselves taking professional jobs, filling positions vacated by men who had left for war. This shift became a major theme in Katherine Ann Porter's "Miranda" stories. Flannery O'Connor saw such role changes firsthand when she studied at Georgia College for Women where the WAVES (Women Accepted for Voluntary Emergency Services), a female naval reserve unit, were training. As the country continued to change drastically after World War II, the South tried to keep pace.

ECONOMIC PROSPERITY

The post World War II South was positioned for economic prosperity, as soldiers returned home to find more infrastructure and a trained workforce. The rise of the middle class also helped develop major Southern cities, such as Atlanta and Birmingham, into national prominence. The South had finally begun to embrace the shift from agricultural to industrial economy. With a growing middle and professional class, the South began to shake off the image of rural poverty with which it was associated in works such as Erskine Caldwell's *Tobacco Road* and *God's Little Acre* or the influence of Margaret Mitchell's **Gone with the Wind**.

THE CIVIL RIGHTS MOVEMENT IN THE SOUTH

Unfortunately, the South's prosperity during this time was marred by its bigotry and antiquated racial politics as many of the South's preeminent African-American authors, such as Richard Wright, James Baldwin, and Ralph Ellison, left the South to escape the antagonism and racism they encountered. As the segregationists dug in their heels, the Civil Rights movement became a major theme of the Southern Literary Renaissance. Although the South was growing, the legacy of racism as the Civil Rights Movement gained national attention in the 1950s and 1960s gave the region a national black eye, but also gave birth to the Civil Rights movement, the Black Power movement and the Black Arts movement. A strong literary tradition developed around these movements, giving rise to powerful writers such as Nikki Giovanni and Maya Angelou.

NEW CRITICISM AND THE RISE OF THE MFA PROGRAM

One unexpected result of the Southern Literary Renaissance was the creation of the first Southern literary celebrities. This rise to prominence of Southern literary authors coincided with the return of thousands of soldiers entering college for the first time, courtesy of the GI Bill. Suddenly these soldiers were enrolling in creative writing classes, wanting to tell their own stories.

Around this time, the University of Iowa and Stanford University piloted the nation's very first graduate creative writing programs, offering a Masters of Fine Arts (MFA) degree. These creative writing programs, especially the Iowa Writers Workshop, were heavily influenced by the Southern literary celebrities. While Columbia University's writing program featured Thomas Wolfe, the early faculty at the Iowa Writers Workshop included Allen Tate and John Crowe Ransom, while Robert Penn Warren, a professor at Louisiana State University, was a featured speaker on numerous occasions. The instruction at the Iowa Writers Workshop was based upon the textbooks *Understanding Poetry* and *Understanding Fiction*, which were co-written by Warren and Cleanth Brooks, a professor at LSU and co-founder of *The Southern Review*. Through their celebrity, Southern writers exerted national influence over these creative writing programs as well as the early classes of writers who enrolled in these creative writing programs, such as Flannery O'Connor who was a student at the Iowa Writers Workshop from 1945-1948. Additionally, many of the early creative writing textbooks and anthologies featured these Southern writers; for example, Caroline Gordon's *The House of Fiction* was extremely popular in creative writing programs. In fact, the second editions of both *Understanding Fiction* and *The House of Fiction* would feature work from Iowa alum, Flannery O'Connor. Thus, the Southern Literary Renaissance writers continued to exert influence on creative writing, with everyone from Caroline Gordon, Katherine Ann Porter, and even Peter Taylor becoming associated with these programs.

INNOVATION

Like their predecessors, from whom they learned, the Second Wave of the Southern Literary Renaissance featured writers continuing the legacy of reinvention. Flannery O'Connor's fiction was particularly noteworthy for its marriage of violence, humor, and religious themes, a mixture that amused and baffled readers. On the opposite end of the spectrum, Walker Percy's experiment with blending philosophy and fiction captivated a national audience, while Tennessee Williams revolutionized theater with his hits *A Streetcar Named Desire* (1947) and *Cat on a Hot Tin Roof* (1955), both of which highlighted the complex sexual politics of the South while also capturing its **dialect** and storytelling tradition.

The Southern Literary Renaissance, much like the South itself, was a diverse movement with wide regional variations. Although it started as reactionary, with the work of the Fugitives, it grew in ways that the original authors of *I'll Take My Stand* could have never predicted, producing some of America's most famous writers and forever changing the way writing was viewed in the United States. After World War II, a new generation of Southern writers took up the cause. While not always responding to Menken, these writers continued the artistry, experimentation, and innovation of the previous generation.

CHAPTER 84.

FLANNERY O'CONNOR (1925 - 1964)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Flannery O'Connor, 1947
Photographer C. Cameron Macauley
Wikimedia Commons
CC BY-SA 3.0

Mary Flannery O'Connor was born in Savannah, Georgia and lived there until 1938. An Orthodox Catholic family, the O'Connor family lived in Lafayette Square, a largely Catholic neighborhood of Savannah, mainly through the generosity of her second cousin, Kate Semmes (whom O'Connor would call "Cousin Katie"). In 1936, O'Connor's father, Edwin, was diagnosed with lupus and was hospitalized in Atlanta; his diagnosis would later force the family to leave Savannah. While Edwin sought treatment, both Regina and Flannery would often stay with family in Milledgeville.

In 1941, Edwin's death would imprint itself on O'Connor, who was close with her father. Both Flannery and her mother, Regina, subsequently moved to live at Andalusia, the maternal family

farm in Milledgeville. After high school, O'Connor enrolled in Georgia College for Women (now Georgia College) in Milledgeville, where she completed a degree in English and Sociology. In college, O'Connor was active with both the literary magazine, *The Corinthian*, and the yearbook, *The Spectrum*. After college, O'Connor enrolled in journalism school at the University of Iowa but, once there, enrolled in the Iowa Writer's Workshop, where she was able to work with many of the most influential writers of her time.

At the Writer's Workshop, O'Connor established herself as one of their most promising writers, winning a book contract, as well as a prestigious Yaddo fellowship at the Yaddo Writers Colony in New York. However, after being diagnosed with lupus in 1951, Flannery O'Connor returned to Andalusia, where she remained. At the age of twenty-five, she published her first novel, *Wise Blood* (1952) and followed it up with her first collection of short stories, *A Good Man is Hard to Find and Other Stories* (1955). Her second published novel, *The Violent Bear It Away* (1960), was nominated for a **National Book Award**. Up until her death from lupus, at the young age of thirty-nine, she was working on her second collection of stories, *Everything That Rises Must Converge* (1965). In 1971, O'Connor's friend and literary executor, Sally Fitzgerald, helped publish *The Complete Stories of Flannery O'Connor* which won the National Book Award and was later awarded the Reader's Choice Best of the National Book Award (2010).

O'Connor's fiction is famous for its **Southern gothic** settings and her use of dark humor. Other themes in her fiction include the following: her relationship with her mother, life at Andalusia, and her Orthodox Catholicism. "A Good Man is Hard to Find" is O'Connor's most anthologized story and one of her most violent. The story follows a family of six that, while on vacation to Florida, encounter the Misfit, a pensive, yet troubled serial killer, and one of O'Connor's most famous characters. The Misfit states that his troubles center on Christ's claims of resurrecting the dead. In "Good Country People," Joy-Hulga, a philosophy Ph.D. with a wooden leg, tries to seduce Manly Pointer, a naïve traveling bible salesman.

"A GOOD MAN IS HARD TO FIND"



"A Good Man Is Hard to Find." *A Good Man Is Hard to Find, and Other Stories*, by Flannery O'Connor, New York: Harcourt Brace Jovanovich, 1992, pp. 1–22. *Internet Archive*, <http://archive.org/details/goodmanishardt0000ocon>.

Or try the link below to access this selection:
<https://xroads.virginia.edu/~DRBR/goodman.html>

"GOOD COUNTRY PEOPLE"



"Good Country People." *A Good Man Is Hard to Find, and Other Stories*, by Flannery O'Connor, New York: Harcourt Brace Jovanovich, 1992, pp. 167–195. *Internet Archive*, <http://archive.org/details/goodmanishardt0000ocon>.

Or try the link below to access this selection:
<http://faculty.weber.edu/Jyoung/Engl...y%20People.pdf>

CHAPTER 85.

TENNESSEE WILLIAMS (1911 - 1983)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Born Thomas Lanier Williams III in Mississippi, Williams later adopted the pen name “Tennessee” after he began his writing career. Williams’s early life was fraught with family dysfunction. Williams’s father was a shoe salesman who struggled with alcoholism and at times exhibited violent tendencies. Williams’s mother, Edwina, covered for her husband’s often embarrassing behavior, attempting to maintain a veneer of Southern gentility. Williams and his two siblings, Dakin and Rose, weathered the family dynamics for a time, until Rose was diagnosed with schizophrenia. After years of treatment proved inadequate, Williams’s mother eventually approved a lobotomy for Rose, and after the procedure, the young woman was never the same, spending the rest of her life in an institution. Williams, who was very close to Rose, was tormented about his sister, and many of his plays dealt in some way with the trauma Rose endured. Williams attended college for a time as he developed his writing skills, attempting to garner attention for his work. It was not until the 1940s that Williams enjoyed his first success with *The Glass Menagerie*, which opened in Chicago and eventually made its way to New York and enjoyed a long run on Broadway. Williams followed that success in 1947 with *A Streetcar Named Desire*, one of his most enduring plays. Throughout the 1940s and 1950s, Williams enjoyed a string of successes and saw a number of his plays adapted for film. By 1959, he had won multiple Pulitzer prizes for his work. In the 1930s, Williams had accepted his sexual orientation as a gay man but maintained a private life. In later years, Williams struggled with alcoholism and prescription drug addiction. After the painful loss of his partner of fourteen years, Frank Merlo, Williams faced serious depression, and over the last twenty years of his life, Williams struggled to reignite his writing career while his health and mental state deteriorated. In February 1983, Williams was found dead in a hotel room in New York after apparently choking on a bottle cap.

Tennessee Williams’s style is often referred to as poetic realism or poetic expressionism. Expressionism is a part of the modernist movement in art and literature, where the expression of emotion or emotional experience takes precedence over the materialistic depiction of physical reality. Williams’s plays typically contain stage directions that call not for a physical setting but for a creation of mood. Physical setting is often altered, augmented, or distorted in order to create a mood or to suggest an emotion. Music, lighting, and screen legends are used symbolically to create this kind of effect. In terms of characterization, Williams’s plays often center on misfits or outcasts outsiders who are often very sensitive and completely out of tune with contemporary times. Characters may be at odds with restrictive Southern mores, and they may struggle with sexual repression. In *A Streetcar Named Desire*, Blanche DuBois is a complicated character who at times performs the role of Southern Belle, slightly down on her luck but steeped in Southern gentility with fine manners. At other times, the mask slips, and we see Blanche the sexually hungry woman, who gives a predatory stare at the young newspaper boy. At still other times, we see Blanche in all of her raw vulnerability, terrified of being “played out,” of having lost her youth and looks, of being utterly alone.

“A STREETCAR NAMED DESIRE”



“Scene One to Scene Four.” *A Streetcar Named Desire*, by Tennessee Williams, [United States]: Turtleback Books, 2004, pp. 3–84. *Internet Archive*, http://archive.org/details/streetcarnamedde0000will_q0h6. Or try the link below to access this selection and read Scenes 1-4, pp. 1-75:
<http://jhampton.pbworks.com/w/file/fetch/53101025/Streetcar.pdf>

PART XIII.

**SOUTHERN RENAISSANCE & POSTMODERNISM:
WILLIAMS / BALDWIN / RICH / MORRISON /
PLATH / GINSBERG**

Williams – Reading and Review Questions:

1. How is “desire” defined in the play?
2. Compare and contrast Blanche and Stella. What is the symbolic significance of their names?
3. Compare and contrast Blanche and Stanley; are they attracted to one another or repelled by one another? Why?
4. Select and analyze any of the following for symbolic significance in the play: the poker game, the streetcars and their names, Blanche’s trunk, images of water, images of light, the flower seller, the newspaper boy, or Belle Reve.
5. Contrast Blanche with her “performance” of Blanche: what are the distinguishing features between the woman and the mask she sometimes creates for others? Does she create different personas for different people in the play? Who is the “real” Blanche?
6. What is the connection between sex and death in the play?

Baldwin – Reading and Review Questions:

1. The story describes a Cain and Abel-type relationship between the narrator and his brother. Can you find any other biblical allusions in the story?
2. To what does the title, “Sonny’s Blues,” refer? How is Sonny misrepresented by his brother? Why does his brother show up at the concert at the end of the story?
3. What do you see as the central theme of this story addiction? Reconciliation? Individuality?

Rich – Reading and Review Questions:

1. The book of myths is a metaphor for all the writings of Western civilization. Why does the poem’s narrator “first [have] to read the books of myths” before making this metaphoric dive into the wreck of Western civilization?
2. In the final stanza, Rich contradictorily writes that the narrator finds her way “by cowardice or courage...back to this scene.” If cowardice, then what fear is she succumbing to? If courage, then what fear is she facing?
3. Rich’s narrator worries in stanza five that “it is easy to forget / what I came for.” What does

the narrator come to the wreck for? Why is it so easy to forget this goal?

Morrison – Reading and Review Questions:

1. Look up the meaning of the word “Recitatif.” Discuss why Morrison chose this term for her story’s title.
2. Twyla and Roberta are inseparable friends at St. Bonny’s. Why don’t Twyla and Roberta stay friends over the course of their lives?
3. Discuss why Twyla and Roberta have different memories of and tell different stories about Maggie.

Plath – Reading and Review Questions:

1. In Plath’s “Daddy,” analyze the imagery of Nazism associated with the “father” in the poem. What is the meaning of the imagery? Why is it so extreme?
2. In “Daddy,” who or what is the narrator trying to break away from? Explain the nature of this break or escape the narrator is trying to make.
3. How would you describe the narrator of “Daddy”: a victim? a survivor? a heroine?

Ginsberg – Reading and Review Questions:

1. Making reference to the imagery in Ginsberg’s poem, describe the America Walt Whitman finds in a mid-twentieth-century American supermarket.
2. Why does Ginsberg “feel absurd” when dreaming of his “odyssey in the supermarket” with Whitman?
3. Whitman asks three questions while in the supermarket: “Who killed the pork chops? What price bananas? Are you my Angel?” Imagine going into Publix, Kroger, or Ingles and asking these same three questions. How would the staff in the produce section or behind the meat counter respond? Could they even answer all three questions? And what do their responses tell us about the kinds of thought that are encouraged in modern consumer America and the kinds of thought that are not?

CHAPTER 86.

WILLIAMS: “STREETCAR NAMED DESIRE” SCENES 5-10

TENNESSEE WILLIAMS

A STREETCAR NAMED DESIRE



“Scene Five to Scene Ten.” *A Streetcar Named Desire*, by Tennessee Williams, [United States]: Turtleback Books, 2004, pp. 85–162. *Internet Archive*, http://archive.org/details/streetcarnamedde0000will_q0h6. Or try the link below to access this selection and read Scenes 5-10, pp. 75- 154:
<http://jhampton.pbworks.com/w/file/fetch/53101025/Streetcar.pdf>

CHAPTER 87.

POSTMODERNISM

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS

Postmodernism is difficult to define. Don DeLillo is recognized as one of America's premier postmodernist novelists, yet he rejects the term entirely. "If I had to classify myself," he explains in a 2010 interview in the *Saint Louis Beacon*, "it would be in the long line of modernists, from James Joyce through William Faulkner and so on. That has always been my model." Literally, the term postmodernism refers to culture that comes after Modernism, referring specifically to works of art created in the decades following the 1950s. The term's most precise definition comes from architecture, where it refers to a contemporary style of building that rejects the austerity and minimalism of modernist architecture's glass boxes and towers; postmodernist architects retain the functionalist core of the modernist building but then decorate their boxes and towers with playful colors, forms, and ornaments that reference disparate historical eras. Indeed, play with media and materials, and with forms, styles, and content is one of the chief characteristics of postmodernist art.

While postmodernist architects play with the material of their buildings, postmodernist writers play with the material that their poems and stories are made of, namely language and the book. Postmodernist writers freely use all the challenging experimental literary techniques developed by the modernists earlier in the twentieth century as well as new, even more experimental techniques of their own invention. In fiction, many postmodernist authors adopt the self-referential style of "**metafiction**," a story that is just as much about the process of telling a story as it is about describing characters and events. Donald Barthelme's postmodernist short story, "The School," contains metafictional elements that comment on the process of storytelling and meaning-making, as when the narrator describes how the "lesson plan called for tropical fish input" even though all the students in the schoolroom knew the fish would soon die. Who is telling this story? Bartheleme? The unnamed narrator? The lesson plan? The stories that make up history itself are often a playground for postmodernist authors, as they take material found in history books and weave it into new tales that reveal secret histories and dimly perceived conspiracies. David Foster Wallace's essay, "Consider the Lobster," is a good example of the narrative excess found in postmodern literature. In this essay written for *Gourmet* magazine, Wallace uses his visit to the Maine Lobster Festival to tell a history of the lobster since the Jurassic period that eventually turns against the organizers of the festival themselves, who may or may not be covering up the truth about how much lobsters suffer in their cooking pots. The form of the essay cannot even contain Wallace's ideas, which spill over into twenty excessively long footnotes, many of which are little essays in themselves. In addition to playing with the form of literature and the notion of authorship, postmodernist writers also often play with popular sub-genres such as the detective story, horror, and science fiction. For example, in her poem "Diving into the Wreck," Adrienne Rich evokes both the detective story and science fiction as she imagines a futuristic diver visiting a deep sea wreck in order to solve the mystery of why literature and history have been mostly about men and not women.

Not all works of postmodernist literature are stylistically experimental or playful. Rather, their authors explore the meaning and value of postmodernity as a cultural condition. Several philosophers and literary critics many of whose names have become synonymous with postmodernism itself have helped us understand what the postmodern condition may be. "Poststructuralist" philosophers such as Jacques Derrida and Jean Baudrillard have argued that words and texts do not reflect the world but instead exist as their own self-referential systems, containing and even creating the world they

describe. When we perceive the world, Derrida's philosophy of "**deconstruction**" claims, we see not things but "signs" that can be understood only through their relation to other signs. "There is no outside the text," Derrida famously claimed in his book *Of Grammatology* (1967). In this way, words and books and texts are powerful things, for in them our world itself is created an insight that many postmodernist creative writers share. Baudrillard, in turn, argues in his book, *Simulacra and Simulation* (1981), that the real world has been filled up with and even replaced by simulations that we now treat as reality: simulacra. These postmodern sensibilities are reflected in both Allen Ginsberg's poem, "A Supermarket in California," and our selection from DeLillo's *White Noise*. In Ginsberg's poem, food has become "brilliant stacks of cans" knowable only by their similarity to each other. The "neon fruit supermarket" is not even a simulation of a real farm but instead is a simulacra full of families who have probably never even seen a farm. In DeLillo's novel, we find the insight that the collected photographs of "the most photographed barn in America" are more real than the physical barn being photographed. Nobody knows why this particular barn is the most photographed barn in America. The barn is famous simply because it is a much-copied text, valued more as a sign in relation to other signs (all those photos of the same thing) than as a thing in itself with a specific history and a particular use. In his book *Postmodernism* (1991), the leftist critic Frederic Jameson chastises postmodernism for being the "cultural logic of late capitalism," which for him is a culture that erases the real meanings and relations of things such as the most photographed barn in America, replacing true history with nostalgic simulacra.

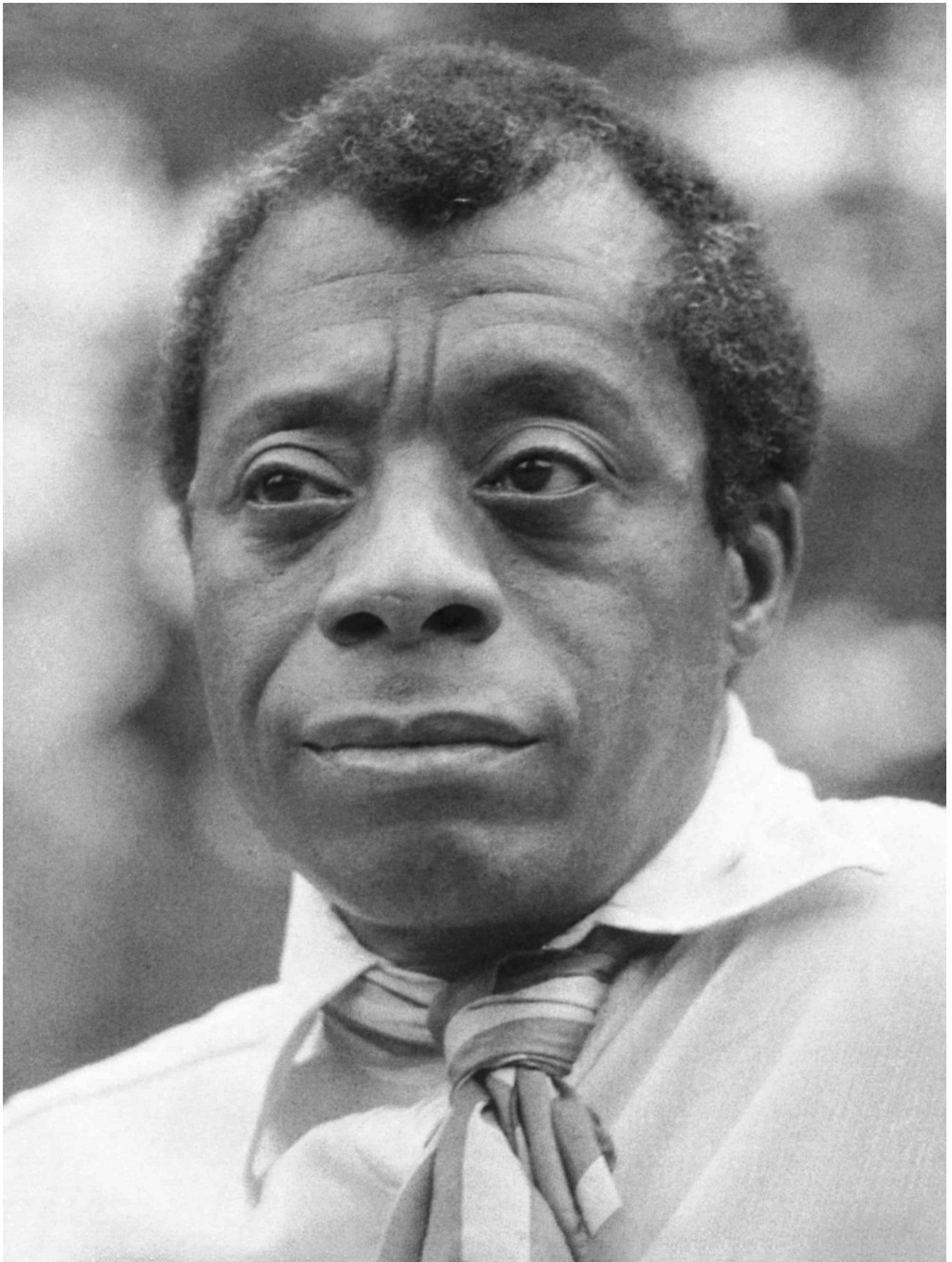
The culture of postmodernism in general exhibits a skepticism towards the grand truth claims and unifying narratives that have organized culture since the time of the Enlightenment. In postmodern culture, history becomes a field of competing histories and the self becomes a hybrid being with multiple, partial identities. In his provocative study, *The Postmodern Condition* (1979), the philosopher Jean Francois Lyotard argues that what defines the present postmodern historical era is the collapse of "grand narratives" that explain all experience, faiths, and truths, such as those found in science, politics, and religion; in place of all-explaining master narratives, he argues, we now know the world through smaller micro-narratives that don't all fit together into a greater coherent whole. These insights are thoroughly explored in the confessional, feminist, and multicultural American literature of this era, whose authors write from their subjective points of view rather than presuming to represent the sum total of all American experiences, and whose works show us that American history has been far from the same experience for all Americans. For example, both Sylvia Plath and Theodore Roethke have poems about their fathers, but their appreciation of their respective fathers is shaped by both their genders and their own personal histories. Roethke feels a kinship with his father. Plath, however, sees her father as an enemy. The Native American author Leslie Marmon Silko tells her story specifically from the point of view of a member of the Laguna Pueblo tribe, whose members use old stories about the Yellow Woman and the ka'tsina spirit to understand their tribe's relationship to the rest of America. In the works of African-American literature in this section, we find similar explorations of cultural identity. James Baldwin uses the African-American music of the blues and jazz to describe the relationship between the two brothers in his story, "Sonny's Blues." Ralph Ellison, in the first chapter from his novel *Invisible Man* (1952), writes about the experience of attending a segregated school that keeps black Americans separate from white Americans. Toni Morrison and Alice Walker, in their stories, explore the hybrid nature of African-American identity itself, showing us the tensions that arise when one's identity is both American and black.

The varied, playful, experimental literature of postmodernism, the critic Brian McHale helpfully observes in his book *Constructing Postmodernism* (1993), presents readers not with many ways to know our one world but instead with many knowable worlds created within many disparate works in many different ways. Modernist authors all strove to devise new techniques with which to accurately represent the world, McHale observes. Postmodernist authors, however, are no longer concerned with representing one knowable world but instead with creating many literary worlds that represent a diversity of experiences. Thus, much as the American literature of the contemporary era presents us with a record of how the nation has known, questioned, and even redefined itself, so too does the literature of postmodernism present us with a record of how writers have known, questioned, and even redefined what literature is.

CHAPTER 88.

JAMES BALDWIN (1924 - 1987)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



James Baldwin 1969

James Baldwin was born in Harlem, the oldest of nine children. Although he did not know his biological father, Baldwin's rocky relationship with his stepfather, a lay preacher who shared his name of James Baldwin, was a major influence in both Baldwin's writings and life. At the age of fourteen, a young Baldwin tried to follow in his stepfather's footsteps as a preacher, but his interest was short lived. In high school, Baldwin joined the school's literary magazine and began making trips to Greenwich Village. These trips only further sparked his interests in the arts and befriended many professional artists, including Beauford Delaney, an African-American painter who found fame during the Harlem Renaissance. As he recounts in his essay, "Notes on a Native Son," Baldwin's stepfather died in 1943 and was buried on Baldwin's nineteenth birthday, which was, subsequently, both the day his youngest brother was born as well as the day of the Harlem Riot.

In 1944, after the death of his stepfather, Baldwin moved to Greenwich Village, to focus on becoming a writer. It was here that Baldwin found an artistic community, forming friendships with artists such as Marlon Brando and his literary hero, Richard Wright. With Wright's help, Baldwin was awarded the Eugene Saxton fellowship (1945). Baldwin began to publish essays in influential magazines, such as *The Nation* and *Partisan Review*; however, in 1948, due to his disillusionment as a black, gay man in America, Baldwin followed in the path of other expatriates, including Wright, by moving to Paris. Although he would live in both Switzerland and Turkey, Baldwin eventually settled in Saint-Paul de Vence, South of France.

Baldwin's first novel, *Go Tell It on the Mountain* (1953), was a major critical and commercial success. Despite being fiction, the biographical similarities in the novel about a young man, John Grimes who questions the hypocrisy of the church, his own religious upbringing, his own sexuality, and his frustrations with being an African-American were quite transparent. In 1955, he released his first collection of essays, the influential *Notes on a Native Son*, but it was his follow up novel, *Giovanni's Room* (1956), which was the subject of international controversy for its homoerotic content. The novel follows David who, after his girlfriend leaves him, has an affair with an Italian bartender, Giovanni.

The debut of Baldwin's book of essays *The Fire Next Time* (1963) only further cemented his reputation as one of the most famous and influential American writers of the twentieth century. Baldwin, despite living in France, was an extremely influential figure during the American Civil Rights movement, aligning himself with the Student Nonviolent Coordinating Committee (SNCC), making several trips to the American South, working with figures such as Martin Luther King Jr. In 1963, he was featured on the cover of *Time* magazine for his work on the Civil Rights movement.

In his famous short story, "Sonny's Blues," Baldwin deals with the conflict between two brothers, one a math teacher and the other, Sonny, a musician recently released from jail. Throughout the story, it becomes clear that the two brothers do not know each other very well and that, although Sonny's troubles are **explicit**, the narrator's troubles are more **implicit**.

Content Advisory

Literature involves language, descriptions, and/or topics that may be emotionally disturbing, graphic, or otherwise sensitive in nature. These topics (or materials) are important to the course as these words, attitudes, and biases are part of American literature and provide us with opportunities to better understand our history and society.

"SONNY'S BLUES"



"Sonny's Blues." *Going to Meet the Man*, by James Baldwin, New York: Dial Press, 1965, pp. 103–41. *Internet Archive*, <http://archive.org/details/goingtomeetman0000bald>.
Or try the link below:
<https://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323Online/SonnysBlues.pdf>

CHAPTER 89.

ADRIENNE RICH (1929 - 2012)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Adrienne Rich in 1980
from Wikimedia commons
CC BY 2.20 K. Kendall

Adrienne Rich is one of the most important poets and feminists of the middle to late twentieth century. Taken together, the twenty-five collections of poetry and numerous essays she published in her lifetime are a powerful literary expression of this period's radical politics. Born in Baltimore, Maryland, Rich was encouraged to write poetry at an early age by her father, a pathologist at Johns Hopkins Medical School with a passion for English verse. She distinguished herself as a poet early

in life, publishing her first book of poems, *A Change of World*, in 1951 while still a senior at Radcliffe College. The renowned poet W. H. Auden selected Rich's work for publication in the prestigious Yale Younger Poets Series based on what he perceived as the delicacy and restraint of her style. In 1952, Rich won her first of two coveted Guggenheim Fellowships, which funded a year-long trip to England and Italy. In 1953, she married an economics professor from Harvard, giving birth to three children before the end of the decade. In this formative decade, Rich faced a dilemma still familiar to women today: how to maintain her career while shouldering full responsibility for her children and home. In the volumes of poetry she published in the early 1960s, Rich turns an increasingly critical eye on an American society that subordinates women to the will of men and that asks only women to choose between family and career. Rich's delicate and restrained poetry became radicalized over the course of the 1960s as she realized that her personal situation was also political, an expression of social forces and institutions that the poet herself could change. From then on, as she writes in her 1968 poem "Implosions," "I wanted to choose words that even you/ would have to be changed by."

From the 1960s until she published her final collection in 2010, Rich used poetry to criticize war, sexism, and environmental destruction and to imagine a world free of gender divisions and male domination. Beginning in the 1970s, Rich became an outspoken advocate for lesbian rights in her poetry as well. As she describes in her book *Of Woman Born: Motherhood as Experience and Institution* (1976), over the course of the 1960s Rich came to realize that she had been living as a "suppressed lesbian" her entire life. She separated from her husband in 1970 and entered into a relationship with the novelist Michelle Cliff in 1974, with whom she remained partners until her death 2012. Rich's National Book Award winning collection of 1973, *Diving into the Wreck*, exemplifies her poetry of political conviction. Published during the second wave feminist movement, the poems in this volume describe women as a vast global sisterhood that has been written out of history. Rich optimistically imagines that this oppressive situation can change as society itself changes, in part through the force of the poet's voice. The history of Western civilization, as Rich writes in the closing lines of the titular poem presented here, "Diving into the Wreck," is "a book of myths / in which / our names do not appear." The wreck in this poem is the wreck of western civilization itself, containing the ruins of both patriarchy and poetry. The poem's narrator is a person unimaginable in traditional Western society: someone who identifies with both genders at once and who transforms the decline of one civilization into the art of its successor. This hybrid narrator takes the reader on a dramatic journey into this dangerous wreck so that the reader, too, can imagine the end of a divisive civilization in which men dominate women.

"DRIVING INTO THE WRECK"



"Driving into the Wreck." *Adrienne Rich's Poetry: Texts of the Poems: The Poet on Her Work: Reviews and Criticism*, by Adrienne Cecile Rich et al., New York: Norton, 1975, pp. 65–68. *Internet Archive*, <http://archive.org/details/adriennerichspoe00adri>. Or click the link below to access this selection: <https://poets.org/poem/diving-wreck>

CHAPTER 90.

TONI MORRISON (1931 - 2019)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Toni Morrison, 2008
Photographer Angela Radulescu
Wikimedia Commons
CC BY-SA 2.0

The first African-American to win a Nobel Prize for Literature, Toni Morrison is one of the most important American authors of the past century. In the eleven exquisitely crafted novels she has published to date, Morrison combines folk and postmodernist storytelling techniques to explore what it means to be both black and a woman in America. Morrison was born in Loraine, Ohio, and earned a Bachelor's degree in English from Howard University and a Master's Degree from Cornell University. Although she began writing creative fiction at Howard, Morrison worked primarily as a college professor in the decade following her graduation from Cornell, teaching at Texas Southern University and then at Howard. In 1964, Morrison divorced the husband she met at Howard, moved to New York, and worked as a senior editor for Random House publishers, where she championed the writing of several notable African-American authors including Angela Davis and Toni Cade Bambara. Morrison continued to write and teach at colleges while working at Random House, publishing her first novel, *The Bluest Eye*, in 1970. Since then she has taught at numerous institutions, including schools in the New York state university system, Yale, Bard, and finally Princeton, where she is

currently an emerita professor. In addition to working as an editor, novelist, and professor, Morrison is also a prolific essayist and public intellectual, publishing editorials in venues such as *The New York Times* and appearing on popular TV programs such as *The Late Show with Stephen Colbert*. She has also written three children's books with her son, Slade Morrison, and the libretto for an opera based on the life of the American slave Margaret Garner, who is also the inspiration for her Pulitzer Prize winning novel, *Beloved* (1987).

Morrison describes the postmodernist literary technique she has developed in her novels as that of "enchantment," a blending of historical realism with the myths and supernatural tales she learned as a child. "That's the way the world was for me and for the black people I knew," she tells Christina Davis in a 1986 interview in *Conversations with Toni Morrison*. "There was this other knowledge or perception, always discredited but nevertheless there, which informed their sensibilities and clarified their activities...they had some sweet, intimate connection with things that were not empirically verifiable." Examples of enchantment abound in Morrison's work. In her novel *Song of Solomon* (1977), a story of a man coming to terms with his African-American identity, one character gives birth to herself and thus does not have a navel while another learns to fly as legendary African tribesmen once did. In *Tar Baby* (1981), a novel about people who trap themselves in self-deceptions, Morrison structures her tale around the African-American fable of the trickster rabbit who gets caught by a deceptive figure made out of tar. In *Beloved*, a powerful novel about the legacy of slavery, the ghost of a slain baby haunts the home of an escaped slave. The short story "Recitatif" included here, originally published in Amiri and Amina Baraka's anthology *Confirmation* (1983), is the only short story that Morrison ever published. While it does not directly reference the supernatural, "Recitatif" features other postmodernist techniques common to Morrison's work, from its estranging opening lines to the historical revisionism that the two central characters, Twyla and Roberta, engage in over the story's course.

"RECITATIF"



Toni Morrison. "Recitatif." *Leaving Home: Stories*, New York: HarperCollins Publishers, 1998, pp. 203–27. *Internet Archive*, <http://archive.org/details/leavinghomestori0000unse>.

Or listen to LeVar Burton Read this work in two parts:

Part 1: <https://podbay.fm/p/levar-burton-reads/e/1585627200?t=95> &

Part 2: <https://podbay.fm/p/levar-burton-reads/e/1586232000?t=30>

CHAPTER 91.

SYLVIA PLATH (1932 - 1963)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Sylvia Plath, 1961
Wikimedia Commons
Public Domain

Sylvia Plath was born in Boston, Massachusetts. Plath's father, a professor of biology at Boston University and an authoritarian figure within the family, died when Plath was eight years old, and Plath struggled for the rest of her life to come to terms with her complicated feelings for him. Plath's mother went to work to provide for Plath and her brother. From a young age, Plath was a high achiever, showing an early talent as a writer and poet. She received a scholarship to Smith College and, after graduating, was awarded a Fulbright Scholarship to Cambridge University. In spite of a history of depression and one suicide attempt, Plath excelled at academics and worked diligently on her writing, periodically publishing her work. At Cambridge, Plath met the young, upcoming British poet Ted Hughes; the two shared an intense and immediate attraction, marrying only a few months later. Plath and Hughes enjoyed their first years together as writing partners, encouraging each other

as poets. The two lived for a time in America, travelled broadly, and eventually returned to England to live. Plath gave birth to two children and engaged in domestic routines while still working on poems that would eventually be included in her posthumous collection, *Ariel* (1965). She continued to struggle with depression, and after discovering Ted Hughes's affair with a mutual friend, Assia Wevill, Plath's depression worsened. She eventually separated from Hughes and moved to London with her children in an attempt to start over on her own. Most of the poems that comprise *Ariel* were written while she lived in London. During a particularly difficult winter where she saw her novel *The Bell Jar* published to less than enthusiastic reviews in January 1963, Plath's mental state deteriorated. She committed suicide in February 1963, leaving her children behind, as well as the new collection of poems that would eventually make her famous after her death.

Plath's most critically acclaimed poems are those that appeared in her posthumous collection, *Ariel*. In these last poems composed before her suicide, Plath appears to have reached a new level of creative complexity in imagery and theme. Her poems exhibit a raw power and anger, as she battles with despair and attempts to find the fortitude to endure her psychic pain. Within the postmodern milieu and contributing to its innovations, Plath does not create a distinct persona through which she filters these intense, private emotions. Poetic form and tradition become less significant with postmodern poets, and the poet's voice achieves primacy, especially in the school of poetry termed "Confessional." Poets such as Allen Ginsberg, Anne Sexton, and Plath in the 1950s were willing to probe their psyches in very private, personal ways, "confessing" their deepest, most private, even disturbing feelings. In the time period, this kind of psychological probing of the self was new and provocative. From a feminist perspective, Plath in the *Ariel* poems openly explores her feelings of rage against the men in her life and against patriarchal authority in general. Plath also explores her feelings of ambivalence about being a mother, the cultural pressures she experienced of becoming a wife and mother, the pain she endured as a result of her husband's infidelity, and her battle with depression that culminated in suicide attempts. In "Daddy," the prevalent Nazi imagery is not autobiographical but is used to depict the extreme emotions at work in the narrative voice's desperate, raging attempt to cut the cord of paternalistic domination. The narrative voice urgently and angrily wants to break from daddy's control, domination, and influence in order to forge her own identity as a woman and as a person. In "Fever 103 °," the narrative voice offers hallucinogenic images of a fevered self, burned pure of fleshly needs and desires into an acetylene virgin, a bodiless entity that is almost invisible but nevertheless combustible. In her virginal state, untouched by the "lecherous" patriarchy, she is most volatile and powerful.

"DADDY"



Plath, Sylvia. "Daddy." *The Collected Poems*, by Ted Hughes, New York: Harper & Row, 1981, pp. 222–24. *Internet Archive*, <http://archive.org/details/collectedpoems00sylv>.

Or try the link below to access this selection:
<https://www.poetryfoundation.org/poems/48999/daddy-56d22aafa45b2>

Or listen to Plath:

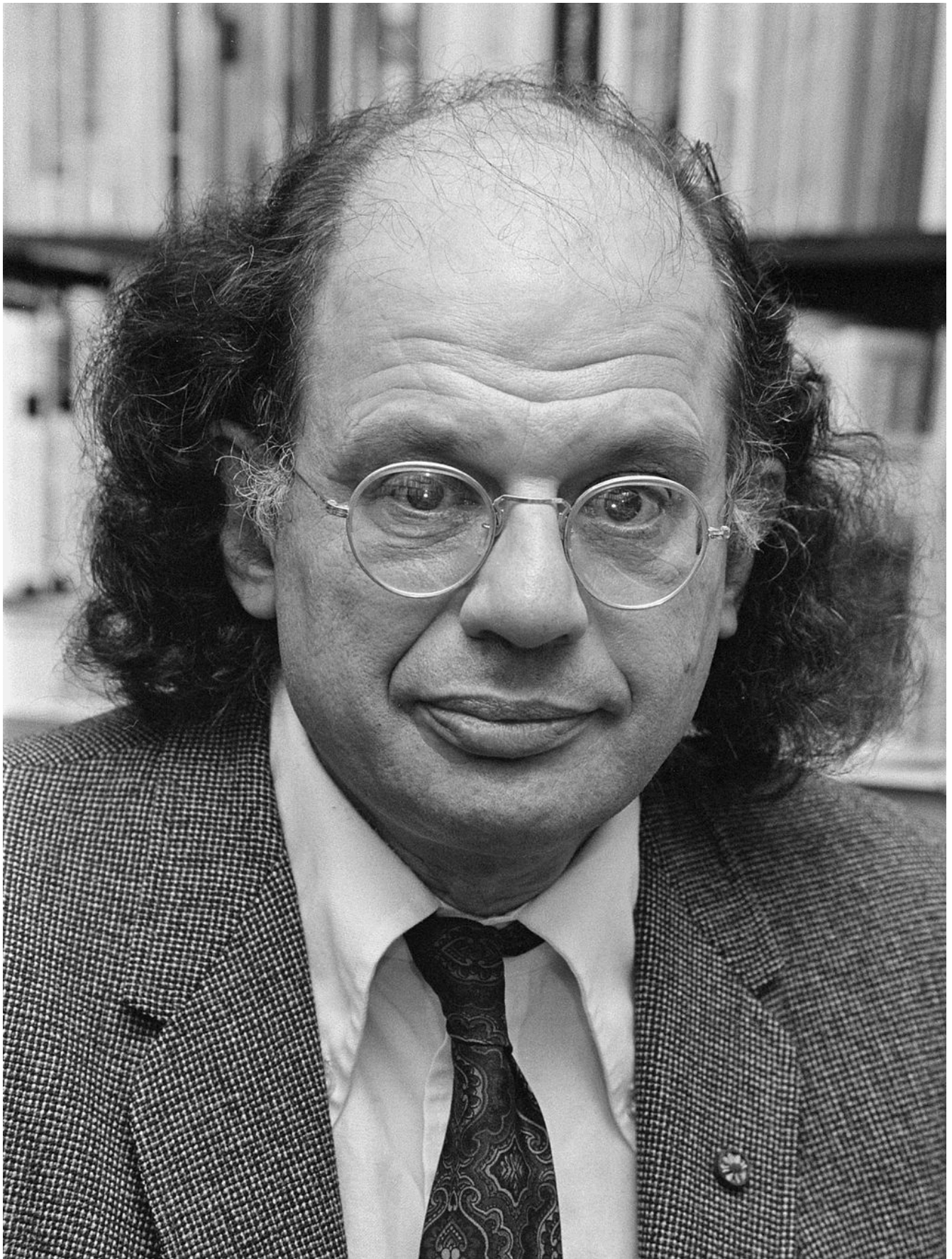
Daddy—Read By Sylvia Plath. Directed by PoetryPoemsPoets, 2012.

YouTube, https://www.youtube.com/watch?v=_hz1ar58BIM.

CHAPTER 92.

ALLEN GINSBERG (1926 - 1997)

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS



Allen Ginsberg, 1979

Ever since he read his groundbreaking poem “Howl” in 1954 to a shocked and enthralled audience at the Six Gallery in San Francisco, Allen Ginsberg has been the poetic voice of America’s counterculture. Ginsberg grew up in Patterson, New Jersey and attended Columbia University in New York City, where he met fellow authors Jack Kerouac (author of *On the Road* published in 1957) and William S. Burroughs (author of *Naked Lunch* published in 1959). Although a distinguished student, Ginsberg was temporarily expelled from Columbia for profanity and later spent eight months in a mental institution after pleading insanity when caught storing stolen goods for a drug addict friend. Upon his release, he was befriended by the poet William Carlos Williams, who recognized in Ginsberg a singular talent. After graduating from Columbia and supporting himself with a series of menial jobs in Harlem, Ginsberg moved to San Francisco in 1953 and began a successful, if brief, career as a market researcher. Yet his true calling remained poetry; he was soon fired from his job and, while on unemployment, wrote the poem that would make his reputation as a major American poet: the explosive, furious “Howl,” whose opening lines famously read, “I have seen the best minds of my generation destroyed by madness, starving hysterical naked, / dragging themselves through the negro streets at dawn looking for an angry fix, / angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machine of night...” In San Francisco, Ginsberg found a welcoming community of poets centered around Lawrence Ferlinghetti’s City Lights Bookshop. In 1956, **City Lights Books** published Ginsberg’s first collection, *Howl and Other Poems* (which includes the poem selected here, “A Supermarket in California”) only to have the book seized and prosecuted by U.S. Customs for its allegedly indecent depiction of sexuality. From that point on, in numerous volumes of poetry as well as direct political actions from sit-ins to Congressional testimonies, Ginsberg became a singularly oppositional voice in American culture, howling against conformity and war, championing environmentalism and gay rights, and finding beauty in all that American society has beaten down.

Ginsberg’s *Howl and Other Poems* and his friend Jack Kerouac’s novel *On the Road* (a *roman à clef* in which the leftist Ginsberg is the character “Carlo Marx”) are the two definitive works of **Beat literature**, depicting the countercultural lives of their artists in an improvisatory, spontaneous style akin to jazz music. In 1948, while still living in Harlem, Ginsberg experienced a days-long **cosmic vision** in which he beheld the beauty of all divine creation and heard the godly voice of British romantic poet William Blake in the sky reciting his *Songs of Innocence and Experience* (1798). Inspired by this vision and writing under the mentorship of William Carlos Williams, Ginsberg began crafting the poetic style for which he is now known: long, free Whitmanesque lines that find their rhythms in everyday American speech and contain the shockingly personal confessions of the poet himself on topics ranging from his mother’s mental illness to his own open homosexuality. For Ginsberg, the American experience is often one of oppression and loss; Ginsberg’s poetic mission, accordingly, is to recover the beauty of those people and things America herself has cast aside. In the poem “A Supermarket in California” included here, Ginsberg imagines walking with his poetic ancestor Walt Whitman through a modern-day supermarket, showing the great American romantic what his beautiful nation has become.

“A SUPERMARKET IN CALIFORNIA”



“A Supermarket in California.” *Collected Poems, 1947-1997*, by Allen Ginsberg, New York: HarperCollins Publishers, 2006, p. 144. *Internet Archive*, http://archive.org/details/collectedpoems190000gins_s3u0.

or read the selection at the link below:

<https://www.poetryfoundation.org/poems/47660/a-supermarket-in-california>

Or watch Ginsberg:

Poetry Breaks: Allen Ginsberg Reads “A Supermarket in California.” Directed by Poets.org, 2017. *YouTube*, <https://youtu.be/AhTh01CO60Y?t=30>.

GLOSSARY

AMY BERKE; ROBERT BLEIL; JORDAN COFER; AND DOUG DAVIS

feminist

The advocacy of equality between the sexes. In the United States, feminism can be defined as a series of social, cultural, economic, and political movements that emphasized and called for equality for women.

Acadian

In Kate Chopin's work, the Acadians (or 'Cadians) were of French or French- Canadian descent. They may be depicted as having a mixed racial and ethnic heritage, and they do not have the wealth and status that the Creoles have.

Acadians

In Kate Chopin's work, the Acadians (or 'Cadians) were of French or French- Canadian descent. They may be depicted as having a mixed racial and ethnic heritage, and they do not have the wealth and status that the Creoles have.

American Communist Party

The American Wing of the Communist Party, extremely influential in American politics in the early twentieth century.

Atlanta Compromise

A controversial agreement in 1895 between Booker T. Washington and Southern political leaders that exchanged basic protections for African- Americans for a continuation of white political rule.

Beat literature

Represented in this book by Allen Ginsberg, Beat Literature is the product of a group of mid-twentieth century authors known as the Beat Generation, whose members also include the well-known novelists Jack Kerouac and William S. Burroughs. Authors of the Beat Generation represented America's countercultures while critiquing its materialism during the era of cultural conformity and national prosperity that followed World War II.

Charles Darwin

Charles Darwin was a British naturalist and author best known for his contributions to evolutionary theory in his description of the process of natural selection. His important work, *Origin of the Species* (1859), influenced a number of artists and intellectuals of the time.

City Lights Books

Publisher of Allen Ginsberg's *Howl and Other Poems* (1956), City Lights Books is an independent San Francisco bookstore and publisher associated with the Beat Literature movement.

Cold War

The Cold War is the decades-long military and cultural conflict that developed soon after World War II between the United States and the Soviet Union. During the Cold War, the United States sought to contain the threat of Soviet Communism through military policies such as nuclear

deterrence and domestic policies such as the formation of the House Un-American Activities Committee. The Cold War ended with the dissolution of the Soviet Union in 1991.

cosmic vision

A phrase associated with the American Beat poet Allen Ginsberg, cosmic vision refers to the days-long state of heightened spiritual awareness the poet reported to have experienced while living in Harlem in 1948.

Creole

In Kate Chopin's work, the French Creoles are of Spanish or French descent. They are typically white and are considered members of the upper class.

Creoles

In Kate Chopin's work, the French Creoles are of Spanish or French descent. They are typically white and are considered members of the upper class.

Cubism

A popular style of painting made famous by Pablo Picasso. Instead of realistic representation, objects are depicted in an abstract style, often fractional and cube-like.

deconstruction

A postmodern philosophy associated with the French philosopher Jacques Derrida that emphasizes the contingency and contextuality of language. Contrary to the traditional definition of a word as the name of a thing, Deconstructionists treat words not as definitions of external, non-linguistic things but as so-called signs that can only continually refer to other signs. The meaning of things thus exists not absolutely in an objective world at large but instead within processions of signs that connect, ultimately, only to each other, and in which meaning is always relative to linguistic and historical context.

dialect

The term dialect refers to the unique forms of a common language that are associated with different regions and groups. For instance, regional authors often write their dialog in "New England dialect" or "Southern dialect."

dramatic monologue

A lengthy speech by a single person, often seen in plays. Robert Browning's "My Last Duchess," is a famous example.

Emancipation

The process by which an individual or community is set free from slavery or some other form of legal confinement.

epigraph

A brief quotation preceding a literary work. For example, T.S. Eliot's "The Love Song of J. Alfred Prufrock" begins with a brief epigraph from Dante's Inferno.

explicit

The opposite of implicit, the term explicit refers to things that are clearly and directly stated.

Fauvism

A French style of art, specifically painting, made popular during Modernism, emphasizing color over representation.

Friedrich Nietzsche

Friedrich Nietzsche a nineteenth century German philosopher whose rejection of traditional religious views and his writings on nihilism influenced a number of artists and intellectuals of the time.

Guggenheim Fellowship

Guggenheim Fellowships are prestigious, multi-thousand-dollar grants awarded since 1925 from the John Simon Guggenheim Memorial Foundation to scholars and artists of exceptional ability.

iconoclast

An iconoclast is a highly independent non-conformist who may rebel against or criticize the status quo.

imagery

A type of figurative language that invokes a visual image or memory.

Imagism

A movement amongst Modernist poets to focus in on precise images. Ezra Pound's "In a Station of the metro" is a famous example of imagism.

immigration

America saw a steep rise in immigration in the nineteenth century, as people from other countries moved to America for a variety of personal and political reasons but primarily to find work in America's growing industries, including the building of the transcontinental railroad.

implicit

The opposite of explicit, the term implicit refers to things that are implied but not directly expressed.

Industrial Age

In America, the rise of industry in the mid to late nineteenth century and beyond caused a shift in America from a primarily agrarian economy to an industrial economy.

industrialization

In America, industrialization can be seen as the process by which advances in technology in the nineteenth century led to the shift from farm production to manufacturing production.

Jim Crow laws

Named after a popular racist caricature of the nineteenth century, Jim Crow refers to the racist laws enacted in the states of the American South after Reconstruction that enforced the racial segregation of society under the specious rationale that black and white Americans could be "separate but equal." Jim Crow laws were nullified by the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

Karl Marx

Karl Marx, who was born in Prussia and later lived in London, was a nineteenth century philosopher whose political and economic theories (collectively known as Marxism) formed the basis of the modern practice of Communism. Marx's views on class struggle and power were highly influential during the nineteenth century and beyond.

Local Color

Local color is a type of writing that became popular after the American Civil War. It is a sub-movement of writing that generally preceded and influenced the rise of Realism in American writing while it still retained some features of the Romanticism, the movement which preceded it. Local color writing focuses on the distinctive features of particular locale, including the customs, language, mannerisms, habits, and peculiarities of people and place, thereby predicting some aspects of the Realists' writing style, which focused on accuracy and detail. However, in Local Color stories, the characters are often predictable character types rather than the complex characters offered by Realist writers. Additionally, Local Color stories often retain Romantic features of emotion (including sentimentality and nostalgia) and idealism (with endings that are neatly resolved). Examples include Mark Twain's *Life on the Mississippi*.

lyric

A short poem that often expresses a single theme such as the speaker's mood or feeling.

metafiction

Metafiction is a literary technique in which a story's narrator draws attention to her own act of storytelling, explicitly foregrounding within her narrative the usually implicit processes with which stories are told.

National Association for the Advancement of Colored People

founded in 1909 by a group of prominent African-Americans, including W.E.B. Du Bois who responded to the wave of punitive laws and restrictive ordinances enacted against African-Americans after the end of Reconstruction. The founders of the NAACP opposed Booker T. Washington's Atlanta Compromise on the grounds that it did not do enough to protect African-Americans from discriminatory laws and practices.

National Book Award

Starting in 1936, the ever-changing National Book Awards have been awarded annually by various organizations within the publishing industry and, since 1988, by the non-profit National Book Foundation to honor books written exclusively by American authors that have sold well or otherwise merit critical acclaim.

Naturalism

Naturalism was a style of writing that achieved prominence after Realism. Reacting against the Realists, Naturalists rejected Realism as focusing too much on the mundane, day-to-day concerns of average people while avoiding controversial subjects. Willing to tackle stories about prostitution, murder, domestic violence, alcoholism, and madness, Naturalists explored the grittier side of life. Influenced by the literary theories of Emile Zola and by Charles Darwin's writings about evolution, Naturalists typically saw the human being at the mercy of hereditary traits and environmental forces beyond his or her awareness, understanding, or control.

passing

"Passing" is a historical term that describes the process by which light-skinned African-Americans could pass as whites.

plot of decline

The plot of decline is a significant feature in most Naturalistic novels. At some point in the novel, even after enjoying a temporary rise in material circumstances, characters—under the pressures of hereditary traits and environmental forces beyond their awareness, understanding, or control—often start a downward spiral into degeneration and even death.

Pulitzer Prize

A very prestigious award for journalism, literature or music granted each year from Columbia University. Established in 1918 in the will of the publisher Joseph Pulitzer and managed by Columbia University, the Pulitzer Prize is awarded annually to writers, journalists, and composers of exemplary works of literature, journalism, and music respectively.

Realism

Realism is a type of writing that achieved prominence after the American Civil War. Reacting against the Romantic era of writing that preceded them, Realists rejected Romantic features of emotionalism and idealism. Realists also rejected the creation of larger-than-life characters who were unrealistically all good or all bad. Influenced by Local Color and Regional writers, Realists paid attention to details and accuracy in describing people and places, and they developed characters who used ordinary speech in dialogue, commensurate to the character's social class. However, the Realists moved beyond Local Color and Regional writers in their more complex development of realistic characterization. Characters in Realist stories resembled ordinary people (neither all good nor all bad), often of the middle class, living in ordinary circumstances, who experienced plausible real-life struggles and who often, as in life, were unable to find resolution to their conflicts. In Realistic stories, the plot was formed from the exploration of a character working through or reacting to a particular issue or struggle. In other words, character often drove the plot of the story. Characters in Realistic fiction were three-dimensional, and their inner lives were often revealed through an objective, omniscient narrator. In a Realist story, there are rarely any indications of Romantic features such as nostalgia, sentimentality, or neatly resolved endings.

Reconstruction

The period of American history from the end of the Civil War in 1865 until the formal removal of the U.S. Army from the territory of the former Confederate States of America on 31 March 1877.

Regionalism

Regionalism is a type of writing that was practiced after the American Civil War. It is a sub-movement of writing that generally preceded and influenced the rise of Realism in American writing. Regionalism, like Local Color, employs a focus on the details associated with a particular place, but Regionalist stories often feature a more complex narrative structure, including the creation of a main protagonist who provides the perspective or point of view through which the plot of the story is told. Such a shift in the technique of narration aligns Regionalist writers more closely with Realist writers, who are known for their complex characters who exhibit psychological dimensionality. However, Regionalist stories, like Local Color stories, often retain Romantic features of emotion (including sentimentality and nostalgia) and idealism (with endings that are neatly resolved).

satire

Satire is the use of humor, exaggeration, or ridicule to expose human ignorance, vice, or foolishness—as well as other human weaknesses.

segregation

The enforced separation of groups of persons based on race.

slavery

A legal and economic system in which certain individuals are treated as an legally considered the property of others. This form of slavery is also called chattel slavery.

Southern gothic

Southern gothic is a genre of writing that is prevalent in the literary tradition of the American South. Borrowing features from gothic literature of the Romantic period, works may focus on dark themes associated with the supernatural, or they may focus on exaggerated characters that are eccentric, freakish, disfigured, or flawed in some disturbing way. Often, works incorporate elements of the grotesque. Southern writers sometimes used these conventions to critique the underlying Southern social order, illuminating disturbing foundations on which the social order was constructed.

Spanish-American War

The Spanish-American War was a war between Spain and the United States in 1898, resulting in Cuban independence.

The Talented Tenth

A term from W.E.B. DuBois' essay, 'The Talented Tenth,' referring to the top 10% of African-Americans as cultural and political leaders. It was used widely during the Harlem Renaissance.

Tuskegee Normal and Industrial Institute

A school for the education of African-Americans living in the former confederacy founded by Booker T. Washington at Tuskegee, Alabama in 1881. The school exists today as Tuskegee University.

World War II

World War II, also known as The Second World War, was a global "total war" involving all the major nations of the world. The United States, The Soviet Union, and Britain were allies during the war, and this coalition of "Allied" powers were victorious over the "Axis" powers of Germany, Japan, Italy and their allies. The war was fought between 1939 and 1945, resulting in up to eighty million deaths.

World's Columbian Exposition

The World's Columbian Exposition, held from 1 May 1893 to 30 October 1893, took place in Chicago's Jackson Park and commemorated 400th anniversary of the arrival of Christopher Columbus in the Caribbean in 1492. The exposition featured exhibits by forty-six nations and represented both growing industrial importance of United States and the significance of the city of Chicago, Illinois as a transportation hub.

Zola

A French writer known as a leader in the literary movement termed Naturalism. Zola articulated a theory of Naturalism in his important work, *Le Roman Expérimental* (1880). Zola argued for

a kind of intense Realism, one that did not look away from any aspects of life, including the base, dirty, or ugly. His theory of Naturalism was heavily influenced by the works of Charles Darwin. Zola argued that a novel written about the human animal could be set up as a kind of scientific experiment, where, once the ingredients were added, the story would unfold with scientific accuracy. He was particularly interested in how hereditary traits under the influence of a particular social environment might determine a human to behave.