History

Historical Introduction

This week is the start of a four-week mini-unit that will actually extend into Unit 2. We are studying the Roaring Twenties, a fascinating period with lots of changes going on. To give you some idea of the big picture, here's our approach. This week's focus is the period when Woodrow Wilson was still in office (but sick, and hardly visible as a leader). America's economy, government, and society had been hyped for war for about eighteen months; there were over a million soldiers overseas on Armistice Day (November 11, 1918). It took over a year for people to lose their fighting spirit, go through a period of irrational fears concerning a violent socialist takeover of America—called the Red Scare—and settle back down to living everyday life.

Before things settled down, the postwar period brought inflated prices for all goods as businessmen sought to return to a privately run economy. It was hard for many people to make ends meet, especially workers. Business leaders were intent on regaining their pre-war profits and sought to do so by keeping workers' salaries low, even when prices were rising. During the war, however, workers had tasted the power of collective bargaining and, when they perceived that management was not going to work with them, laborers used strikes. Because of recent events in Russia and on the European continent, it was easy for Americans to fear that violent socialists were seeking to take over America. You will study why this fear arose, as well as the events that fueled the hysteria and what resulted from it.

During this era, two important amendments to the U.S. Constitution were ratified and put into effect. They were the Eighteenth Amendment (Prohibition) and the Nineteenth Amendment (women's suffrage). The Volstead Act enforced Prohibition, making the manufacture and sale of alcohol (but not its consumption) illegal in all states. There had long been support for eliminating liquor and its ill effects from the American scene. Indeed, many states were already "dry" by law, and a temporary law had banned the distilling and distribution of alcohol during the war. A majority of Americans had long wished to see the ban be permanent, and in a last decisive, moralistic, reformatory mood, states quickly ratified the amendment that Congress proposed. The Nineteenth Amendment was also ratified quickly during these years; again, this was the fruit of a long fight on the part of suffragettes, and a woman's right to vote had been debated for years by the American public.

There were huge temptations during this period for Americans to abandon their traditional beliefs and morals. These came from events and forces both inside and outside of America. You will study these influences in detail. Unfortunately, many Americans—especially younger women—did succumb to these temptations and adopt ideas, attitudes, and behaviors that God warns against in the Bible. American society was changed for the worse as a result.

As students will learn, there were also good developments during this period. You will learn about the development of a familiar media—radio broadcasting—which added variety, news, and fun to Americans' lives in the Twenties.

Threads

- ❑ Learn about the Red Scare and its effects on American society in the postwar years.
- ❑ See how the dramatic change in women's roles and actions was an instrumental part of America's revolution in morals during the Twenties.

People	Time Line		Vocabulary
☐ A. Mitchell Palmer ☐ Sigmund Freud	**Find the dates for these events in your resources and add them to your time line.** **(Different resources have different dates for very ancient times.)**		
	1917	Police arrest White House suffragette pickers.	
	1920	Eighteenth Amendment prohibits the manufactue and sale of alcohol in the United States.	
	1920	Nineteenth Amendment gives women the right to vote.	
	1920	First radio network broadcast	

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Reading

- ❑ *Only Yesterday*, by Frederick Allen (973) chapters III-V
- ❑ *America in the 1900s and 1910s*, by Jim Callan (J 973) p. 108-119
- ❑ *Imperialism: A History in Documents*, by Bonnie Smith, p. 146-155

Accountability Questions

1. Besides the gains that socialists made in Europe, what events in America led to the Big Red Scare?
2. When the hysteria was at its height, what kinds of American civil rights and freedoms were violated?
3. List ways that the fear of a socialist revolution led to intolerance in other forms.
4. How does Frederick Allen, author of *Only Yesterday*, say boys and girls interacted before the war?
5. In *Only Yesterday*, Allen writes, "A sense of disillusionment remained; like the suddenly liberated vacationist, the country felt that it ought to be enjoying itself more than it was, and that life was futile and nothing mattered much. But in the meantime it might as well play—follow the crowd, take up the new toys that were amusing the crowd, go in for the new fads, savor the amusing scandals and trivialities of life. By 1921 the new toys and fads and scandals were forthcoming, and the country seized upon them feverishly" (67). List these fads.
6. Allen points out that the rebellion of American girls was the beginning of a society-wide revolution in manners and morals. He says that "a number of forces were working together and interacting upon one another to make this revolution inevitable" (81). What were these forces? (List both categories and examples within them.)

Thinking Questions

1. Remembering your readings last week, how did socialism make the early years of the postwar era frightening for Americans?
2. When and, generally speaking, why did the Big Red Scare subside?
3. What was the general mood of the country as the Big Red Scare wore off?
4. Summarize the traditional view that Americans held of women before World War I. Do you think this is biblical? Why, or why not?
5. List ways that women's fashions, hairdos, and makeup were indicative of the changes in morality and manners in the Twenties.
6. What were some forms of rebellion to older traditions of womanhood that a sizeable number of young women openly adopted during the postwar years? Can you think of biblical reasons why these were wrong choices?
7. How did the "forces of morality" in America respond to the problem of the younger generation once they knew that a problem existed?
8. Allen asserts at least three times in his chapter on manners and morals that the forces arrayed against American traditionalism were "irresistible" and "inevitable." Were they? Prepare to discuss and support your answer from Scripture.

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Playwriting (Week 2 of 4)	☐ Present your radio play script to your teacher this week and ask for input: ☐ Does she think the characters are believable? If not, how could they be improved? ☐ Is she confused by any part of the plot? Add or change lines to make the story clearer. ☐ Make any necessary changes to your rough draft, and file it under "Work in Progress" in your Grammar and Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Expository Essay	☐ In *Writing Aids*, learn about the most common type of analytical essay, called an expository essay. ☐ Gather lots of facts and then write an expository essay on one of the subjects below, or on topics given for Level 8 this week. ☐ "Woodrow Wilson's intellectual, social, and emotional makeup led him to fail at his most ambitious plan: the formation of the League of Nations." Support this statement with evidence from the peace talks in Paris, the treaty that was produced there, and the reactions of Americans to the League. ☐ "In the post-war period, Americans took time to transition from a war mentality to a peacetime one. Prohibition, women's suffrage, and the Big Red Scare belonged more to the mindset of war than to that of peace." Assess the validity of this statement. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Essay Test-taking	☐ In *Writing Aids*, learn about, or review, the unique considerations when taking an essay test. ☐ Make sure you understand how to budget your time while writing your answer. ☐ Practice taking a timed essay test using one of the topics below. ☐ "Without a heartfelt commitment, moral principles have little power." Prove the truth or falsehood of this statement in light of America's experiences with Prohibition, women's suffrage, and the change in America's morals in the 1920's. ☐ "America in the 1920's was a contradictory place: at the same time that it passed the restrictive Eighteenth Amendment, it was also loosening its moral standards in a way it had never done before." Assess this statement and explain how both of these trends could happen in America at the same time. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Classical Comparison Paper (Week 7 of 15)	☐ Continue reading and taking notes for your classical comparison paper. You will need to be finished with all four works by the end of Week 10. ☐ Do any writing worksheet(s) that your teacher gives you.

Worldview: Church History

C.S. Lewis was a British professor of medieval literature during the 1900's. On his nineteenth birthday, he arrived at the trenches of the Western Front at Somme. He was subsequently wounded and sent home to Great Britain. Many do not know that Lewis, beloved for his works of fiction, like *The Chronicles of Narnia* and his space trilogy, wrote a number of nonfiction books on Christianity. Like many youths of his day, he too was disillusioned and horrified by his World War I experiences. He endured the trenches as an atheist who had, at the age of 15, turned from Christianity to the occult. But, God's mercy broke through—in part using J.R.R. Tolkien, a fellow teacher at Oxford—and at age 30, Lewis was saved.

The book we've assigned for reading over the next three weeks is a bit different than other church history selections. Lewis published *The Screwtape Letters* during the closing years of World War II. It is a book about temptations, which were certainly as real for Lewis as for others we have read about in his generation who succumbed to them. However, Lewis's example proves that God does provide ways out of temptations. While his book may seem to be all about the ways we are tempted, if you read closely, you'll see that Lewis offers many important insights into how to resist the temptations of the Devil, who prowls around seeking souls to devour.

Reading
The Screwtape Letters, by C.S. Lewis, prelude and letters 1-11 (Week 1 of 3)

Exercises
1. What are the two errors into which people commonly fall regarding devils, according to Lewis in the preface? Why are these both errors?
2. Summarize the general vehicle that Lewis is employing. By whom and to whom are the fictional letters of this book supposedly written? Who is "the Enemy"? Who is "Our Father Below"? Who is "the patient"? What do you think Lewis's aim is in writing this book in this way?
3. In Letter 1, what is Screwtape saying about truth versus jargon? How do you determine what is true for yourself?
4. In Letter 2, Screwtape is contrasting the real and powerful Church triumphant—the spotless Bride of Christ to be—with the ordinary members of a church family as they appear on this earth. What good can Wormwood make of the differences? Would these kinds of strategies work on you, if tried? Why, or why not?
5. In what four ways does Screwtape advise Wormwood to turn the patient's relationship with his mother to demonic advantage? Be honest: can you see ways that some of these strategies work on your heart in your own home?
6. Lewis tackles the subject of prayer in Letter 4. What does he identify as common weaknesses or distractions for believers who attempt to pray? Did this letter shed any light on your prayer life?
7. In Letter 5, what makes Wormwood drunk with joy? How are these "joys" just a foretaste of Wormwood's eternal reward? What are the ways that war can actually benefit people amidst its horrors?
8. In Letter 6, Screwtape advises, "There is nothing like suspense and anxiety for barricading a human's mind against the Enemy. He wants men to be concerned with what they do; our business is to keep them thinking about what will happen to them." Why are suspense and anxiety such powerful distractions to us in our Christian walk? What related general rule does Screwtape formulate for Wormwood? Do you see this rule at work in your own life?
9. In Letter 7, why does Screwtape say that demons should encourage all extremes, except extreme devotion to the Enemy (Christ)? Are there any areas of your life that you take to extremes?
10. In Letters 8 and 9, what is the "law of Undulation" that Screwtape explains? How can Christians be extra vulnerable during times in a trough? What then is our hope? How does God use such "trough times"? Have you had trough times? Jot down some things that helped you most when walking through such times and be prepared to share them during your discussion.
11. According to Letters 10 and 11, what are some of the temptations to Christians that socializing offers? Prepare to share any ways that Lewis's observations ring true for you from your personal experience.

Geography

There is no assignment this week.

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Literature

Literary Introduction
The Armistice of November 1918 brought peace to the Western world. War-caused deaths numbered between 1 and 2 million apiece for nations like the United Kingdom, Germany, and Russia. These far outweighed America's 100,000 dead, though the war left scars in the United States also. Nevertheless, by Christmas of 1918 the "return to normalcy" in America had begun.

As Americans sought to regain their pre-war footing, they found that Modernism had become the new "normal" among poets. In fact, Modernist poetry was almost the first major literary movement led by Americans. By 1920, two Americans (who both lived in England before the Great War) were beginning to be regarded as among the most gifted of the new generation of poets. Their names were Robert Frost (1874-1963) and T.S. (Thomas Stearns) Eliot (1888-1965).

Eliot you met before, in Week 3. Interestingly, both men became famous at about the same time, during the first years of the Great War. In 1915, Eliot published the poem that would launch him in the world of literature: "The Love Song of J. Alfred Prufrock." *Prufrock and Other Observations* appeared in Britain in 1917. Also in 1915, Frost's first collection of poetry, *A Boy's Will*, appeared in America (though it had been published in England two years earlier).

By 1920, both of these men had become mature poets of major stature, Frost at the age of forty-six and Eliot at thirty-two. It is ironic, therefore, that Eliot's poem *The Waste Land*, published in 1922, has become one of the most common and popular cultural symbols for the sense of desolation that swept the West in the years immediately after the war.

In an even more surprising twist of this real-life plot, it was Eliot rather than Frost whose poetry grew more hopeful over time. Whereas Frost drifted further from a biblical worldview and deeper into naturalism over the course of his life, Eliot eventually turned from naturalism altogether and became a Christian in 1927. The poems he wrote after conversion—such as "Ash Wednesday," and the "Four Quartets"—though still requiring much time and attention to be understood, are considered the most famous and perhaps the most beautiful poems penned by any Christian poet in the twentieth century.

Reading
- ❑ Beginning and Continuing Students
  - ❑ Selected Short Poems (See supplements in the following supplement.)
  - ❑ *A Poetry Handbook*, by Mary Oliver, p. 19-34
  - ❑ *Words of Delight*, by Leland Ryken, p. 166-169; 177 (bottom)-178
  - ❑ From *Poetics*
    - ❑ Book I
      - ❑ IV.D: "Structure: Lyric Poems"
      - ❑ IV.E.1 and 6: "Introducing Settings" and "Lyric Poetry and Implied Situations"
      - ❑ IV.H.4 and 6: "Figures of Speech" and "Metaphor and Simile: Two Types of Imagery"
    - ❑ Appendix B: T.S. Eliot and Robert Frost
  - ❑ All poems are in the supplement unless otherwise noted.
    - ❑ Robert Frost
      - ❑ "The Pasture"
      - ❑ "Mending Wall"
      - ❑ "The Road Not Taken"
      - ❑ "Birches"
      - ❑ "The Death of the Hired Man"
      - ❑ "Directive" (*The Making of a Poem* p. 113-114)
      - ❑ "Stopping by Woods on a Snowy Evening" (*A Poetry Handbook* p. 24-28)
    - ❑ T.S. Eliot
      - ❑ Re-read "The Love Song of J. Alfred Prufrock" (found in the week 3 workbook).
      - ❑ "La Figlia Che Piange" ("The Girl Who Cries") (*The Poetry Anthology* p. 30-31)
      - ❑ "Morning at the Window" (*The Poetry Anthology* p. 32)

- ❑ Continuing Students Only
  - ❑ From *Poetics*
    - ❑ Book I
      - ❑ IV.H.8.e: "Stream of Consciousness Point of View"
  - ❑ *The Waste Land*, by T.S. Eliot

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections:

- ❑ For One Student: "The Road Not Taken," by Robert Frost
- ❑ For One Student: "Directive," by Robert Frost
- ❑ For Two: "The Death of the Hired Man," by Robert Frost

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- ❑ Alliteration: Repetition of the initial sound of words in a line or lines of verse (Mary Oliver, *A Poetry Handbook* 29).
- ❑ Allusion: A reference made within a literary work to something outside of the work, most often a historical or literary figure.
- ❑ Assonance: Repetition of vowel sounds within words in a line or lines of verse (Mary Oliver, *A Poetry Handbook* 30).
- ❑ Consonance: Repetition of consonant sounds anywhere in two or more words.
- ❑ Didactic Mode: A mode that emphasizes the teaching or reminding of what the author believes is true.
- ❑ Implied Situation: The implied and understood—but not explicitly told—situation of the speaker in a poem.
- ❑ Metaphor: A device of figurative imagery that identifies an object with something or someone else.
- ❑ Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
- ❑ Personification: A figure of speech in which human attributes are given to something nonhuman (Leland Ryken, *Words of Delight* 516).
- ❑ Refrain: A word, phrase, line, or even stanza, that is artistically repeated in a poem or song.
- ❑ Simile: A device of figurative imagery that uses words such as *like*, *as*, or *more than*, to make an explicit comparison between an object and something or someone else.
- ❑ Sound Echoes Sense: A literary principle whereby the author chooses one or more words whose sounds, either as individual words or as a progression of words, reinforce their meaning.
- ❑ Structure (Literary Analysis Category): A literary analysis category in which we study how a poem is shaped and what techniques are used to give it a particular form.

Additional Terms for Continuing Level Only

- ❑ Blank Verse: Unrhymed iambic pentameter.
- ❑ Stream of Consciousness: A point of view in which the narrator, who is usually a character, tells the story in the first person and in the shape of his own thought processes.

Beginning Level

1. Thinking Questions:
   - ❑ What are some similarities and differences between the lives, poetic styles, and worldviews of Robert Frost and T.S. Eliot?
   - ❑ Although Frost and Eliot have such different poetic styles, is it still possible for you to enjoy them both? Why?
2. Thinking Question: What was the metaphor or simile that you enjoyed most from this week's poems? Why did you like it?
3. Written Exercise: Sound echoes sense is a literary technique whereby the author chooses one or more words whose sounds, either as individual words or as a progression of words, reinforce their meaning. This week you read in *A Poetry Handbook* (24-28) about the way sounds in Robert Frost's "Stopping by Woods on a Snowy Evening" support the poet's meaning. Write down an example from that reading to share with your teacher in class.

4. Written Exercise: In the supplement after the poetry is a filled-in outline on "The Love Song of J. Alfred Prufrock" that is meant to serve as an example for you. After looking at that outline, copy the following outline onto a fresh space (we recommend a computer document so that you can easily give yourself as much space as you need). Then try to fill in the blank spaces on the following outline.

   "Directive," by Robert Frost

   - ❑ Frameworks
     - ❑ Genre: This poem belongs to the general category of the lyric poem, though its expression of the speaker's personal thoughts and feelings is unusual in that they are addressed to the reader in the form of directions.
     - ❑ Mode: The mood of the poem is didactic.
   - ❑ Content
     - ❑ Topic: Confusion and restoration
     - ❑ Theme:
   - ❑ Setting (Implied Situation)
   - ❑ Structure
   - ❑ Texture
     - ❑ Imagery
       - ❑ Metaphor: the speaker tells the reader to "pull up your ladder road" (line 37)
       - ❑ Simile:
     - ❑ Alliteration:
     - ❑ Assonance:
     - ❑ Consonance:
     - ❑ Personification:
     - ❑ Allusion:

5. Thinking Question: Which of the poems that you read this week did you like best? Why? Be prepared to share your thoughts with you teacher in class.

Continuing Level

Do everything in the Beginning level above, plus the following:

6. Written Exercise: Add the following Artistry section to the Beginning outline for "Directive" and fill it out:
   - ❑ Artistry
     - ❑ Ten Artistic Elements
     - ❑ Meaning Through Form
     - ❑ Form Follows Function

7. Thinking Questions for T.S. Eliot's *The Waste Land*
   - ❑ What do you think this poem is about (topic)? What appears to be its main theme?
   - ❑ What are some of the main poetic and/or artistic devices that T.S. Eliot uses in this poem?
   - ❑ What did you think of *The Waste Land*? Do you believe that it does a good job of depicting the various problems and general sense of despair that Eliot saw around him?

T.S. Eliot

The Waste Land [1, 2]

"Nam Sibyllam quidem Cumis ego ipse oculus meis vidi in ampulla pendere, et cum illi pueri dicerent: Σίβυλα τί θέλειϛ; respondebat illa: ἀποθανεῖν θέλω." [3]

FOR EZRA POUND
il miglior fabbro [4]

I. The Burial of the Dead

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee [5]
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten, [6]
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch. [7]
And when we were children, staying at the archduke's, [8]
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man, [9]
You cannot say, or guess, for you know only

Prophets figure largely in this poem; the Sybil was a prophetess who was granted her wish for long life, but neglected to ask for perpetual health.

Ezra Pound edited the poem fiercely, and had previously played a role in shaping Eliot as an artist.

The first of the poem's five parts, titled after the Anglican funeral service, puts to rest (or else summons up again) the ghosts of the past.
"Lilacs" may be reference to Whitman's "When Lilacs last in the Dooryard Bloom'd," upon the death of Abraham Lincoln. The irony of the Waste Land is that spring rains strip away the purity of winter, showing forth the mud of existence.

This section recalls the youth of Countess Marie Larisch of Austria, whom Eliot had met and whom he evidently quoted verbatim at this point. Her memories of summer and winter in the Alps and in city gardens reinforce Eliot's wide use of resurrection imagery through vegetation myths (the myth of returning spring, etc.).

Prophetic imagery appears again, this time tied to Ezekiel, the ruins of dead idolotrous religions, and the meditations of Solomon the Wise. Eliot wants, like Moses (another prophet), to find "water in the rock," and shelter from the heat of the sun, but the Waste Land offers no relief.

1 The editor is indebted to the helpful notes collected by Rickard A. Parker at his excellent web site *Exploring "The Waste Land,"* which may be found at < http://world.std.com/~raparker/exploring/thewasteland/explore.html >. It holds far more allusions and commentary than could be included here.

2 "Not only the title, but the plan and a good deal of the incidental symbolism of the poem were suggested by Miss Jessie L. Weston's book on the Grail legend: *From Ritual to Romance* (Cambridge). Indeed, so deeply am I indebted, Miss Weston's book will elucidate the difficulties of the poem much better than my notes can do; and I recommend it (apart from the great interest of the book itself) to any who think such elucidation of the poem worth the trouble. To another work of anthropology I am indebted in general, one which has influenced our generation profoundly; I mean *The Golden Bough*; I have used especially the two volumes *Adonis, Attis, Osiris*. Anyone who is acquainted with these works will immediately recognize in the poem certain references to vegetation ceremonies." (Eliot's note) Both of these books discuss the myths of gods (or kings) who die and are reborn, in connection with the fertility of the returning springtime which brings life to the desolate winter landscape. The text of *From Ritual to Romance* is available at < http://sacred-texts.com/neu/frr/index.htm >.

3 "*Nam Sibyllam… θέλω.*" From the *Satyricon* of Petronius (d. A.D. 66), ch. 48. The quotes are in Greek. It translates: "With my own eyes I saw the Sybil of Cumae hanging in a bottle; and when the boys said to her: 'Sybil, what do you wish?' she replied, 'I wish to die.'"

4 "*il miglior fabbro*": (Italian) "the better craftsman"; Dante's words about his predecessor poet Arnaut Daniel in *Purgatorio* 26.117.

5 "Starnbergersee": a glacial lake near Munich, in southern Germany

6 "Hofgarten": (German) "court-garden," a park in Munich

7 "Bin gar keine Russin…": (German) "I am *not* Russian, I come from Lithuania—true German." (Note that most other instances of foreign languages are in italics; this is not; presumably because it's a quote from Marie.)

8 "archduke": possibly Archduke Franz Ferdinand, but more likely Archduke Rudolph, who died suspiciously, embroiling Marie in scandal

9 "Cf. Ezekiel II.*i*." (Eliot's note) God speaks to Ezekiel: "And he said unto me, Son of man, stand upon thy feet, and I will speak unto thee." Of course "Son of Man" is elsewhere a reference to Christ.

A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,[1]
And the dry stone no sound of water.[2] Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.
Frisch weht der Wind
Der Heimat zu.
Mein Irisch Kind,
Wo weilest du?[3]
'You gave me hyacinths[4] first a year ago;
'They called me the hyacinth girl.'
—Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed' und leer das Meer.[5]

Madame Sosostris, famous clairvoyante,[6]
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards.[7] Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes.[8] Look!)
Here is Belladonna,[9] the Lady of the Rocks,

Eliot's multiplicity of voices and languages mirrors a disunity of tone, in which delightful remembrances flow into images of despair, and back again: spring into winter, fresh wetness into dryness, gardens into deserts, prophets into worthless quacks, beautiful girls into dead men.

The references to Wagner recall Marie and the Bavarian royal family (several of whom are alluded to later as well) and Eliot's stay at Munich. The sea voyage of Tristan and Isolde, along with the numerous water-references in and around the Tarot pack, continue the contrast between wet and dry. Now, however, water is not life-giving, but equally as fatal as the Waste.
If the references are correctly understood, eyes and seeing are referenced or alluded to in lines 43, 57, 58, 52, 54, 73, and 74.

Madame Sosostris, for all his/her "wisdom," does not see many things.

1 "Cf. Ecclesiastes XII.*v*." (Eliot's note) Solomon speaks metaphorically of old age: "Also they shall be afraid of that which is high [*fear of ascending a stair*], and fears shall be in the way [*fear of falling in the street*], and the almond tree shall blossom [*white hair*], and the grasshopper shall drag himself along [*crippled, disjointed limbs*], and desire shall fail [*diminishing sexual virility*]: because man goes to his eternal home, and the mourners go about the streets."
2 "dry stone … water": Cf. Isaiah 32:2, where each of the princes of God "shall be as an hiding place from the wind, and a covert from the tempest; as rivers of water in a dry place, as the shadow of a great rock in a weary land."
3 "V. *Tristan und Isolde*, I, verses 5-8." (Eliot's note) ["V.," from the Latin *vide*, means "see."] From Wagner's opera in which the Cornish knight Tristan and the Irish maid Isolde, daughter of his mentor King Marke, are given a love potion and commit adultery together, finally dying in each others arms. (German) "Fresh blows the wind / The Homeland to. / Mine Irish child, / Where tarry you?"
4 "hyacinth": a (usually purple) flower, fabled to have sprouted from the blood of Hyakinthos, a youth beloved by Apollo and accidentally slain by him. Because of its tightly curled leaves, it is also used by Homer to describe the hair of Odysseus. It is considered, like the lilac (line 2) to be a male symbol.
5 "Id. III, verse 24." (Eliot's note) Again from Wagner. (German) "Empty and barren is the sea."
6 "clairvoyante": psychic or fortune-teller, literally a "clear-seer"; in this case using the occultic Tarot Cards to read horoscopes and tell the future. "Madame Sosostris," by a complex process, is probably an allusion to the anti-moralist British philosopher Bertrand Russell.
7 "I am not familiar with the exact constitution of the Tarot pack of cards, from which I have obviously departed to suit my own convenience. The Hanged Man, a member of the traditional pack, fits my purpose in two ways: because he is associated in my mind with the Hanged God of Frazer, and because I associate him with the hooded figure in the passage of the disciples to Emmaus in Part V. The Phoenician Sailor and the Merchant appear later; also the "crowds of people," and Death by Water is executed in Part IV. The Man with Three Staves (an authentic member of the Tarot pack) I associate, quite arbitrarily, with the Fisher King himself." (Eliot's note) The Fisher King was a keeper of the Holy Grail, wounded in the thighs so as to be impotent, which also reduced his realm to a barren waste-land. He fishes in the river near his castle until healed by the chosen knight, Percival.
8 "Those are the pearls …": From Shakespeare's *The Tempest*, I.*ii*, from the song of Ariel, Prospero's tame island-spirit: "Full fathom five [*five fathoms deep*] thy father lies; / Of his bones are coral made; / Those are pearls that were his eyes: / Nothing of him that doth fade / But doth suffer a sea-change [*a great transformation*] / Into something rich and strange. / Sea-nymphs hourly ring his knell / Hark! now I hear them,—Ding-dong, bell."
9 "Belladonna": a poisonous herb of the nightshade family, which translates literally as "beautiful lady" because, taken cosmetically in very small doses, it dilates the pupils, making for larger and more striking eyes.

The lady of situations.
Here is the man with three staves,[1] and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.[2]
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

London, packed with vacant souls like Hell itself, is filled with the sighing bodies of dead men, walking, flowing like the Thames, alive and yet buried.

Even Eliot's acquaintance is a ghost, waiting for his body to rise again in flowers—or else be dug up by a fatal beast, filled with astrological significance, who destroys by his very friendliness.

Unreal City,[3]
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.[4]
Sighs, short and infrequent, were exhaled,[5]
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth[6] kept the hours
With a dead sound on the final stroke of nine.[7]
There I saw one I knew, and stopped him, crying 'Stetson![8]
'You who were with me in the ships at Mylae![9]
'That corpse you planted last year in your garden,
'Has it begun to sprout? Will it bloom this year?
'Or has the sudden frost disturbed its bed?
'Oh keep the Dog[10] far hence, that's friend to men,
'Or with his nails he'll dig it up again![11]
'You! hypocrite lecteur!—mon semblable,—mon frère!'[12]

He associates himself with this friend as with a brother, but receives no answer to his hails.

1 "staves": staffs or wands
2 "death by water": This is the title of Part IV.
3 "Cf. Baudelaire: '*Fourmillante cité, cité pleine de rêves, / Où le spectre en plein jour raccroche le passant*'" (Eliot's note) From the collection of Baudelaire's poems *Le Fleurs du Mal* (*The Flowers of Evil*). (French) "Teeming city, city full of dreams, / Where the spectre in broad daylight clutches at the passerby."
4 "Cf. *Inferno* III, 55-57: '*si lunga tratta / di gente, ch'io non avrei mai creduto / che morte tanta n'avesse disfatta*'." (Eliot's note) (Italian) "So long a train / of spirits, I should never have believed / that death so many had undone."
5 "Cf. *Inferno* IV, 25-27: '*Quivi, secondo che per ascoltare, / non avea pianto, ma' che di sospiri, / che l'aura eterna facevan tremare.*'" (Eliot's note) (Italian) "Here, as mine ear could note, / no plaint was heard except of sighs, / that made the eternal air to tremble"
6 "Saint Mary Woolnoth": an Anglican church on King William Street, near the Bank of England
7 "A phenomenon which I have often noticed." (Eliot's note) The "dead sound" is a muffled clang (unlike a usual clear toll of the bell)
8 "Stetson": likely some friend of Eliot's, possibly Jean Verdanel, killed at Gallipolli (the ANZAC forces there wore Stetson hats).
9 "Mylae": a seaport in Sicily. At the Battle of Mylae in 260 B.C., Rome won a decisive naval victory over Carthage.
10 "Dog": a reference to Sirius, the Dog Star, the brightest star in the night sky, which the Chinese call the "celestial wolf" and which the Sanskrit Vedas associate with Shiva, the Destroyer. Its rising heralds the hot, wearying "dog days of summer" and, in Egypt, the flooding of the Nile and the return of fertility to the soil.
11 "Cf. the Dirge in Webster's *White Devil*." In John Webster's *White Devil* (1612), V.*iv*, Cornelia hands out flowers as she sings over the body of her dead son Marcello the following lines (which Eliot adapts): "But keep the wolf far thence, that's foe to men, / For with his nails he'll dig them up again."
12 "V. Baudelaire, Preface to *Fleurs du Mal*." (Eliot's note) (French) "Hypocrite reader!—my double,—my brother!"

II. A Game of Chess[1]

The Chair she sat in, like a burnished throne,[2]
Glowed on the marble, where the glass
Held up by standards[3] wrought with fruited vines
From which a golden Cupidon[4] peeped out
(Another hid his eyes behind his wing)
Doubled[5] the flames of sevenbranched candelabra[6]
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic[7] perfumes,
Unguent,[8] powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,[9]
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper[10]
Burned green and orange,[11] framed by the coloured stone,
In which sad light a carvèd dolphin swam.
Above the antique mantel was displayed
As though a window gave upon[12] the sylvan scene[13]
The change of Philomel, by the barbarous king[14]
So rudely forced; yet there the nightingale[15]
Filled all the desert with inviolable voice

The second part moves from a richly-furnished boudoir to a hole-in-the-wall pub, from contemptibly wealthy to contemptibly sordid, from ancient to modern. In this is perhaps mirrors the parallel goings-on of the two scenes from Middleton's tragedy (see footnote 12); both, however, are sides of the same coin. Both continue the imagery of fatal and immoral women.

The marble floor, tall mirror, and table overflowing with jewels and cosmetics display wealth—or vanity.

The many and various perfumes and ointments, far from being a delight, dull and confuse the senses, and make the candles burn strangely and smokily. The weird flames, the golden ceiling, the smoke, and the richness recall the tale of Dido, abandoned to her death by Aeneas.

The fireplace, also burning strangely, is like the tapestry that hangs above it, an image of green lushness, as of Eden—but instantly marred by the brutal deflowering of Philomela.

But even that vile tale leads to beauty, preserved in the song of the nightingale which revives the Waste Land.

1 "A Game of Chess": an allusion to the play *A Game at Chesse* by Thomas Middleton (see line 138), about a marriage of expediency, not love. It is generally believed that Part II is a reference to Eliot's unhappy marriage to Vivien Haigh-Wood (whom the known womanizer Bertrand Russell may have made sexual advances towards, and from whom Eliot eventually separated). The entire poem derives directly from Eliot's marital (and nervous) difficulties at this period, but this section is perhaps the most explicit.

2 "Cf. *Antony and Cleopatra*, II, ii 190." (Eliot's note) A reference to Enobarbus' description of Cleopatra: "The barge she sat in, like a burnish'd throne, / Burn'd [*shone brilliantly*] on the water." Women in Eliot's early works are often dangerous or deathly.

3 "standards": flags, banners

4 "Cupidon": a statue of the "Cupid" we are today most familiar with: a naked, winged cherub with a bow and arrows

5 "Doubled": The mirror makes a reflection.

6 "sevenbranched candelabra": Cf. the *menorah* of Judaism, patterned on the golden lampstand wrought for the Tabernacle (Exodus 25).

7 "synthetic": artifically manmade, hence unnatural and probably unhealthy

8 "unguent": a medicinal salve or ointment; in this series of adjectives, however, it means "thick, semisolid."

9 "Laquearia. V. *Aeneid*, I. 726: *dependent lychni laquearibus aureis incensi, et noctem flammis funalia vincunt*." (Eliot's note) (Latin) "Burning lamps hang from the gold-coffered ceiling, and torches conquer the night with their flames." Laquearia (also known as lacunaria or coffers) are recessed panels, usually square or octagonal, set tile-fashion in a vaulted ceiling. Each would produce a shallow pool where smoke might collect. Eliot references Virgil's account of Aeneas in the banquet hall of Dido, Queen of Carthage, where he tarried and became her lover. When he departed to continue his quest to found Rome, she committed suicide by self-immolation.

10 "sea-wood fed with copper": driftwood used as fuel, which has absorbed copper (or other mineral salts) from the sea-water and now burns with an unusual color

11 "green and orange": the partisan colors of, respectively, the Catholic and Protestant factions of Ireland. Possibly Eliot merely intends to evoke the clash of opposite colors.

12 "gave upon" opened on to

13 "Sylvan scene. V. Milton, *Paradise Lost*, IV, 140." (Eliot's note). The passage in question reads in part: "So on he fares, and to the border comes / Of Eden, where delicious Paradise, / Now nearer, Crowns with her enclosure green, / … / Cedar, and Pine, and Firr, and branching Palm, / A Silvan Scene, and as the ranks ascend / Shade above shade, a woodie Theatre …."

14 "V. Ovid, *Metamorphoses* , VI, Philomela." (Eliot's note) Philomela, princess of Athens, was the sister of Procne, wife of King Tereus. Tereus, while escorting Philomela on a journey, forced himself on her and then cut out her tongue to prevent her telling the tale. She pictured it, however, in a tapestry she sent to Procne, who revenged Philomela by serving Tereus his son Itys for dinner. All three were transmuted into birds by the gods—the mute Philomela into the beautiful-tongued nightingale, Procne into a swallow (cf. line 429), and Tereus into a hawk.

15 "Cf. Part III, l. 204." (Eliot's note) The nightingale and Tereus ("Tereu") are referenced again there.

And still she cried, and still the world pursues,
'Jug Jug' [1] to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

And the lustful world pursues even that unassailable beauty, and the song falls, ever misinterpreted, into abusive minds and hearts.

The room's occupant, still tending to herself in the midst of the appalling finery of the room, speaks pointed words, and then sits again in frustrated, fiery silence.

'My nerves are bad to-night. [2] Yes, bad. Stay with me.
'Speak to me. Why do you never speak? Speak.
'What are you thinking of? What thinking? What?
'I never know what you are thinking. Think.'

But in the modern eye she is not a Dido nor a Cleopatra: she is merely a petulant and tiresome wife—or, perhaps in her own view, one who wants to be able to communicate with her husband, to know what he thinks.

I think we are in rats' alley [3]
Where the dead men lost their bones.

His replies are only silent thoughts, bitter and cynical.

'What is that noise?'
The wind under the door. [4]
'What is that noise now? What is the wind doing?'
Nothing again nothing.
'Do
'You know nothing? Do you see nothing? Do you remember
'Nothing?'

She frets, and fears, and he sits silent, impotent and annoyed. The spirit rattles in the throat of the dying or reviving man, but it cannot be moved to action.

I remember
Those are pearls that were his eyes.
'Are you alive, or not? Is there nothing in your head?' [5]
But
O O O O that Shakespeherian Rag—
It's so elegant
So intelligent [6]
'What shall I do now? What shall I do?'
'I shall rush out as I am, and walk the street
'With my hair down, so. What shall we do to-morrow?
'What shall we ever do?'
The hot water at ten.
And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door. [7]

Pearls and finery belong to the dead, drowned in the ocean. There is nothing in his head but fossilized eyeballs, and he can think of nothing now but Shakespeare…
—and, by a random association, a popular ragtime song of the day. Triviality.

The wife, in distress, her hair half-done, worries about the evening and the morrow: "What shall we do?"

The unspoken reply: the same as we always do—tea at ten, and an outing at four, with variation only for the weather. We shall live our same tiresome existence, moving and countermoving, mating and checkmating, our sleepless eyes blind to the possibility of seduction by an outsider.

1 "Jug Jug": in Elizabethan poetry, a common rendering of the nightingale's song. By Eliot's time, it also had crude sexual connotations.
2 "nerves are bad…": Eliot and his wife were both experiencing nervous breakdowns around this time.
3 "Cf. Part III, l. 195." (Eliot's note) "Rats' alley" may possibly be a metaphor for the rat-infested trenches of the Western Front.
4 "Cf. Webster: 'Is the wind in that door still?'" (Eliot's note) An allusion to John Webster's play *The Devil's Law*, in which a man receives a fatal wound which, ironically, lances a previous infection, permitting him to recover. The line in question is the surgeon's exclamation of surprise at hearing his moan. "Wind" and "breath" and "spirit" in most ancient languages were all comprised by one term (L. *spiritus*, Gk. *pneuma*, Heb. *ruach*, etc.).
5 "Cf. Part I, l. 37, 48." (Eliot's note) Hyakinthos was killed and became a flower; the drowned Phoenecian Sailor calcified to pearls.
6 "O O O O that Shakespeherian Rag": The *Shakespearian* Rag (Eliot inserted the extra syllable) was popular in America at the time; its chorus began "That Shakesperian rag— / Most intelligent, very elegant…" The ejaculation "O" appears commonly in Shakespeare, but not in the song.
7 "Cf. the game of chess in Middleton's *Women beware Women*." (Eliot's note) In this play, a women plays a game of chess that parallels the simultaneous seduction of her daughter-in-law Bianca in the next room.

When Lil's husband got demobbed,[1] I said—
I didn't mince my words,[2] I said to her myself,
HURRY UP PLEASE ITS TIME[3]
Now Albert's coming back, make yourself a bit smart.[4]
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there.
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.
And no more can't I, I said, and think of poor Albert,
He's been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said.
Oh is there, she said. Something o' that, I said.
Then I'll know who to thank, she said, and give me a straight look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said.
Others can pick and choose if you can't.
But if Albert makes off, it won't be for lack of telling.
You ought to be ashamed, I said, to look so antique.
(And her only thirty-one.)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off,[5] she said.
(She's had five already, and nearly died of young George.)
The chemist[6] said it would be alright, but I've never been the same.
You are a proper fool, I said.
Well, if Albert won't leave you alone, there it is, I said,
What you get married for if you don't want children?
HURRY UP PLEASE ITS TIME
Well, that Sunday Albert was home, they had a hot gammon,[7]
And they asked me in to dinner, to get the beauty of it hot—
HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME
Goonight Bill. Goonight Lou. Goonight May. Goonight.
Ta ta. Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night, good night.[8]

A woman (perhaps the same as above?) sits in a pub very late, talking to Lil about her husband. He's about to return from war; Lil ought to freshen up.

She ought to go get that pair of dentures, like Albert wanted her to—she's missing so many teeth as it is, she's downright ugly.

Albert, gone for the whole four years of the War, is bound to want something in the way of pleasant female companionship—from someone.

Ugly facts are still facts, she tells Lil. Beggars with bad teeth can't be choosers, but that doesn't apply to everyone: just you. Albert is still good-looking enough to have his choice of women, and don't say I didn't warn you if he does; it would be your own fault for looking so ancient.

Lil says her failing looks aren't her fault; she couldn't bear another child, and the abortifacient aged her.

Married people get pregnant, she tells Lil. Didn't that occur to you?

Albert and Lil invited her over, some Sunday before or after this interview.

But now it really is closing time. The patrons bid each other "goonight" and make their way towards home, the place of madness and death.

1 "demobbed": slang for "demobilized," discharged from the military
2 "mince my words": To mince is to dice (cut up) very small and fine. Thus, "I talked bluntly."
3 "HURRY UP PLEASE ITS TIME": the typical call of a bartender at closing-time
4 "smart": stylish, chic, briskly elegant
5 "to bring it off": to induce an abortion
6 "chemist": pharmacist—probably a black-market pharmacist, writing his own prescriptions for dangerous abortifacient drugs
7 "gammon": a ham; also the game of backgammon
8 "good night, sweet ladies …": Ophelia's exit in *Hamlet*, Act IV, Scene 5. She is at this point mad, in the wake of Hamlet having accidentally killed her father, Polonius. A few scenes later she will drown herself (thus linking her to "Death by Water" and the various drowning motifs).

III. The Fire Sermon [1]

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song. [2]
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept … [3]
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear.

Fall has come, and littered the sad and silent Thames with dead leaves. The joys of springtime marriages, the nymphs who used to sing and frolic here, are gone.

Even the modern river-sprites, the drunken partying youth with their trash and litter—even these are gone.

Not even the aimless, prodigal sons of the important men of the city are to be found, even by a forwarding address.

Like an exile in a strange land, like a captive prophet in Babylon, like a madman in an asylum, the singer sings his song to its end…
while at his elbow, Death crouches, waiting for the termination.

A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal [4]
On a winter evening round behind the gashouse [5]
Musing upon the king my brother's wreck
And on the king my father's death before him. [6]
White bodies naked on the low damp ground
And bones cast in a little low dry garret,
Rattled by the rat's foot only, [7] year to year.
But at my back from time to time I hear [8]
The sound of horns and motors, which shall bring [9]
Sweeney [10] to Mrs. Porter in the spring.

The rat, symbol of death and decay, creeps through the new growth, trying to spring from the earth in the dead of winter, while the singer—like the impotent, wounded Fisher King, like Ezekiel and the exiles of Judah on the canals of the Euphrates, like Prince Ferdinand shipwrecked on a lonely isle—sits on the bank and muses: silent.

No prophetic voice, no rushing wind full of the breath of life, no rattling earthquake stirs these bodies—but only by the "wind… unheard" (line 175) and the rat's marauding paw.

1 "The Fire Sermon": See Eliot's note on line 308 and the surrounding glosses. The Sermon is reprinted in full on page 17.
2 "V. Spenser, *Prothalamion*." (Eliot's note) Edmund Spenser's poem for the day of a double wedding includes these lines: "Sweete Themmes runne softly, till I end my Song. // There, in a Meadow, by the Rivers side, / A Flocke of Nymphes I chaunced to espy, / All lovely Daughters of the Flood thereby, / With goodly greenish locks all loose untyde, / As each had bene a Bryde …" (lines 18-23).
3 "By the waters of Leman …": Cf. Ps. 137: "By the waters of Babylon, / there we sat down and wept … / For there our captors / required of us songs, / and our tormentors, mirth, saying / 'Sing us one of the songs of Zion!' / How shall we sing the LORD's song in a foreign land?" *Lac Léman* is the French name for Lake Geneva. The Swiss city of Lausanne, where Eliot finished this poem while recovering in a mental hospital from a nervous break-down, is on the shore of the lake. (Thirdly, *leman* is also an old word for a mistress in an adulterous affair.)
4 "dull canal": Cf. Ezekiel 1:1: "… as I was among the exiles by the Chebar canal, the heavens were opened, and I saw visions of God."
5 "gashouse": gasworks; a factory where gas for heating and illumination is produced and piped to houses. The gashoue, though mechanical and doubtless ugly, is a place that stands in opposition to the darkness and cold of winter.
6 "Cf. *The Tempest*, I, *ii*." (Eliot's note) The passage in question is spoken by Ferdinand, who believes his father to have drowned in the shipwreck. It reads "Sitting on a bank, / Weeping again the king my father's wreck, / This music crept by me upon the waters, / Allaying both their fury [*tempest*] and my passion [*grief*] / With its sweet air [*tune*]: thence I have follow'd it, / Or it hath drawn me rather. But 'tis gone. / No, it begins again." He refers to Ariel's song (see footnote to line 48), which immediately follows. *Allaying both fury and passion* is the central message of the Fire-Sermon.
7 "Rattled …": Cf. the vision of the Valley of Dry Bones in Ezekiel 37, which reads in part: "So I prophesied as I was commanded. And as I prophesied, there was a sound, and behold, a rattling, and the bones came together, bone to its bone." The dry bones are clothed with flesh and skin, but lie dead until the breath of God comes from the four winds and resurrects them. But cf. line 302.
8 "Cf. Marvell, *To His Coy Mistress*." (Eliot's note) This *carpe diem* poem (or mockery of that form) by Andrew Marvell urges the mistress to give herself to the speaker at once, and not wait. The second stanza begins, "But at my back I always hear / Time's wingèd chariot hurrying near; / And yonder all before us lie / Deserts of vast eternity" (lines 21-24).
9 "Cf. Day, *Parliament of Bees*: When of the sudden, listening, you shall hear, / A noise of horns and hunting, which shall bring / Actaeon to Diana in the spring, / Where all shall see her naked skin …" (Eliot's note) The hapless Acteon, while hunting, stumbled upon Diana (goddess of chastity) at her bath, and was turned into a stag and torn to pieces by his own hounds.
10 "Sweeny": a brutish character who appears in many of Eliot's poems, most notably *Sweeny Among the Nightingales*

O the moon shone bright on Mrs. Porter [1]
And on her daughter
They wash their feet in soda water [2]
Et, O ces voix d'enfants, chantant dans la coupole! [3]

The only noise is horns summoning barbarous men to the baths—not of goddesses, but of loose women.

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.
Tereu [4]

Cleanliness is necessary to salvation, so let the children beautifully sing in the cathedral…
—But what song shall they sing?

They shall sing the beautiful song of the nightingale, victim of a barbarous man.

Unreal City
Under the brown fog of a winter noon
Mr. Eugenides, [5] the Smyrna [6] merchant
Unshaven, with a pocket full of currants [7]
C.i.f. London: documents at sight,
Asked me in demotic [8] French
To luncheon at the Cannon Street [9] Hotel
Followed by a weekend at the Metropole. [10]

The brown winter morning (line 61) gives way to brown noon, and the lustful Mediterranean merchant, at loose ends in London, seeks pleasurable companionship for the weekend.

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting,
I Tiresias, [11] though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives
Homeward, and brings the sailor home from sea, [12]
The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.

Now, here at evening, when the purple twilight releases the desk-slaves for the night, and brings the anxious, overworked human hearts home to die, the prophet who knows both male and female watches a common and boring seduction play out its sordid course.
He has been both persons of the affair himself, and he observes them through blind eyes, neither sympathizing nor condemning.

1 "I do not know the origin of the ballad from which these lines are taken: it was reported to me from Sydney, Australia." (Eliot's note) The three lines are from a bawdy song sung by the soldiers at Gallipolli.
2 "soda water": not our seltzer water, but a mixture of water and baking soda, very abrasive and thus useful for scrubbing
3 "V. Verlaine, *Parsifal*." (Eliot's note) (French) "And, O the voices of the children, chanting in the cupola! [*singing in the dome of the cathedral*]" The French poet Paul Verlaine wrote "Parsifal," in which Percival seeks out the Holy Grail and heals the Fisher King. His feet are washed in holy water before he is permitted to see the Grail.
4 "Tereu": a form of Tereus (see line 99). This reference foreshadows the next two incidents.
5 "Eugenides": a Greek form, which translates (ironically) to "well-born, noble"
6 "Smyrna": a city in Turkey, near the Straits of Gallipolli. In Revelation 2:8ff, the Apostle John writes to the Church at Smyrna, which was undergoing tribulation: "And to the angel of the church of Smyrna write: 'The words of the First and Last, Who died and came to life'…"
7 "The currants were quoted at a price 'carriage and insurance free to London'; and the Bill of Lading, etc. were to be handed to the buyer upon payment of the sight draft." (Eliot's note) Currants are a small berry, common in Europe, which may be dried like tiny raisins.
8 "demotic": common, everyday, vernacular. French is obviously not the merchant's first language.
9 "Cannon Street": in London. It runs from St. Paul's Cathedral via the financial district to King William Street (see note to line 67).
10 "Metropole": a resort hotel in the seaside town of Brighton, where affairs commonly took place
11 "Tiresias, although a mere spectator and not indeed a 'character', is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. What Tiresias *sees*, in fact, is the substance of the poem. The whole passage from Ovid is of great anthropological interest: [he quotes the Latin from Ovid's *Metapmorphoses*, Book III]" (Eliot's note) Tiresias had once separated two snakes mating in a wood, for which he was transformed into a woman. Seven years later he was restored to manhood by the same means. Jove and Juno then summoned him, who had known the life of both sexes, to settle an inter-gender dispute they had fallen into while drunk. When he decided for Jove, the wrathful Juno struck him blind, and Jove, to make amends, gave him a prophetic "second sight." As Eliot imagines him, he still bears the anatomy of both sexes simultaneously.
12 "This may not appear as exact as Sappho's lines, but I had in mind the 'longshore' or 'dory' fisherman, who returns at nightfall." (Eliot's note) The Greek poet Sappho wrote in "You Are the Herdsman of the Evening," "Hesperus, thou bringest home all things bright morning scattered; / thou bringest the sheep, the goat, the child to the mother." Perhaps Eliot felt it unnecessary to note that the line is almost a direct copy of Robert Louis Stevenson's "Requiem," which reads in entirety: "Under the wide and starry sky, / Dig the grave and let me lie. / Glad did I live and gladly die, / And I laid me down with a will. // This is the verse you grave for me: / 'Here he lies where he longed to be; / Home is the sailor, home from sea, / And the hunter home from the hill.'" It is graven on his tombstone.

Out of the window perilously spread
Her drying combinations[1] touched by the sun's last rays,
On the divan[2] are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs[3]
Perceived the scene, and foretold the rest—
I too awaited the expected guest.
He, the young man carbuncular,[4] arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire.[5]
The time is now propitious,[6] as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes[7] below the wall
And walked among the lowest of the dead.)[8]
Bestows on final patronising kiss,
And gropes his way, finding the stairs unlit …

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
'Well now that's done: and I'm glad it's over.'
When lovely woman stoops to folly[9] and
Paces about her room again, alone,
She smoothes her hair with automatic hand,
And puts a record on the gramophone.

'This music crept by me upon the waters'[10]
And along the Strand,[11] up Queen Victoria Street.

Tiresias foresees all, yet is compelled to watch the drama go forward. The typist in her cramped one-room apartment, strewn with undergarments which she is too busy, tired, and uncaring to tidy, is intruded on by an amorous and self-important young clerk.

He makes his advances, receives no encouragement (but needs none), nor rejection (but that would not stop him); he seeks not companionship, intimacy, or affirmation, but only quick gratification of his selfish desire.

And she, with no reason or will to resist, gives him what he wants.

Tiresias recollects that he has suffered all this same violation and indifference before, both in fact and in prophetic observation.

The clerk, sated, offers a last bit of condescension (not love, not thanks), and leaves.

She does not turn on the light for him.

She, like an automaton, feels no guilt or shame, but only a vague relief. In older days violated women would die of grief or kill themselves for shame, but now, typists and secretaries—extensions of machines—dutifully recompose themselves and resume life (death) as usual.

The music is not of the song of shame, but the canned and uncaring music of the recording—which nevertheless speaks the song of the drowned man.

1 "combinations": sets of upper and lower underwear made as one piece
2 "divan": a sofa or couch, usually without arms or back, often usable as a bed
3 "dugs": a somewhat coarse and animalistic synonym for breasts
4 "carbuncular": A carbuncle is a shiny red gemstone (often a garnet); by metaphor, as here, the world also means an infected area of skin smaller than a boil, but larger than a pimple, and full of pus. The clerk has a hideous complexion pockmarked with these oozing sores.
5 "Bradford millionare": a British idiom for *noveaux riche*—Bradford, a manufacturing town, had become recently wealthy during WWI. Self-confidence befits this contemptible youth as poorly as a silk hat on someone unaccustomed to wearing them.
6 "propitious": auspicious, favorable
7 "Thebes": Oedipus was the king of Thebes, to whom Tiresias delivered the dire revelation at the end of Sophocles' *Oedipus Rex*: that the king had, according to his birth-prophecy, inadvertently killed his father and married his mother—upon which Oedipus blinded himself and went into exile.
8 "walked among … the dead": Odysseus met Tiresias in Hades, where he still retained his prophetic powers.
9 "V. Goldsmith, the song in *The Vicar of Wakefield*." (Eliot's note) In Oliver Goldsmith's book, the girl Olivia, returning to the site of her former seduction, sings: "When lovely woman stoops to folly, / And finds too late that men betray, / What charm can soothe her melancholy? / What art can wash her guilt away? / The only art her guilt to cover, / To hide her shame from every eye, / To give repentance to her lover, / And wring his bosom [*cause him pangs of remorse*], is—to die."
10 "V. *The Tempest*, as above." (Eliot's note) A reference back to Ferdinand's speech. See the footnote to line 192.
11 "the Strand": an important street in "the City" (the central, old section of London) which runs parallel to the Thames

O City city, I can sometimes hear
Beside a public bar in Lower Thames Street,
The pleasant whining of a mandoline
And a clatter and a chatter from within
Where fishmen[1] lounge at noon: where the walls
Of Magnus Martyr hold[2]
Inexplicable splendour of Ionian white and gold.

Common and awesome, tawdry and sublime, gleaming and grimy meet and intermingle in that hodge-podge of ancient and modern which is the City of London.

The river sweats[3]
Oil and tar
The barges drift
With the turning tide
Red sails
Wide
To leeward, swing on the heavy spar.
The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs.[4]
Weialala leia
Wallala leialala

And the river-nymphs sing their lament for the lost glory of the Thames, now a place of filthy commerce and traffic. The polluted tide, like sullied love, carries the huge red barges with their logs and cargoes through the heart of London.

Elizabeth and Leicester[5]
Beating oars[6]
The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores
Southwest wind
Carried down stream
The peal of bells
White towers
Weialala leia
Wallala leialala

The Queen and her suitor, drifting down the River in the days when the barges were gilded and oared, talked the language of love to each other as the Thames ran quick and light and the wind blew the sound of wedding bells on its fresh breezes. But then, as now, romance comes to nothing in the end, and love is foresworn to gain mastery of the world.

Wail, wail for the lost gold of the Thames, for the white towers of London blacked by coal-soot, and the love that was renounced forever.

The first Thames-daughter sings of the trams and coal-dust that have overtaken London. She lies like a dead warrior in the bottom of a funeral-barge.

'Trams and dusty trees.
Highbury bore me. Richmond and Kew

1 "fishmen": not fishermen, but fishmongers (sellers of fish)
2 "The interior of St. Magnus Martyr is to my mind one of the finest among [architect Christopher] Wren's interiors. See *The Proposed Demolition of Nineteen City Churches* (P. S. King & Son, Ltd.)." (Eliot's note) Eliot opposed the destruction of the old churches of the City, whose attendance was down. The church of St. Magnus Martyr does indeed contain white columns with gilded capitals.
3 "The Song of the (three) Thames-daughters begins here. From line 292 to 306 inclusive they speak in turn. V. *Götterdämmerung*, III, i: the Rhine-daughters." (Eliot's note) In Wagner's opera *Götterdämmerung* (*Twilight of the Gods*), the three Rhine-maidens guard a treasure of gold, which is stolen from them and forged into a ring that gives the wearer dominance of the world—if he will forego all love forever. Again the theme of self-denial appears, echoing the Fire-Sermon (as well as *Damyata*, line 419).
4 "Greenwich reach … Isle of Dogs": peninsulas on opposite sides of a bend in the river Thames. Elizabeth I was born in the Palace of Placentia in Greenwich, which was later replaced by the Greenwich Hospital (designed by Christopher Wren).
5 "V. Froude, *Elizabeth*, vol. I, ch. *iv*, letter of De Quadra to Philip of Spain: 'In the afternoon we were in a barge, watching the games on the river. (The queen) was alone with Lord Robert and myself on the poop, when they began to talk nonsense, and went so far that Lord Robert at last said, as I [Alvarez De Quadra, Bishop of Aquila and ambassador from Spain to England] was on the spot there was no reason why they should not be married if the queen pleased.'" (Eliot's note) Lord Robert Dudley, Earl of Leicester, was one of Elizabeth's many suitors. She never married him, but remained the childless "Virgin Queen" until her death. (Contrast this to the fertility of the healed Fisher King.)
6 "beating oars": To "beat" is to move against the current. This romance went contrary to the currents of politics.

Undid me.[1] By Richmond I raised my knees
Supine on the floor of a narrow canoe.'

'My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised "a new start".
I made no comment. What should I resent?'

'On Margate Sands.
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people[2] who expect
Nothing.'
la la[3]

To Carthage then I came[4]

Burning burning burning burning[5]
O Lord Thou pluckest me out[6]
O Lord Thou pluckest

burning

The second Thames-daughter, like the typist, like Olivia, like the nightingale, sings of a wicked man. He promises repentance, but receives no answer. Forgiveness is possible only for one who admits she has been wronged—and she has become indifferent.

The third Thames-daughter, at the River's mouth where it finds the sea, cannot speak to London, cannot make connections. She can see only a man's rough and brutal hands.
The meek, who should inherit the earth, have no desire to seek, and no expectations.
And the river-nymphs close their song.

To Carthage: where unholy love and unruly passion breed longing and despair and guilt.
All is on fire with the fire of passion, with the lust of the eyes—and must be denied, renounced.
Yet what if God can save even from that unholy fire…
What if redemption—?

All is burning.

1 "Cf. *Purgatorio*, V, 133: '*Ricorditi di me, che son la Pia; / Siena mi fe', disfecemi Maremma*.'" It may be translated, "Remember thou me, who once was Pia; / Sienna bore me, Maremma unmade me." The soul of Pia, confined in Purgatory, tells Dante she was born in Sienna and murdered in Maremma by her husband (out of jealousy due to some other man's former proposal, according to Dante). Highbury and Richmond are boroughs in north and southwest London, respectively. (Kew is in Richmond.) Richmond may be a reference again to Elizabeth I, who died at the palace there.

2 "My people humble people": Cf. the Beatitudes in the Sermon on the Mount, esp. Matthew 5:5: "Blessed are the meek, for they shall inherit the earth." This is echoed elsewhere in Scripture, as in Zephaniah 2:3: "Seek the LORD, all you humble of the land, who do his commands; seek righteousness, seek humility; perhaps you may be hidden on the day of the anger of the LORD." The Biblical view is that the meek, the people of God, *ought* to expect blessings from him.

3 "la la": in the *Götterdämmerung*, the Rhine-maidens sing two choruses of "Weialala leia" to Siegfried, and one of "la la." He refuses their pleas to return the Ring to the Rhine, and is later betrayed and murdered. Brünnhilde, who loves him but whom a potion made him forget, rides her horse into his flaming funeral pyre. In the same final scene, Valhalla, the mead-hall of the gods, is destroyed in fire.

4 "V. St. Augustine's *Confessions*: 'to Carthage then I came, where a cauldron of unholy loves sang all about mine ears.'" (Eliot's note) Augustine describes the torment of his soul in Carthage, where he longed for love and friendship, but sought it not in God, and instead "defiled … the spring of friendship with the filth of concupiscence [*carnal passion*], and … beclouded its brightness with the hell of lustfulness" (*Confessions*, Book 1, Chapter 1, Section 1).

5 "The complete text of the Buddha's Fire Sermon (which corresponds in importance to the Sermon on the Mount [Matthew 5-7]) from which these words are taken, will be found translated in the late Henry Clarke Warren's *Buddhism in Translation* (Harvard Oriental Series). Mr. Warren was one of the great pioneers of Buddhist studies in the Occident." (Eliot's note) Due to its importance to this central section of the poem, and its excellent and concise summation of Buddhist thought (which, as will further appear in Part V, greatly influenced Eliot during this period), the Sermon has been reproduced in the Appendix on page 17. These last few lines hint at the stark contrast between the Fire-Sermon and the principles it puts forward (the "noble disciple conceives an aversion" for all which God created and called "very good"; "rebirth is exhausted"; etc.) and the whole of *Christian* thought (not "aversion" but *redemption*; not Nirvana but New Life in Christ).

6 "From St. Augustine's *Confessions* again. The collocation [*juxtaposition; side-by-side arrangement*] of these two representatives of eastern and western asceticism [*self-denial*], as the culmination of this part of the poem, is not an accident." (Eliot's note) Augustine praises God that He has plucked him out from the midst of "innumerable toys, made by divers [*various*] arts and manufactures, in our apparel, shoes, utensils and all sorts of works, in pictures also and divers images, … far exceeding all necessary and moderate use and all pious meaning …" (Book 10, Ch. 34, § 53). The Fire-Sermon also warns against desire. Cf. Zechariah 3:1-2: "Then he showed me Joshua the high priest standing before the angel of the LORD, and Satan standing at his right hand to accuse him. And the LORD said to Satan, "The LORD rebuke you, O Satan! The LORD who has chosen Jerusalem rebuke you! Is not this [*Joshua*] a brand plucked from the fire?"

IV. Death by Water

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep seas swell
And the profit and loss.
A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.
Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.

Water extinguishes fire. Water gives life. Water drowns.
"Fear death by water," Madame Sosostris said, and now the merchant-sailor is drowned, his cargo lost. He is the merchant of Smyrna, with the pocket full of currants.
And the drowned man decays, turns to pearls and coral, growing old and young, spiraling up and down.

Easterners and Westerners, Christian and Pagan, you who captain your own souls in the teeth of the wind, glory not in yourselves, but be mindful of your own mortality.
Oh, sailors, take warning:

V. What the Thunder Said[1]

After the torchlight[2] red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation[3]
Of thunder of spring[4] over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience[5]

—there's red sky at morning.
In the Garden, the Man who is about to die prays in agony of soul—and receives in answer only the silence of Heaven and the clamor of His betrayers, accusers, and fleeing followers.

The sudden death of hope is the slow death of life.

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains[6]
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious[7] teeth that cannot spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains

How can the dead land be reborn when there is no water?

1 "In the first part of Part V three themes are employed: the journey to Emmaus, the approach to the Chapel Perilous (see Miss Weston's book), and the present decay of eastern Europe." (Eliot's note) The story of how Jesus appeared to two of his disciples on the road to Emmaus after His resurrection, but remained unrecognized, is given in Luke 24:13-35. An excerpt from Jessie Weston's *From Ritual to Romance*, Chapter XIII, gives the gist of the Chapel Perilous: "Perceval, seeking the Grail Castle, rides all day through a heavy storm, which passes off at night-fall, leaving the weather calm and clear. He rides by moonlight through the forest, till he sees before him a great oak, on the branches of which are lighted candles, ten, fifteen, twenty, or twenty-five. The knight rides quickly towards it, but as he comes near the lights vanish, and he only sees before him a fair little Chapel, with a candle shining through the open door. He enters, and finds on the altar the body of a dead knight, covered with a rich samite, a candle burning at his feet. Perceval remains some time, but nothing happens. At midnight he departs; scarcely has he left the Chapel when, to his great surprise, the light is extinguished. The next day he reaches the castle of the Fisher King, who asks him where he passed the preceding night. Perceval tells him of the Chapel; the King sighs deeply, but makes no comment."
2 "torchlight": cf. the betrayal and arrest of Jesus in the Garden of Gethsemane by a crowd bearing "torches and weapons" (John 18:3).
3 "reverberation": resonant echo
4 "thunder of spring": cf. the first 9 lines of Part I. The Christian holidays celebrating the death and Resurrection of Christ fall in the springtime (typically *April*, line 1), and as a result, they very naturally overpowered, absorbed, and sanctified the pagan Anglo-Saxon festivals of Eostre (goddess of spring and returning life. Eliot sees the connections, but not the joy: the only reference he makes here to the resurrected Christ is the incident in which He walked unrecognized down the Emmaus road.
5 "patience": cf. the disciples after the death (and even the resurrection) of Jesus: "… as yet they did not understand the Scripture, that he must rise from the dead. Then the disciples went back to their homes." (John 20:9-10)
6 "road winding above … mountains": The walk from Jerusalem to Emmaus would be a mountainous trek, thought mostly downhill.
7 "carious": full of caries (cavities), thus decaying. Cf. line 144.

But dry sterile thunder without rain [1]
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses
If there were water
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock [2]
If there were the sound of water only
Not the cicada [3]
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop [4]
But there is no water

The parched man, dying of thirst, loses the power of any train of thought, and becomes fixated on a single idea: water.

Who is the third who walks always beside you?
When I count, there are only you and I together [5]
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you? [6]

The wanderer traverses the road, but not alone. He and his companion are dogged also by a third: perhaps man, perhaps woman, perhaps Tiresias, perhaps Death, perhaps the elusive Son of God. Or perhaps merely a figment of the heat-oppressed brain.

What is that sound high in the air [7]

1 "dry sterile thunder": Cf. line 402, "*Datta*" (give), and Proverbs 25:14: "Like clouds and wind without rain / is a man who boasts of a gift he does not give."
2 "A spring / A pool among the rock": Cf. the examples of rock/water imagery in Scripture, esp. Psalm 114:7-8: "Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob, who turns the rock into a pool of water, the flint into a spring of water."
3 "cicada": also known as a "locust" (though unrelated); hence a reference back to line 23. It has a loud, distinctive, often annoying song.
4 "This is *Turdus aonalaschkae pallasii*, the hermit-thrush which I have heard in Quebec County. Chapman says (*Handbook of Birds of Eastern North America*) 'it is most at home in secluded woodland and thickety retreats .... Its notes are not remarkable for variety or volume, but in purity and sweetness of tone and exquisite modulation they are unequalled.' Its 'water-dripping song' is justly celebrated." (Eliot's note) The thrush's liquid song falls down the musical scale; this line is a reproduction of the bird's call. Cf. also Walt Whitman's extensive use of the hermit-thrush in *When Lilacs Last in the Door-Yard Bloom'd*, his elegy for Abraham Lincoln; the thrush's haunting song mirrors the passion of Whitman's soul as he sings his exultant "Death Carol" (arguably the central passage of the poem, which ends, "I float this carol with joy, with joy to thee, O Death!"). The use of "lilacs" in line 2 also suggests a connection to Whitman.
5 "The following lines were stimulated by the account of one of the Antarctic expeditions (I forget which, but I think one of Shackleton's): it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was *one more member* than could actually be counted." (Eliot's note) As told in Ernest Shackleton's *South* (and better retold in *Endurance: Shackleton's Incredible Voyage* by Alfred Lansing), the Antarctic explorer lost his boat and left most of his men behind to obtain rescue for them. When he landed the lifeboat on the wrong side of South Georgia island, he and two companions were forced to hike 36 hours over the snow-covered mountain to the whaling station at Stromness. On many occasions throughout the ordeal they had the distinct feeling that a "fourth man" walked with them. All of the men of the expedition were saved. Cf. also the tale of Shadrach, Meshach, Abednego, and the "son of the gods" in the fiery furnace (Daniel 3). Clearly this is also still a reference to the unperceived Christ on the Emmaus road.
6 "on the other side": Cf. again Whitman, *When Lilacs Last in the Dooryard Bloom'd*, in the stanza just preceding the Death Carol: "Then with the knowledge of death as walking one side of me, / And the thought of death close-walking the other side of me, / And I in the middle as with companions, and as holding the hands of companions, / I fled forth to the hiding receiving night that talks not, / Down to the shores of the water, the path by the swamp in the dimness, / To the solemn shadowy cedars and ghostly pines so still."
7 "Cf. Hermann Hesse, *Blick ins Chaos*: [he quotes a passage of German from Hesse's *A Glimpse into Chaos*]." (Eliot's note) The German-Swiss writer and painter Hesse may be translated as: "Already is half of Europe—already is at least half of Eastern Europe on the road to Chaos, driving drunk in holy delusion along the edge of the Abyss, and singing also, singing intoxicated and hymn-like, like Dmitri Karamazov sang [the debauched elder brother in Dostoevsky's *The Brothers Karamazov*]. The townsman laughs about the songs and is offended; the saint and the seer hear them with tears."

Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains,[1] stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains
Cracks and reforms and bursts[2] in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal

The noise of madness and grief—Mary weeping at the tomb of Jesus, Europe weeping at the graves of her dead, "Rachel weeping for her children, because they are no more."

The great cities of Europe have each crumbled in turn, assaulted by enemies without and decay within.
It is a vision—only a vision. (But … a prophetic vision?)

A woman drew her long black hair out tight[3]
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air[4] were towers
Tolling reminiscent bells, that kept the hours[5]
And voices singing out of empty cisterns and exhausted wells.[6]

It is a nightmare of surreal women, surreal vampires, cities disintegrating into the sky, as prophets and madmen and mourners sing the lament for civilization.

And as the white towers fall, their bells remember the hours—and the dead.

In this decayed hole among the mountains[7]
In the faint moonlight, the grass is singing
Over the tumbled graves,[8] about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co rico co co rico[9]
In a flash of lightning. Then a damp gust
Bringing rain

In this place where we cower, hiding from the day of judgment, this place of emptiness and broken graves, where no one comes to worship or to pray but only the wind is heard (still void of the breath of life), this valley where the dry bones will never become an army—a cock crows. The ghosts of the dead we have buried and unburied are released

—and the long-awaited rain comes at last.
Do we even desire it anymore?

Ganga[10] was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.[11]
The jungle crouched, humped in silence.

A world away in India there is no rain: mountain, jungle, and river wait in thirsty patience.
No rain comes, but only the Thunder—and it speaks with the cryptic monosyllabic CRACK which is the voice of God.

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1 "Over endless plains": The draft of the poem read "Over Polish plains." Cf. the end of Matthew Arnold's "Dover Beach": "And we are here as on a darkling plain / Swept with confus'd alarms of struggle and flight, / Where ignorant armies clash by night."
2 "Cracks and reforms and bursts": These words can be read either as verbs or as nouns.
3 "hair out tight": cf. lines 108-109
4 "upside down in air": perhaps glimpsed as a reflection in a lake. Cf. the note to line 182 about Lake Lausanne.
5 "reminiscent bells … kept the hours": Cf. lines 67-68 and 288-289. The churches of London are included in this allusion.
6 "empty cisterns …": Cf. Jeremiah 2:13: "For My people have committed two evils: they have utterly forsaken Me, the fountain of living waters, and hewed out cisterns for themselves, broken cisterns that can hold no water." Later, and on a different note, Jeremiah (out of favor with the king due to his dire messages, as is usual with prophets), became himself the singer in the cistern: "So they took Jeremiah and cast him into the cistern of Malchiah, the king's son, which was in the courts of the guard, letting Jeremiah down by ropes. And there was no water in the cistern, but only mud, and Jeremiah sank in the mud." (Jeremiah 38:6)
7 "hole among the mountains": cf. Isaiah 2:19-21
8 "tumbled graves": As related in *From Ritual to Romance*, in the Grail legend, the Chapel Perilous was the place where an ominous Black Hand would kill a new knight every day; their marble tombstones were already marked with their names. The tally had reached 3000 when Percival came to the Chapel and defeated the devil to whom the Hand belonged.
9 "Co co rico …": the cock's crow. It seems to refer both to the denial of Christ by Peter (Matthew 26) and the arrival of morning in *Hamlet*, when the cry of the rooster dispels the ghost who is about to reveal the identity of his murderer.
10 "Ganga": the Ganges, a chief river of India. Here the water level is low due to drought.
11 "Himavant": (Sanskrit) "having much snow" This Hindu god of snow personifies the Himalayan mountain range of northern India.

Then spoke the thunder[1]
DA[2]
Datta: what have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider[3]
Or under seals broken by the lean solicitor[4]
In our empty rooms
DA
Dayadhvam: I have heard the key[5]
Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only at nightfall, aetherial rumours[6]
Revive for a moment a broken Coriolanus[7]
DA
Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm,[8] your heart would have responded
Gaily, when invited, beating[9] obedient
To controlling hands

I sat upon the shore
Fishing,[10] with the arid[11] plain behind me

"GIVE" the Thunder says. But what is our gift worth, when it is a moment's rash passion—honesty or sin; openness or fornication? when it is a thing necessarily done in private and against the dictates of wisdom? If this secret giving—taking—is what keeps us alive, if we dare leave no record or memory of it after we die… then what, truly, have we given?

"BE COMPASSIONATE" the Thunder says. But how can we, each locked in the horrible narrow prison of his own experience, have any communion with other souls? Our only commonality is that we are all alike fixated on the key, obsessed with the key… —and that, sometimes, we all hear together the ghostly and momentary resurrection of a downfallen hero.

"HAVE SELF-CONTROL" the Thunder says. But we do not seek to control our passions: we seek to control other hearts and bend them to our will, like a boat upon the stream, and make them pulse to the rhythm of our own squeezing.

The Fisher King, wounded, impotent, about to die, sets his back to the Waste Land and fishes in the shrunken Ganges. The rain, if it comes, brings no relief and no resurrection, for it cannot be received—for the

1 "spoke the thunder": Cf. also Revelation 10:4: "And when the seven thunders had sounded, I was about to write, but I heard a voice from heaven saying, 'Seal up what the seven thunders have said, and do not write it down.'"

2 "'Datta, dayadhvam, damyata' (Give, sympathize, control). The fable of the meaning of the Thunder is found in the *Brihadaranyaka—Upanishad*, 5, I. A translation is found in Deussen's *Sechzig Upanishads des Veda*, p. 489." (Eliot's note) The text of the parable is given on page 17. Though the Upanishad states the moral very plainly (learn the three great disciplines), Eliot seems to take "Da" not as a single syllable which *contains* the three instructions, but as a word that can be *variously interpreted* by various audiences (see his note on line 411 about individual subjective experience of reality).

3 "Cf. Webster, *The White Devil*, V, *vi*: '… [women will] remarry / Ere the worm pierce your winding-sheet, ere the spider / Make a thin curtain for your epitaphs." (Eliot's note) Flamineo, the speakers, rails against two treacherous women who have attempted to kill him.

4 "solicitor": a British lawyer who prepares cases (in this case, handling wills and estates) and pleads in the lower courts (while a barrister pleads in the higher courts).

5 "Cf. *Inferno*, XXXIII, 46: *ed io sentii chiavar l'uscio di sotto / all'orribile torre.* Also F. H. Bradley, *Appearance and Reality*, p. 346: 'My external sensations are no less private to myself than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others which surround it. … In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul.'" (Eliot's note) The Latin is from the speech of Ugolino, who was betrayed by a former ally and imprisoned in a tower with his children, where they starved to death. It may be translated "and I heard locked, far below, the door of the horrible tower."

6 "aetherial rumors": dimly suggestive noises or movements in the atmosphere or the heavens

7 "Coriolanus": the Roman general Gaius Marcius, who in Shakespeare's play *Coriolanus* was schemed against and banished from Rome. He allied himself with the barbarians he had previously defeated and marched on Rome, only being dissuaded by the pleas of his wife and mother. When he concluded a peace treaty between the two sides (who both now felt betrayed by him), he was murdered.

8 "The sea was calm": Cf. *Coriolanus*, in which the general, leaving Rome to go into exile, says to his mother: "You were us'd / To say that common chances common men could bear; / that when the sea was calm all boats alike / Show'd mastership in floating." He means that in a rough sea, a master steersman is required, but when the sea is calm, any ship seems well-helmed. Cf. also Arnold's "Dover Beach," which opens with, "The sea is calm to-night," but uses the image as one, not of peace, but of melancholy and foreboding.

9 "beating": Cf. line 280. Compare this entire section with the episode of abortive romance between Elizabeth and Leicester.

10 "V. Weston, *From Ritual to Romance*; chapter on the Fisher King." (Eliot's note)

11 "arid": dry, receiving little rain

Shall I at least set my lands in order? [1]

London Bridge is falling down falling down falling down [2]

Poi s'ascose nel foco che gli affina [3]
Quando fiam ceu chelidon [4]*—O swallow swallow* [5]
Le Prince d'Aquitaine à la tour abolie [6]
These fragments I have shored against my ruins
Why then Ile [7] *fit* [8] *you. Hieronymo's mad againe.* [9]
Datta. Dayadhvam. Damyata.

Shantih shantih shantih [10]

Thunder cannot be heeded and obeyed.

The towers are crumbling. The bridges that connect one to another are crumbling. The lady is locked in the tower; with what shall we shore up the bridge?
No resurrection … but perhaps Purgation found in the swallow's airy forgetfulness and migration South.
Abandonment and drought, grief and guilt and melancholy are wrenched and wrought and forged into a buttress for the disintegrated soul. Though the demons of revenge make their last mad play for dominance, the Thunder speaks louder: Give. Sympathize. Control.

So let there be Peace. Peace. Peace…

1 "set my lands in order": cf. Isaiah 38:1: "In those days was Hezekiah sick unto death. And Isaiah the prophet the son of Amoz came unto him, and said unto him, 'Thus saith the LORD, Set thine house in order: for thou shalt die, and not live.'" Hezekiah instead prays to the Lord and is given fifteen more years of life. After his recovery he wrote a psalm which includes these lines: "Like a swallow or a crane I chirp; / I moan like a dove. / My eyes are weary with looking upward. … For Sheol does not thank you; / death does not praise you; / those who go down to the pit do not hope / for your faithfulness. / The living, the living, he thanks you, / as I do this day; / the father makes known to the children / your faithfulness." In fact, however, Hezekiah neither set his house in order nor taught his children. Three years after his recovery he fathered Manasseh, the most Godless king ever to rule Judah, and the chief reason for its downfall.
2 "London Bridge …": The second stanza of the nursery rhyme is sometimes rendered, "Take a key and lock her up, lock her up, lock her up. / Take a key and lock her up, my fair lady." The remainder of the stanzas recommend various materials for rebuilding the bridge, and then reject them as too susceptible to erosion or the decay of time.
3 "V. *Purgatorio*, XXVI, 148. *'Ara vos prec, per aquella valor / que vos guida al som de l'escalina, / sovenha vos a temps de ma dolor!.' / Poi s'ascose nel foco che li affina*." (Eliot's note) As Dante makes his way up to the top of the mount of Purgatory, the poet Arnaut Daniel speaks to him these lines, and then willingly returns to the cleansing fire. (Italian) "'And so I pray you, by that Virtue / which guides you to the summit of the stair, / be reminded in time of my pain.' / Then he hid himself in the fire that purifies them."
4 "V. *Pervigilium Veneris*. Cf. Philomela in Parts II and III." (Eliot's note). The anonymous Latin poem *The Vigil of Venus* praises the spring. (Latin) "When shall I become like the swallow?" [the full line ends "and cease to be voiceless?"] A rough verse translation of the passage leading up to this line is "… Philomela tunes a treble Strain, / And from the Poplar charms the list'ning Plain. / We fancy Love exprest at ev'ry Note, / It melts, it warbles, in her liquid Throat. / Of barb'rous Tereus she complains no more, / But sings for Pleasure as for Grief before. / And still her Graces rise, her Airs extend, / And all is Silence 'till the Syren end. // How long in coming is my lovely Spring? / And when shall I, and when the Swallow sing?"
5 "O swallow swallow": likely a reference to Algernon Charles Swinburne's poem "Itylus." In that work, the nightingale (Philomela) cries to the swallow (Procne) who is migrating south for the summer. She chastises her for her joy at the spring and her forgetfulness of their tragic history. The beginning and end of the poem are as follows: "Swallow, my sister, O sister swallow, / How can thine heart be full of the spring? / A thousand summers are over and dead. / What hast thou found in the spring to follow? / What hast thou found in thine heart to sing? / What wilt thou do when the summer is shed? // … O swallow, sister, O rapid swallow, / I pray thee sing not a little space [*little while*]. / Are not the roofs and the lintels wet? / The woven web [*tapestry*] that was plain to follow, / The small slain body, the flower-like face, / Can I remember if thou forget? // O sister, sister, thy first-begotten! / The hands that cling and the feet that follow, / The voice of the child's blood crying yet, / *Who hath remember'd me? who hath forgotten?* / Thou hast forgotten, O summer swallow, / But the world shall end when I forget." While *Pervigilium Veneris* praises the pastoral beauty of spring, sees the nightingale as singing for joy, and counsels love, Swinburne draws the focus back to the tragedy of the myth (and the double tragedy of forgetfulness).
6 "V. Gerard de Nerval, Sonnet *El Desdichado*." (Eliot's note) In Nerval's famous sonnet (titled in Spanish to mean "The Disinherited" or "The Unfortunate") are the lines: "I am the Darkened Soul,—the Widower,—the Inconsolable, / The Prince of Aquitaine at the desolate Tower: / My sole star is dead,—and my bejewelled lute / Bears the black Sun of Melancholy." Possibly a reference to Richard the Lionheart, King of England and Duke of Aquitaine, imprisoned at Castle Dürnstein by Leopold of Austria as he returned from the Crusades.
7 "Ile": an old version of "I'll." Eliot mays also intend the other meaning of the term: "isle."
8 "fit you": suit you, oblige you, provide for you what you ask. The secondary meaning is "pay you back."
9 "V. Kyd's *Spanish Tragedy*." In Thomas Kid's revenge tragedy, Hieronymo's son Horatio is murdered by rivals. They ask Hieronymo (who, much like Hamlet, is feigning madness) to put on a play, to which he acquiesces, saying "Ile fit you." He then subtly reveals to the audience the truth of the murder through the following tragedy. He compels his son's killers to play roles in the drama, each speaking in different languages (similar to Eliot's multilingual frenzy in this stanza), while he takes the part of the murderer himself—which he acts out in reality by slaying them, and then himself.
10 "Shantih. Repeated as here, a formal ending to an Upanishad. 'The Peace which passeth understanding' is our equivalent to this word." (Eliot's note) An often-quoted verse from the *Brihadaranyaka Upanishad* may be translated: "Lead Us From the Unreal To Real, / Lead Us From Darkness To Light, / Lead Us From Death To Immortality. / *Aum* [*the universal sound of God*] / Let There Be Peace Peace Peace" (I.3.28). Cf. also Philippians 4:7, which reads, "And the peace of God, which passeth all understanding, shall keep your hearts and minds in Christ Jesus."

Appendix: Buddhist and Hindu Sources

The Fire-Sermon. *Translated from the Mahâ-Vagga (i.211) by H.C. Warren*

Then The Blessed One,[1] having dwelt in Uruvelâ as long as he wished, proceeded on his wanderings in the direction of Gayâ Head, accompanied by a great congregation of priests, a thousand in number, who had all of them aforetime been monks with matted hair. And there in Gayâ, on Gayâ Head, The Blessed One dwelt, together with the thousand priests.

And there The Blessed One addressed the priests:—

"All things, O priests, are on fire. And what, O priests, are all these things which are on fire?

"The eye, O priests, is on fire; forms are on fire; eye-consciousness is on fire; impressions received by the eye are on fire; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, that also is on fire.

"And with what are these on fire?

"With the fire of passion, say I, with the fire of hatred, with the fire of infatuation; with birth, old age, death, sorrow, lamentation, misery, grief, and despair are they on fire.[2]

"The ear is on fire; sounds are on fire; … the nose is on fire; odors are on fire; … the tongue is on fire; tastes are on fire; … the body is on fire; things tangible are on fire; … the mind is on fire; ideas are on fire; … mind-consciousness is on fire; impressions received by the mind are on fire; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the mind, that also is on fire.

"And with what are these on fire?

"With the fire of passion, say I, with the fire of hatred, with the fire of infatuation; with birth, old age, death, sorrow, lamentation, misery, grief, and despair are they on fire.

"Perceiving this, O priests, the learned and noble disciple conceives an aversion for the eye, conceives an aversion for forms, conceives an aversion for eye-consciousness, conceives an aversion for the impressions received by the eye; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, for that also he conceives an aversion. Conceives an aversion for the ear, conceives an aversion for sounds, … conceives an aversion for the nose, conceives an aversion for odors, … conceives an aversion for the tongue, conceives an aversion for tastes, … conceives an aversion for the body, conceives an aversion for things tangible, … conceives an aversion for the mind, conceives an aversion for ideas, conceives an aversion for mind-consciousness, conceives an aversion for the impressions received by the mind; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the mind, for this also he conceives an aversion. And in conceiving this aversion, he becomes divested of passion,[3] and by the absence of passion he becomes free, and when he is free he becomes aware that he is free; and he knows that rebirth[4] is exhausted, that he, has lived the holy life, that he has done what it behooved him to do, and that he is no more for this world."

Now while this exposition was being delivered, the minds of the thousand priests became free from attachment and delivered from the depravities.

Here Endeth the Fire-Sermon.

The Voice of the Thunder. From the *Brihadaranyaka Upanishad*, Part V. *Translated by Swami Nikhilananda*

Chapter II – The Three Great Disciplines

Prajapati had three kinds of offspring: gods, men and demons [*asuras*]. They lived with Prajapati, practising the vows of *brahmacharins*.[5] After finishing their term, the gods[6] said to him: "Please instruct us, Sir." To them he uttered the syllable *da* and asked: "Have you understood?" They replied: "We have. You said to us, 'Control yourselves [*damyata*].'" He said: "Yes [*Aum*], you have understood."

Then the men[7] said to him: "Please instruct us, Sir." To them he uttered the same syllable *da* and asked: "Have you understood?" They replied: "We have. You said to us, 'Give [*datta*].'" He said: "Yes, you have understood."

Then the demons[8] said to him: "Please instruct us, Sir." To them he uttered the same syllable *da* and asked: "Have you understood?" They replied: "We have. Y ou said to us: 'Be compassionate [*dayadhvam*].'" He said: "Yes, you have understood."

That very thing is repeated even today by the heavenly voice, in the form of thunder, as "*Da*," "*Da*," "*Da*," which means: "Control yourselves," "Give," and "Have compassion." Therefore one should learn these three: self-control, giving and mercy.

1 "The Blessed One": the Buddha
2 "… on fire": Cf. James 3:6: "The tongue also is a fire, a world of evil among the parts of the body. It corrupts the whole person, sets the whole course of his life on fire, and is itself set on fire by hell."
3 "passion": desire, emotion, or attachment
4 "rebirth": reincarnation. The goal of Buddhism is to be delivered from the cycle of reincarnation and attain Nirvana (nothingness).
5 "*brahmacharins*": austerity, self-denial
6 "gods": the celestials; those who live in plenty and luxury, enjoying every blessing of Paradise, and who need the discipline of self-restraint
7 "men": those who suffer physical wants and lusts, and are always desiring more material goods, and who need the discipline of generosity
8 "demons": spiritual beings who are by nature cruel and malicious, and need the discipline of compassion

The Poetry of Robert Frost

The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.—You come too.

Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell[1] under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.[2]
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,[3]
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.[4]
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."

1 "frozen-ground-swell": The ground, when it freezes in winter, can change shape and swell, disturbing the wall of stones.
2 "abreast": side-by-side
3 "not one stone on a stone": cf. Mark 13:1-2: "And as he went out of the temple, one of his disciples said to him, 'Master, see what manner of stones and what buildings are here!' And Jesus answering said to him, 'See you these great buildings? there shall not be left one stone on another, that shall not be thrown down.'"

The Death of the Hired Man

Mary sat musing on the lamp-flame at the table
Waiting for Warren. When she heard his step,
She ran on tip-toe down the darkened passage
To meet him in the doorway with the news
And put him on his guard. "Silas is back."
She pushed him outward with her through the door
And shut it after her. "Be kind," she said.
She took the market things from Warren's arms
And set them on the porch, then drew him down
To sit beside her on the wooden steps.

"When was I ever anything but kind to him?
But I'll not have the fellow back," he said.
"I told him so last haying, didn't I?
'If he left then,' I said, 'that ended it.'
What good is he? Who else will harbour him
At his age for the little he can do?
What help he is there's no depending on.
Off he goes always when I need him most.
'He thinks he ought to earn a little pay,
Enough at least to buy tobacco with,
So he won't have to beg and be beholden.'
'All right,' I say, 'I can't afford to pay
Any fixed wages, though I wish I could.'
'Someone else can.' 'Then someone else will have to.'
I shouldn't mind his bettering himself
If that was what it was. You can be certain,
When he begins like that, there's someone at him
Trying to coax him off with pocket-money,—
In haying time, when any help is scarce.
In winter he comes back to us. I'm done."

"Sh! not so loud: he'll hear you," Mary said.

"I want him to: he'll have to soon or late."

4 "offence": a pun on "a fence"

"He's worn out. He's asleep beside the stove.
When I came up from Rowe's I found him here,
Huddled against the barn-door fast asleep,
A miserable sight, and frightening, too—
You needn't smile—I didn't recognise him—
I wasn't looking for him—and he's changed.
Wait till you see."

"Where did you say he'd been?"

"He didn't say. I dragged him to the house,
And gave him tea and tried to make him smoke.
I tried to make him talk about his travels.
Nothing would do: he just kept nodding off."

"What did he say? Did he say anything?"

"But little."

"Anything? Mary, confess
He said he'd come to ditch the meadow for me."[1]

"Warren!"

"But did he? I just want to know."

"Of course he did. What would you have him say?
Surely you wouldn't grudge the poor old man
Some humble way to save his self-respect.
He added, if you really care to know,
He meant to clear the upper pasture, too.
That sounds like something you have heard before?
Warren, I wish you could have heard the way
He jumbled everything. I stopped to look
Two or three times—he made me feel so queer—
To see if he was talking in his sleep.
He ran on[2] Harold Wilson—you remember—
The boy you had in haying four years since.
He's finished school, and teaching in his college.
Silas declares you'll have to get him back.
He says they two will make a team for work:
Between them they will lay this farm as smooth!
The way he mixed that in with other things.
He thinks young Wilson a likely lad, though daft
On education[3]—you know how they fought
All through July under the blazing sun,
Silas up on the cart to build the load,
Harold along beside to pitch it on."

"Yes, I took care to keep well out of earshot."

"Well, those days trouble Silas like a dream.
You wouldn't think they would. How some things linger!
Harold's young college boy's assurance piqued[4] him.
After so many years he still keeps finding
Good arguments he sees he might have used.
I sympathise. I know just how it feels
To think of the right thing to say too late.
Harold's associated in his mind with Latin.
He asked me what I thought of Harold's saying
He studied Latin like the violin
Because he liked it—that an argument!
He said he couldn't make the boy believe
He could find water with a hazel prong[5]—
Which showed how much good school had ever done him.
He wanted to go over that. But most of all
He thinks if he could have another chance
To teach him how to build a load of hay——"

"I know, that's Silas' one accomplishment.
He bundles every forkful in its place,
And tags and numbers it for future reference,
So he can find and easily dislodge it
In the unloading. Silas does that well.
He takes it out in bunches like big birds' nests.
You never see him standing on the hay
He's trying to lift, straining to lift himself."

"He thinks if he could teach him that, he'd be
Some good perhaps to someone in the world.
He hates to see a boy the fool of books.
Poor Silas, so concerned for other folk,
And nothing to look backward to with pride,
And nothing to look forward to with hope,
So now and never any different."

Part of a moon was falling down the west,
Dragging the whole sky with it to the hills.
Its light poured softly in her lap. She saw
And spread her apron to it. She put out her hand
Among the harp-like morning-glory strings,[6]
Taut with the dew from garden bed to eaves,
As if she played unheard the tenderness
That wrought[7] on him beside her in the night.
"Warren," she said, "he has come home to die:
You needn't be afraid he'll leave you this time."

"Home," he mocked gently.

"Yes, what else but home?

1 "ditch the meadow": Silas had apparently promised to do this chore during his last visit, and had failed to do so.
2 "ran on": talked on and on about
3 "daft / On education": valuing education very highly—too highly, in Silas' view.
4 "piqued": annoyed
5 "find water …": the folk art of "dowsing" involves moving a stick along above the ground, and "finding water" (for wells) by noting when the stick dips downwards. Modern science (in which Harold has put his faith) has discredited such practices.
6 "strings": morning-glory is a plant that grows in vines with string-like tendrils
7 "wrought on": worked on or influenced

It all depends on what you mean by home.
Of course he's nothing to us, any more
Than was the hound that came a stranger to us
Out of the woods, worn out upon the trail."

"Home is the place where, when you have to go there,
They have to take you in."

"I should have called it
Something you somehow haven't to deserve."

Warren leaned out and took a step or two,
Picked up a little stick, and brought it back
And broke it in his hand and tossed it by.
"Silas has better claim on us you think
Than on his brother? Thirteen little miles
As the road winds would bring him to his door.
Silas has walked that far no doubt to-day.
Why didn't he go there? His brother's rich,
A somebody—director in the bank."

"He never told us that."

"We know it though."

"I think his brother ought to help, of course.
I'll see to that if there is need. He ought of right
To take him in, and might be willing to—
He may be better than appearances.
But have some pity on Silas. Do you think
If he'd had any pride in claiming kin
Or anything he looked for from his brother,
He'd keep so still about him all this time?"

"I wonder what's between them."

"I can tell you.
Silas is what he is—we wouldn't mind him—
But just the kind that kinsfolk can't abide.
He never did a thing so very bad.
He don't know why he isn't quite as good
As anyone. He won't be made ashamed
To please his brother, worthless though he is."

"*I* can't think Si ever hurt anyone."

"No, but he hurt my heart the way he lay
And rolled his old head on that sharp-edged chair-back.
He wouldn't let me put him on the lounge.[1]
You must go in and see what you can do.
I made the bed up for him there to-night.
You'll be surprised at him—how much he's broken.
His working days are done; I'm sure of it."

"I'd not be in a hurry to say that."

"I haven't been. Go, look, see for yourself.
But, Warren, please remember how it is:
He's come to help you ditch the meadow.
He has a plan. You mustn't laugh at him.
He may not speak of it, and then he may.
I'll sit and see if that small sailing cloud
Will hit or miss the moon."

It hit the moon.
Then there were three there, making a dim row,
The moon, the little silver cloud, and she.

Warren returned—too soon, it seemed to her,
Slipped to her side, caught up her hand and waited.

"Warren," she questioned.

"Dead," was all he answered.

Birches

When I see birches bend to left and right
Across the lines of straighter darker trees,[2]
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay.
Ice-storms do that. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.[3]
Soon the sun's warmth makes them shed crystal shells
Shattering and avalanching on the snow-crust—
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.
They are dragged to the withered bracken[4] by the load,
And they seem not to break; though once they are bowed
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in[5]
With all her matter-of-fact about the ice-storm
(Now am I free to be poetical?)
I should prefer to have some boy bend them
As he went out and in to fetch the cows—
Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.

1 "lounge": a sofa with a headrest at one end

2 "birches … darker trees": birches are easily identified by their white, papery, peeling bark

3 "enamel": a gloss or varnish, usually shiny; in this case, the coating of ice on the branches

4 "bracken": a thicket of ferns (a "fern-brake")

5 "when Truth broke in": i.e., in line 4

One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground.

So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
I'd like to get away from earth awhile
And then come back to it and begin over.
May no fate willfully misunderstand me
And half grant what I wish and snatch me away
Not to return. Earth's the right place for love:
I don't know where it's likely to go better.
I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of birches.

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,[1]
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

1 "as just as fair": i.e., considering it to be just as pleasant

Analysis Outline for "The Love Song of J. Alfred Prufrock"

- ❑ Frameworks
  - ❑ Genre: Lyric, though the poem also could be more narrowly described as an elegy (a poem of mourning)
  - ❑ Mode: Meditative, elegiac (mourning), and realistic
- ❑ Content[1]
  - ❑ Topic: A speaker named J. Alfred Prufrock and his desire for a romantic relationship
  - ❑ Themes
    - ❑ Human beings are isolated and alienated from one another.
    - ❑ In the midst of fear and uncertainty it is natural not to act, but there are negative consequences for inaction.
    - ❑ To attempt genuine and meaningful relationships or even communication is to be incredibly daring.
  - ❑ Reality
    - ❑ Real relationships and meaningful communication may be impossible. If they are possible, they are extremely difficult, especially for some.
    - ❑ Alienation, a sense of shame or guilt, and uncertainty are realities, as are fear of others' opinions and uncertainty about one's own worth or ability to please and interest others.
  - ❑ Values: Prufrock deeply values meaningful relationships and communication (though he fails to find them).
- ❑ Setting (Implied Situation): A middle-aged man named J. Alfred Prufrock is seeking a romantic relationship with a woman.
- ❑ Structure
  - ❑ Expository (Meditative): The poem is structured around a meditative expression of the speaker's thoughts and feelings, in which he explores the possibility of a romantic relationship.
  - ❑ Dramatic: The poem's structure is dramatic in that Prufrock addresses the reader directly as "you" (e.g., line 1).
- ❑ Texture
  - ❑ Imagery
    - ❑ Metaphor: Fog (object) is identified with a cat that "rubs its back upon the windowpanes," "curled once about the house," etc. (lines 15-25).
    - ❑ Simile: The evening is spread out against the sky "like a patient etherized upon a table" (line 3).
  - ❑ Assonance: *e* in "evening sleeps so peacefully" (line 75), *o* in "soft October" (line 21), and *a* in "sawdust restaurants" (line 7).
  - ❑ Alliteration: *t* in "taking of a toast and tea" (line 34), *w* in "when the wind blows the water white and black" (line 128), and *s* in "smoke that slides along the street" (line 24).
  - ❑ Consonance: *s*, *n*, and *t* in, "Of restless nights in one-night cheap hotels" (line 6).
  - ❑ Allusion: T.S. Eliot refers to Michelangelo, Lazarus, and Hamlet (lines 14, 36, 94, and 111).
  - ❑ Stream of Consciousness: Prufrock speaks in the first person and follows the stream of his own thoughts.
- ❑ Artistry: You have not learned about this category of literary analysis yet, so we will not fill out this part of the outline, but you will see it later this year.

1 Note that not all possible categories apply to this poem. For instance, we do not list Eliot's views on morality in the content section because in Prufrock there are no strong statements being made about morality.

Fine Arts Elective

Reading

The Vintage Guide to Classical Music, by Jan Swafford, p. 449 (start at "Paul Hindemith")-459 (stop at "Sergei Prokofiev")

Exercises

1. Learn about the life of Paul Hindemith, and listen to his music if possible.
2. Begin preparing for your Unit Celebration. This week decide on your theme, and choose a place and date for your celebration. (Week 1 of 3)

Government Elective

In the summer of 1919, by a two-thirds vote in each house, Congress proposed the following amendment to the United States Constitution:

> Section 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.
> Section 2. Congress shall have power, by appropriate legislation, to enforce the provisions of this article.

The proposed amendment was immediately submitted to the states for ratification. Women and their allies made a concerted (and successful) effort to get three-quarters of the states to ratify the amendment in time for women to vote in the presidential election of 1920. On August 18, 1920, Tennessee became the thirty-sixth state to ratify the language, and the Nineteenth Amendment joined the rest of the Constitution as "the supreme law of the land."

This week's readings provide a closer look at the Nineteenth Amendment in context. The first is a news article the day after the amendment passed the Senate, which details some of the arguments raised against it. The second is an editorial opinion that appeared eleven days after the amendment was ratified and nine weeks before the elections of 1920.

Reading
"Suffrage Wins in the Senate" and "The Woman of Thirty" (*Key Documents in Government Studies 4*)

Exercises

"Suffrage Wins in the Senate"
1. From the introduction above and the article "Suffrage Wins in the Senate," recount the story of women's suffrage in America from colonial times to 1920 in your own words.
2. Based on the votes and the arguments in the Senate, which party was more in favor of the Nineteenth Amendment?
3. Which do you think would be more likely to approve the Nineteenth Amendment—a state legislature or a constitutional convention of people assembled solely for the purpose of ratification? Why do you think this?
4. What did Senator Gay of Louisiana propose? What would have been the practical effect of his wording?
5. What was New York Senator Wadsworth's position? Do you think he was right or wrong to take this stand?
6. What did proponents and opponents say about the prospects for ratifying the amendment?

"The Woman of Thirty"
7. Why is this editorial entitled "The Woman of Thirty"?
8. According to this editorial, how did the "feminine abhorrence of bloodshed" affect the election campaign?
9. What, if any, political impact did the *New York Times* expect from women's votes? Do you agree with the *Times*? Do you think women have had a positive impact on American government and politics?

Philosophy Elective

There is no assignment this week.

History

Historical Introduction

You'll recall that one of the names for the Roaring Twenties is the Jazz Age. Jazz was a combination of African-American music, drawing on tribal rhythms, syncopation, and blue notes (those sung or played at a slightly lower pitch than that of the major scale). Some European influences were also present in jazz, but most Americans didn't know the origins of the music. They just loved to dance to it! Jazz was upbeat, swingy, and wonderful dance music. Its originators and finest artists were black, and in this era, they congregated in Harlem, New York, where many Southern blacks had migrated soon after the close of World War I to escape the grinding social oppression of the South. Not only in Harlem, but in Chicago, Detroit, and other major cities of the North, blacks migrated in record numbers searching for work and a better life for their families.

Though you will not read about it this week, the Roaring Twenties also marked the early life and career of Franklin D. Roosevelt. In 1905, FDR married Eleanor Roosevelt, his distant cousin and a niece of Teddy Roosevelt. A few years later, FDR began a political career by running for a seat in the New York State Senate. Thereafter he and Eleanor entered into a life of public service. You may be particularly interested to make comparisons between FDR and his famous cousin, Teddy Roosevelt.

Intertwined with FDR's story is the 1920 election and the presidency of Warren Harding, which all students study this week. Harding won the 1920 election on a slogan that was actually a mistake in an early speech. He said, and the American public agreed wholeheartedly, that what Americans wanted was "a return to normalcy." James Cox (whom many historians believe would have made a far superior president) ran with Franklin D. Roosevelt in opposition to Harding. However, the country had taken a turn of mood, and Cox and FDR's proposals to continue Wilson's program of reform and foreign involvement through the League of Nations were defeated.

Finally, you will continue their study of Lenin and begin to learn about the life of the greatest mass murderer in history: Joseph Stalin. You will read how he rose from abject poverty and a terrible childhood to succeed Lenin as dictator of Russia by age 50. Lenin had gained control of Russia during the civil war in the closing years of World War I. Attempting to carry communism into Western Europe, Lenin sent his Red Army to invade Poland, but he was defeated in one of the most decisive (and shortest) wars in history. Confined to Russia (which he renamed the Union of Soviet Socialist Republics—or Soviet Union—in 1922), Lenin set out to build a stable state and bide his time for future attempts at revolution. He established a totalitarian regime with a huge bureaucracy that took immense effort to run. Neither Lenin nor many of his lieutenants were willing to shoulder the relatively humble and boring job of general secretary. But for Stalin, the job of secretary became his stepping stone to an absolute dictatorship where none could stand in his way. This week, you will read the fascinating (and scary) story of his rise to power.

Threads

- ❑ Discuss the character and presidency of Warren Harding.
- ❑ Read about and analyze the life and rise of Joseph Stalin to power in the Soviet Union.

People	Time Line		Vocabulary
☐ Eleanor Roosevelt ☐ Joseph Stalin ☐ Vladimir Lenin ☐ Leon Trotsky ☐ Warren Harding ☐ Franklin D. Roosevelt	**Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)**		
	1921-1923	Warren Harding is President.	
	1922	Stalin is named the general secretary of the Russian Communist Party.	
	1924	Lenin dies.	
	1929-1953	Stalin rules as undisputed dictator of the Soviet Union.	

Reading

- ❑ *Only Yesterday*, by Frederick Allen, chapter VI
- ❑ *Three "Whys" of the Russian Revolution*, by Richard Pipes, chapter 3 (Week 3 of 3)
- ❑ *Stalin: Russia's Man of Steel*, by Albert Marrin, p. 3-74
- ❑ Read about the life and presidency of Warren G. Harding in either or both of the following places:
  - ❑ Presidents Book
  - ❑ Internet Links (See Year 4 History page of the Tapestry website.)

Accountability Questions

1. What personality traits and career experiences did Warren Harding have before he was elected president in 1920?
2. List the main reasons that leaders of the Republican Party chose Harding as their candidate in the election of 1920.
3. Who was on the ticket in 1920, and what was their main campaign message?
4. When and where did Harding die? Who took over as president?
5. What was the reaction in America to Harding's death? What was revealed soon afterwards?
6. How did Stalin use his administrative abilities to gain power in the years before Lenin's death?
7. By his fiftieth birthday, what position had Stalin achieved?

Thinking Questions

1. Why didn't Wilson run for a third term in 1920?
2. Whom did Harding bring with him to Washington, and why? What were the results?
3. What were Harding's strengths and weaknesses?
4. What was significant about the naval treaties negotiated by Secretary Hughes and signed in 1922?
5. With whom were most Americans angrier, Harding (and his corrupt officials) or the people who exposed the scandals, and why?
6. After he won the civil war in Russia, what was Lenin's next priority, and why?
7. How did Lenin miscalculate in his plans?
8. Simply speaking, why was Lenin unable to take Poland?
9. What effect did the loss in Poland have on Lenin personally and on his foreign policies ongoing?
10. In *Three "Whys" of the Russian Revolution*, what is Pipes's third reason for Stalin's rise to power?
11. When Lenin awoke to Stalin's power grab, why was it too late for him (or anyone else) to stop Stalin?

Writing

Level	Genres	Instructions and Topics
9	☐ Playwriting (Week 4 of 4)	☐ After receiving input (and meeting with others, if you have fellow-authors), make sure you type a neat copy of your work, with all spelling and dialogue correct. ☐ If you have time, do a bench reading of your play so that everyone will have one more opportunity to practice. ☐ Plan to record your play or perform it in front of microphones, live, at your Unit Celebration. ☐ File your play under "Completed Work" in your Grammar and Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.

10	☐ Essay Test-taking	☐ In *Writing Aids*, learn about, or review, the unique considerations when taking an essay test.
		☐ Make sure you understand how to budget your time while writing your answer.
		☐ Practice taking a timed essay test using one of the topics below.
		  ☐ Warren Harding looked presidential, but his personal flaws led to serious problems in his administration. Discuss the connections between Harding's intellect, social preferences, and level of governing experience previous to his presidency.
		  ☐ "It was probably inevitable that Stalin take over Russia after Lenin died." Support this statement with evidence that you learned from Pipes in *The Three "Whys" of the Russian Revolution* this week.
		☐ Do any writing worksheet(s) that your teacher gives you.

11	☐ Essay Test-taking	☐ Take another essay test this week by choosing one of the following topics.
		  ☐ See topics for Level 10, or do this one:
		  ☐ "The Eighteenth and Nineteenth Amendments and Americans' responses to the Big Red Scare were part of America's war mentality." Discuss each of these and show how the statement is true for each one.
		☐ Do any writing worksheet(s) that your teacher gives you.

12	☐ Classical Comparison Paper (Week 8 of 15)	☐ Continue reading and taking notes for your classical comparison paper. ☐ Are you on schedule? Be sure to pace yourself and allow your teacher to hold you accountable! ☐ Do any writing worksheet(s) that your teacher gives you.

Worldview: Church History

Reading
The Screwtape Letters, by C.S. Lewis, letters 12-21 (Week 2 of 3)

Exercises
1. In Letter 12, how does Screwtape advise Wormwood to draw his patient slowly away from "the Enemy"? What is the power of small things in the ultimate undoing of a Christian?
2. In Letter 13, what was Wormwood's mistake? Why does Screwtape desire that men should live for false things?
3. According to Screwtape in Letter 14, what are God's goals for us as we cultivate humility? How can the Devil subtly use even our growth in humility as a stumbling block? What is one way to deal with these temptations?
4. In Letter 15, what is Lewis communicating about matters of time and eternity? Where should humans seek to dwell most of the time? What is the most dangerous tense, and why?
5. Letter 16 talks about the dangers of looking for a church that "suits" one. What is wrong with this outlook?
6. How does Letter 17 expose a type of gluttony that is not always obvious? How can one tell if one is being gluttonous?
7. In Letter 18, Lewis takes up the topic of marriage and how it is often cheapened by overemphasis on "being in love" as the proof of its veracity. Prepare to discuss the points that he makes. How important do you think it is for Christians to be (and remain) in love both in getting married and in staying married?
8. In Letters 19 and 20, Lewis goes into the nature of God Himself—that He is love—and how the demons cannot comprehend this at all. He then explains that there have been attacks on womanhood down through the ages that are calculated to weaken the purposes for which God designed marriage. Jot down and prepare to discuss Lewis's ideas of how women have been devalued in the eyes of men down through the centuries.

Geography

On a resource map, point out the following places that were important to Stalin during his early life and rise to power:

- ❑ Georgia
- ❑ Siberia
- ❑ Poland
- ❑ Moscow
- ❑ Leningrad (was St. Petersburg and Petrograd)

Literature

Literary Introduction

"Human hearts are corrupt. Power removes restraints. Absolute power removes all restraints."
— Marcia Somerville

Stalin rose to power in 1925. Had he been able to look twenty years into the future, he would have taken notice of an Englishman named Eric Arthur Blair, more commonly known by the pen name George Orwell (1903-1950). In 1945, Orwell published a story called *Animal Farm*, which would blacken Stalin's reputation and make his dictatorship infamous from one end of the world to the other. But Stalin did not see all this in 1925, or even in 1945, when in a casual conversation with other world leaders, he was told of the story then about to be published.[1]

Orwell himself was a socialist. He believed in the ideal of a society where the state owns all property and supervises each individual as he produces according to his ability and shares according to the community's needs, for the good of the whole. Although he did not seem to be aware that socialism opens the door for corrupt leaders to become totalitarian dictators, he was able to see the corruption of totalitarian leaders more clearly than many people in his day.

Orwell had experienced first-hand the ruthlessness and long arm of Stalin's power. While fighting in Spain in 1937, he had become ("more or less by chance"[2]) part of a group that supported Trotsky, Stalin's rival. As a result, he suddenly found that he and his friends were considered enemies of Stalin. Many of his friends were killed or imprisoned; Orwell himself barely escaped with his life.

The book that resulted from Orwell's experiences, *Animal Farm*, depicts Stalin's rise as a totalitarian dictator and demonstrates what happens in a socialist society when absolute power is given into the hands of a selfish and unscrupulous individual. In the guise of a tale about talking animals on a farm, Orwell shows what happens when human beings cease to believe that all men and women are equals, and begin to believe that some human beings are above others. Thus, though the story opens with a revolution based on the idea that all animals are equal, this society becomes one that is founded on the belief that: "All animals are equal. But some animals are more equal than others" (*Animal Farm* 134).

Reading

- ❑ Beginning and Continuing Students
  - ❑ *Animal Farm*, by George Orwell (*Signet Classics*)
  - ❑ From *Poetics*
    - ❑ Book I
      - ❑ IV.A.1: "The Clock Analogy: Two Perspectives and Two Principles of Literary Analysis"
    - ❑ Book II
      - ❑ VIII.C.1: "Communism, Socialism, Totalitarianism, and Literature"
    - ❑ Appendix A: Allegory, Satire, Satiric Mode, Symbol, Symbolic Character
    - ❑ Appendix B: George Orwell
- ❑ Continuing Students Only
  - ❑ From *Poetics*
    - ❑ Appendix A: Dystopia, Fairy Tale, Folk Literature

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections:

- ❑ For One Student: "Old Major's Speech" (chapter I, p. 6-13, from "Comrades, you have heard already" to the end of the last verse of *Beasts of England*)
- ❑ For One Student: "The Seven Commandments" (chapter I, p. 24-25)

1 George Orwell, *Animal Farm* (New York: Signet Classics, 1946), p. vxv-xvi.
2 Russell Baker, Preface to *Animal Farm* (New York: Signet Classics, 1946), p. v.

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- ❑ Allegory: A work in which the author embodies realities in a fictional story in such a way that there is a clear one-to-one correspondence between those external realities and the internal elements of the story.
- ❑ Form Follows Function: An author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.
- ❑ Meaning through Form: The audience receives the author's meaning through various elements of form which he uses to embody and convey it.
- ❑ Satire: A genre in which human vice or folly is exposed, through ridicule or rebuke.
- ❑ Satiric Norm: The standard by which the object of attack is criticized in a satire (Ryken, *Words of Delight* 517).
- ❑ Satiric Portrait: A sarcastic and/or exaggerated depiction of some person, place, thing, or idea for the purpose of showing that it is worthy of ridicule or rebuke.
- ❑ Satiric Mode: A mode emphasizing the exposure, through ridicule or rebuke, of human vice or folly (based on Ryken, *Words of Delight* 517).
- ❑ Symbol: Any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, *Words of Delight* 517).
- ❑ Symbolic Character: A character who, in addition to his basic meaning or role in a story, also stands for another idea or meaning.

Additional Terms for Continuing Level Only

- ❑ Dystopia: A work of literature that portrays a miserable and oppressed society, the opposite of a utopia.
- ❑ Fairy Tale: A genre of story characterized by simplicity, patterns, and the use of magical or supernatural elements.
- ❑ Folk Literature: A kind of story told to, and usually invented by, the ordinary folk of a community.

Beginning Level

1. Thinking Questions
   - ❑ In *Animal Farm,* George Orwell's topic is the organization of society and his central theme is a warning against corrupt totalitarianism. He portrays what happens to a socialist society (Animal Farm) when a ruthless leader like the pig Napoleon (who represents Stalin) seizes power. What are some of the vices of corrupt totalitarian leaders that Orwell ridicules or rebukes?
   - ❑ Every satire needs a norm against which it can measure the failings of the object that it is attacking. What seems to be Orwell's norm, and where can we find it in this story? For example, is there a character who embodies it?[1]
2. Thinking Question: Why might we describe allegory as a good example of both the principle of meaning through form and the principle that form follows function?
3. Thinking Question: Why might it make sense to describe Orwell's *Animal Farm* as a political and/or historical allegory?
4. Written Exercise: Fill out the blank spaces on the following chart to show the allegorical meaning of characters, places, things, and events in *Animal Farm*. Some of these have been done for you as examples:

Allegorical Elements in Animal Farm	
Person, Place, Thing, or Event in the Story	One-to-One Correspondence with External Realities (Meaning through Form)
Manor Farm	Represents Russia as it was under the absolute rule of the tsars and aristocratic classes, and also as it is under Stalin's totalitarian rule
Animal Farm	Represents Russia as it briefly was under Lenin
Farmer Jones & His Men	
Pilkington & Foxwood Farm	The United States and England

1 A character who presents or embodies the author's perspective is called a "normative" character. We will study this in more detail later this year.

Allegorical Elements in Animal Farm	
Person, Place, Thing, or Event in the Story	One-to-One Correspondence with External Realities (Meaning through Form)
Frederick and Pinchfield Farm	Hitler and Germany
Whymper	Intellectuals who swallowed Stalin's lies and assured other nations of his good faith
Old Major	
Napoleon	
Snowball	
Squealer & Minimus	
Pigs	
Rebellious Pigs	Members of Stalin's party who dared to oppose him and were "purged"
Boxer & Clover	
Mollie	Aristocrats who fled Russia because they loved luxury and would not join the new order
Benjamin	A wise but cynical observer who sees through Stalin but either cannot or will not do anything about it. Benjamin is possibly meant to represent Orwell himself.
Muriel	Like Benjamin, she represents an observer who is capable of seeing Stalin's corruption.
Moses the Raven	
Jessie's and Bluebell's Puppies	These represent Stalin's secret police, the KGB.
Sheep & Cows	
Rats	The outcasts in Russian society, whom no one wants
Hens	Russians who destroyed their own resources rather than give them to the state after the Bolshevik Revolution (one such group was the Russian kulaks)
Cat	Those hypocrites who pretend to agree to socialist ideas for personal gain
The Battle of the Cowshed	The final defeat of the tsar and his forces by the Bolsheviks
The Seven Commandments	
The Windmill	
The Fall of the Windmill	
The Battle of the Windmill	The Battle of Moscow (or Stalingrad) between Russia and Germany in 1941-42
Snowball's Heroism during the Battle of the Barn	Trotsky's (and/or Lenin's) brave efforts during the initial Bolshevik Revolution
Napoleon/Snowball Rivalry	
Snowball's Disappearance, Discrediting, & Murder	
Revisions of the Seven Commandments by the Pigs	
Displaying Old Major's Skull	Lenin's embalmed body, which was preserved as a national symbol in Russia
The Card Game	The Tehran Conference, a meeting in 1943 between Stalin, Franklin D. Roosevelt (then president of the United States), and Winston Churchill (then Prime Minister of England), in which Stalin pretended to be humane while really cheating his fellow leaders

5. Thinking Question: This week you learned that artistic forms convey the author's meaning (meaning through form), and also that forms are shaped in such a way as to serve the author's purposes (form follows function). For you as a reader, which character or part of the story made Orwell's point most powerfully and/or persuasively?
6. Thinking Questions
   - ❑ What were some of the factors that caused Animal Farm to fail?
   - ❑ From a biblical perspective (though not necessarily from Orwell's socialist perspective), do you think Animal Farm would have been different if Old Major had not died, or if Snowball had been able to stay in charge?

- ❑ Does the Bible say that God created all people equal? If so, does the Bible also say that no one should be in a role of authority over another person? (Consider the following verses: Genesis 1:26-28, 9:6, 26-27; Ephesians 5:24; Matthew 6:26, 10:29-31, and 12:12; Leviticus 24:20, Galatians 5:14; Luke 20:36, and Romans 12:3-8 and 13:1-7.)
- ❑ The pigs say, "All animals are equal. But some animals are more equal than others" (134). What does this statement mean, and what does Orwell seem to think about it? Biblically speaking, would you agree with him?
- ❑ What is Orwell's attitude towards Christian beliefs, and what character embodies his attitude?

Continuing Level

Do everything in the Beginning level above, plus the following:

7. Thinking Questions
   - ❑ How could Orwell's *Animal Farm* be considered an example of a dystopia?
   - ❑ George Orwell's *Animal Farm* is subtitled "A Fairy Tale." In what ways does this story seem to fit the genre of fairy tale? In what ways does it not? Why do you think Orwell chose to include that subtitle?
8. Written Exercise: In a few lines, describe how Orwell uses the techniques of satiric portrait, contrast, incongruity, and perspective to ridicule or rebuke Stalinist totalitarianism in an artistic way. (This question is asking about the application of the principles of meaning through form and form follows function.)
9. Thinking Question: What examples of the ten basic artistic elements did you notice in *Animal Farm*?

Literature Supplement: Animal Farm

Summary of *Animal Farm*

Chapter I: Mr. Jones, who owns Manor Farm and is drunk and negligent, staggers to bed. No sooner has he gone than Old Major, a prize boar, calls a meeting of all the farm animals and makes a speech about the misery of the animals' present existence and the cruelty of man. He says that if man is removed, the root of their problem will be destroyed. He cites examples of man's tyranny, such as taking the cows' milk, the mare's colts, and the chickens' eggs, and the fact that when the animals get old they are killed. Old Major encourages the animals to work towards freedom, urging them never to become lax in their view of man—for the rebellion to work, the animals must always view man as a mortal enemy. He ends by teaching them a song, "Beasts of England," which describes the farm animals' paradise of which he dreams and for which they all must work. Major's speech succeeds in stirring the animals up and planting the seeds of rebellion in their minds. Most of the animals have no idea of putting the plan into action, however.

Chapter II: Old Major dies three days later, and the intelligent animals begin preparing for the rebellion, giving the task of teaching and organizing to the pigs, who are led by Napoleon (a big boar who likes to get his own way), Snowball (smaller and livelier), and Squealer (a master orator who is very persuasive). These three devise a system of thought based on Major's speech which they call "Animalism." They have some trouble popularizing Animalism, though, especially because of Mollie the mare's obsession with luxury and Moses the Raven's tales of a place called Sugarcandy Mountain where all animals go where they die (a tale which the pigs view as a lie). Boxer and Clover, two slow but faithful horses, accept Animalism and teach it to the rest of the animals. One day, Mr. Jones is so drunk that the animals go unfed for an entire day, leading them to break into the storehouse. When Mr. Jones and his men begin beating the animals, they rise up in anger and drive him from the farm, along with Mrs. Jones and Moses. The animals destroy all the old marks of their subjugation in a huge fire. The pigs reveal that they have learned how to read and write, and they change the name of Manor Farm to Animal Farm. They explain that they have reduced Animalism to Seven Commandments, which are painted on the side of barn: 1) Whatever goes upon two legs is an enemy; 2) Whatever goes upon four legs, or has wings, is a friend; 3) No animal shall wear clothes; 4) No animal shall sleep in a bed; 5) No animal shall drink alcohol; 6) No animal shall kill any other animal; 7) All animals are equal. Then the animals go off to bring in the hay harvest, while the pigs milk the cows, although the milk disappears by the time the animals return.

Chapter III: All the animals work hard to bring in the harvest all summer, especially Boxer, whose motto is, "I will work harder." Mollie and the cat avoid work. Old Benjamin, the donkey, refuses to comment on the revolution but seems to view his situation as unchanged from Manor to Animal Farm. In meetings, every animal has a vote. But they can never think of resolutions on their own, leaving the pigs to propose subjects. Napoleon and Snowball are both very active, but never agree on anything. They teach all the animals to read, although some are better at it than others. For them, Snowball reduces the Seven Commandments to one maxim, "Four legs good, two legs bad," which the sheep repeat over and over. When it is revealed that the pigs have confiscated the milk and apples, the pigs claim it is because they must be healthy so they can lead better, threatening the return of Jones if they should fail to lead.

Chapter IV: The pigs send out pigeons to other farms to tell the story of the Rebellion. Jones complains about being turned out, and despite the hatred that exists between the neighboring farms (Foxwood Farm, owned by Mr. Pilkington, "an easy-going gentleman," and Pinchfield Farm, owned by Mr. Frederick, a "tough, shrewd man"), they are nervous enough about such rebellions happening on their own farms that they spread nasty rumors about Animal Farm. In the fall, after the harvest, Jones and his men, with help from Foxwood and Pinchfield, attempt to regain control of the farm. But, due to a false retreat by the animals that entraps the men, as well as heroic acts by Snowball and Boxer, Jones and the others are badly beaten and retreat quickly. This victory is dubbed the Battle of the Cowshed.

Chapter V: Mollie, after smuggling in luxuries like sugar and ribbons, disappears to another farm. It is decided to leave all decisions to the pigs, although these decisions must be ratified by majority vote. Disagreements between Snowball and Napoleon escalate. The biggest source of conflict is Snowball's idea of building a windmill to generate electricity. Napoleon opposes it, and when Snowball seems to have won the argument, Napoleon calls in huge dogs that chase Snowball off the farm. It turns out that these are puppies which Napoleon had taken from their mothers and reared himself. Napoleon declares an end to meetings, saying that all decisions shall be made by a special committee of pigs, presided over by himself. Four pigs protest, but are silenced by the dogs and shouted down by the sheep bleating, "Four legs good, two legs bad." After Squealer explains the reasons for these actions to the animals, Boxer adopts the motto "Napoleon is always right." Major's skull is placed next to the flag to be reverenced, and three weeks

after Snowball's expulsion, Napoleon declares they shall build the windmill after all. The animals are confused, but Squealer's explanation (and the dogs' growling) is so convincing that they don't argue.

Chapter VI: The animals work hard on the windmill, leaving some other farmwork undone in the process. They are happy to be working for themselves, but discover that they cannot produce some essentials. Napoleon decides to trade with other farms for these things through Mr. Whymper, a human, with Squealer explaining that there had never been any policy about not trading with the humans. The four pigs protest, but are silenced again by the dogs and by the sheep's chorus. The other farms begin to grudgingly respect Animal Farm, and Napoleon looks for a trade agreement with one of them. The pigs move into the farmhouse and begin sleeping in the beds, but when the animals go to check the commandments on the barn, the fourth commandment reads, "No animal shall sleep in a bed *with sheets*." A terrible storm destroys the windmill, but Napoleon blames it on Snowball and pronounces a death sentence on him, also announcing that they would immediately begin to rebuild the windmill.

Chapter VII: The animals begin to rebuild the windmill as the winter becomes harsh, and rations begin to fall short in January. Napoleon pretends to Mr. Whymper that the farm has plenty of food and the man spreads this rumor back to the other farms. Grain is still needed, so Napoleon tells the hens they must give up their eggs. The hens call this murder and protest by destroying all their eggs. Napoleon cuts off their rations until they comply with him. Anything bad that happens on the farm is attributed to Snowball sneaking in and sabotaging the farm by night. Napoleon finally declares that Snowball was in league with Jones the whole time. Squealer retells the story of the Battle of the Cowshed in such a way that Napoleon becomes the hero. Four days later, Napoleon calls another meeting in which his dogs kill the four pigs who had protested several of his actions, after they confess to having been in league with Snowball, as well as the hens who led the hen rebellion and other animals who had opposed him. Squealer announces that "Beasts of England" is abolished, since it was for the Rebellion which is now completed, and new songs written by Minimus the pig are introduced instead, praising Napoleon and stressing that no animal shall cause harm to the Farm.

Chapter VIII: The animals once again check the barn after Napoleon's massacre, where the Sixth Commandment now reads, "No animal shall kill another animal *without cause*." Napoleon awards himself more honors as Squealer reads figures that say production is increasing on the farm. Napoleon is said to be entering into a trade agreement with Pilkington about a pile of timber, and malicious rumors begin to stir up the animals against Frederick. Snowball is said to have been rebuked for cowardice during the Battle of the Cowshed. The timber is—surprisingly—sold to Frederick, who gives Napoleon forged bank notes in exchange. The alarm is raised, and the next morning Frederick and his men attack the farm. They take the meadow and blow up the windmill. This makes the animals so angry that they regroup and drive the men away, though sustaining heavy casualties (including a split hoof by Boxer). Squealer calls this a great victory and dubs it the Battle of the Windmill. A few days later the pigs discover some whiskey in the cellar, and begin to brew their own. The Fifth Commandment on the barn is found to read, "No animal shall drink alcohol *to excess*"—after Squealer is found on the ground beneath the words with a broken ladder and a pot of paint.

Chapter IX: Boxer's split hoof heals slowly, and he begins to contemplate retirement. All the sows have piglets, all of them Napoleon's children, who are educated privately by Napoleon and not allowed to play with the other animals. Rations continue to be reduced while more demands are placed on the farm animals and barley for the pigs' alcohol is sown more liberally. There are more celebrations and parades, enjoyed by all (especially the sheep). Animal Farm is declared a Republic, and Napoleon is the only candidate for president. Snowball is said to have been actively leading the humans during the Battle of the Cowshed. Moses the Raven returns to the farm and tells stories of Sugarcandy Mountain, which many now believe. The pigs still call these stories lies, but they allow Moses to remain. Boxer's health continues to decline until he collapses with a burst lung and is sent off to what is supposedly a veterinary hospital. Although he is taken in a van that reads, "Horse Slaughterer and Glue Boiler," Squealer tells the animals that it is an ambulance that had not yet been repainted, and that Boxer died in the hospital. The pigs receive another case of whiskey.

Chapter X: Years go by. All the old animals are dead except Clover, Benjamin, Moses, and many pigs. The next generation holds unquestioningly to the ideas of Animalism; the farm is prosperous; the windmill is finally completed. Despite the prosperity, however, no one grows richer except the pigs and dogs. Squealer's figures continue to show just how much better off the animals are now than they were before the Rebellion, but Benjamin claims that nothing has changed. Squealer takes the sheep away to teach them a new song, and a week later the pigs all appear walking on their hind legs with the sheep bleating "Four legs good, two legs *better*." When the animals go to check the barn, it only has one commandment on it: "All animals are equal, but some animals are more equal than others." One night, Napoleon

gives a card party for a group of humans. The animals watch through a window as Pilkington toasts Animal Farm for its discipline and prosperity. Napoleon also gives a speech, in which he says that the farm will no longer be called Animal Farm, but rather Manor Farm, which was the "correct and original name." They play a card game, but begin to fight when Pilkington and Napoleon both play an ace of spades simultaneously. As they fight, the watching animals realize they cannot tell the difference between the pigs and the men.

Allegorical Elements in *Animal Farm*	
Person, Place, Thing, or Event in the Story	One-to-One Correspondence with External Realities (Meaning through Form)
Manor Farm	Represents Russia as it was under the absolute rule of the tsars and aristocratic classes, and also as it is under Stalin's totalitarian rule
Animal Farm	Represents Russia as it briefly was under Lenin
Farmer Jones & His Men	*Nicholas II, the former tsar of Russia, and the ruling class. Human beings in general represent the selfish, greedy upper classes that Orwell saw as part of capitalism and/or totalitarianism*
Pilkington & Foxwood Farm	The United States and England
Frederick and Pinchfield Farm	Hitler and Germany
Whymper	Intellectuals who swallowed Stalin's lies and assured other nations of his good faith
Old Major	*Lenin and/or Marx*
Napoleon	*Stalin*
Snowball	*Trotsky (and possibly also Lenin)*
Squealer & Minimus	*Stalin's propagandists*
Pigs	*Members of Stalin's party*
Rebellious Pigs	Members of Stalin's party who dared to oppose him and were "purged"
Boxer & Clover	*Hardworking but unthinking peasants*
Mollie	Aristocrats who fled Russia because they loved luxury and would not join the new order
Benjamin	A wise but cynical observer who sees through Stalin but either cannot or will not do anything about it. Benjamin is possibly meant to represent Orwell himself.
Muriel	Like Benjamin, she represents an observer who is capable of seeing Stalin's corruption.
Moses the Raven	*He symbolizes Eastern Orthodox priests and other religious leaders in Russia.*
Jessie's and Bluebell's Puppies	These represent Stalin's secret police, the KGB.
Sheep & Cows	*Those in the lower classes who blindly trust and obey their leaders*
Rats	The outcasts in Russian society, whom no one wants
Hens	Russians who destroyed their own resources rather than give them to the state after the Bolshevik Revolution (one such group was the Russian kulaks)
Cat	Those hypocrites who pretend to agree to socialist ideas for personal gain
The Battle of the Cowshed	The final defeat of the tsar and his forces by Bolsheviks
The Seven Commandments	*The principles on which Marxist socialism rests*
The Windmill	*The industrialization of Russia, which was a major goal of all leaders*
The Fall of the Windmill	*Symbolizes Russia's failure to become industrialized under Stalin's regime, and the general misery and non-productivity of Russia during his rule*
The Battle of the Windmill	The Battle of Moscow (or Stalingrad) between Russia and Germany in 1941-42
Snowball's Heroism during the Battle of the Barn	Trotsky's (and/or Lenin's) brave efforts during the initial Bolshevik Revolution
Napoleon/Snowball Rivalry	*These reflect the rivalry between Stalin and Trotsky for control of Russia.*
Snowball's Disappearance, Discrediting, & Murder	*This represents Trotsky's banishment to Mexico and subsequent murder by Stalin's agents. It also represents the way Stalin blamed everything that went wrong in Russia on Trotsky, thus discrediting him.*
Revisions of the Seven Commandments by the Pigs	*This is meant to demonstrate the way totalitarian leaders and their underlings gradually remove the rights of the people while pretending not to do so.*
Displaying Old Major's Skull	Lenin's embalmed body, which was preserved as a national symbol in Russia
The Card Game	The Tehran Conference, a meeting in 1943 between Stalin, Franklin D. Roosevelt (then President of the United States), and Winston Churchill (then Prime Minister of England), in which Stalin pretended to be humane while really cheating his fellow leaders

Fine Arts Elective

Reading
The Vintage Guide to Classical Music, by Jan Swafford, p. 501 (about Duke Ellington)-505 (stop at Sir Michael Tippett)

Exercises
1. Add Warren Harding to your president card bank. His term in office was 1921-1923.
2. Read about Duke Ellington and Samuel Barber, and listen to their music if possible.
3. Continue planning for your Unit Celebration. Make sure you have your costume ready; you'll also want to take time to plan out your menu if you haven't done so already. (Week 2 of 3)

Government Elective

Reading
The Volstead Act (*Key Documents in Government Studies 4*)

Exercises
1. Look carefully at the enumerated powers of Congress listed in the United States Constitution, Article I, Section 8. Which powers could Congress rely on to authorize the War Prohibition Act, passed on November 21, 1918?
2. Based on the time line (in the editor's notes at the beginning of this week's reading), why were there constitutional questions about the War Prohibition and Volstead acts before January 16, 1920?
3. Read the first paragraph of the first section of Title I carefully. How did Congress try to get around the constitutional question of its authority to enforce the War Prohibition Act?
4. Which federal agencies were responsible for enforcing Prohibition?
5. Did the Volstead Act prohibit people from drinking intoxicating liquors?
6. What was Congress's stated purpose for banning the manufacture, transportation, and sale of intoxicating liquors?
7. What were the primary exemptions from the Volstead Act?
8. Title II, Sect. 25 addresses two specific constitutional concerns about enforcing the Volstead Act. Can you identify them?

Philosophy Elective

There is no assignment this week.

History

Historical Introduction

This is the final week of our first unit of Year 4! If your family is planning a Unit Celebration, this is the week to do final preparations. Make sure you've got the date reserved on the calendars of your guests, and then students can help parents prepare. One way students will need to get ready is by completing all the projects, writing assignments, map work, time line entries, and displays that have been assigned. Students should do a careful and thorough job so that they can honor their teachers and glorify God!

The main topic for this final week is our ongoing study of American history in the 1920's, focusing on the Ballyhoo Years, which occurred mostly during the administrations of Calvin Coolidge. Since Coolidge was such a hands-off president, most of our focus will be on events during his administrations rather than on the man himself or his policies as president. Many Americans in these years enjoyed increasing prosperity, since Coolidge's policies favored the free market, allowing wealthy people to invest in expanding their businesses, which in turn employed more people, who in turn bought and enjoyed new, exciting items—like automobiles, radios, and home electronics.

From flagpole sitting to crossword puzzle crazes, from murder trials to sports heroes, from Lindbergh to the Scopes Trial, Americans delighted in giving their full attention to one major news story after another. They were wildly excited about all these events and others that you will read about. This so-called ballyhoo (meaning, a lot of noise and excitement about relatively trivial matters) reached its crescendo with the successful transatlantic flight of Charles Lindbergh, and then died down as the presidential election of 1928 and the sensational phase of the stock market took center stage. You will focus on various aspects of American culture in the 1920's. We'll be going more into these last two topics as we take up Unit 2.

As you will learn, however, even as Americans were giving themselves to momentary fads and crazes, two European leaders were rising to power: Adolf Hitler in Germany and Benito Mussolini in Italy. Both of these men would become dictators of their respective countries, as you will learn in Unit 2, and they would be military allies in World War II. Both chose to create totalitarian, fascist governments that caused their people much misery, and brought death and (ultimately in World War II) destruction to their homelands. Where did these men come from? Who were their supporters? Why didn't someone see their evil intentions and stop them? This week, rhetoric students will focus on the early life and times of Adolf Hitler.

Threads

- ❑ Read about the administrations of President Calvin Coolidge.
- ❑ Continue your study of the 1920's in America by learning about the Ballyhoo Years.
- ❑ Read about the early life of Adolf Hitler and the early phases of his rise to power in Germany.
- ❑ Review for a unit exam, as directed by your teacher.

People	Time Line		Vocabulary
☐ Calvin Coolidge ☐ Adolf Hitler ☐ Heinrich Himmler ☐ Hermann Goering ☐ Julius Streicher ☐ Earnst Roehm ☐ Rudolph Hess ☐ Simon & Schuster ☐ Charles Lindbergh ☐ William Jennings Bryan ☐ Clarence Darrow	**Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)**		
	1922	Mussolini secures dictatorial powers in Italy.	
	1923	Hiler is arrested and put in prison, where he writes *Mein Kampf* after the failed Beer Hall Putsch.	
	1923-1929	Calvin Coolidge is President.	
	1925	The Scopes Trial takes place.	
	1926	Robert Goddard launches the first modern rocket.	
	1927	Charles Lindbergh successfully flies an airplane non-stop from New York to Paris.	

9 American Ballyhoo & Hitler's Early Career

Reading

- ❑ *Only Yesterday*, by Frederick Allen (973), chapters VII-VIII
- ❑ *Hitler*, by Albert Marrin, p. 3-53 (finish the last sentence on the top of page 54)
- ❑ Read about the administrations of Calvin Coolidge in either or both of the following places:
  - ❑ Presidents Book
  - ❑ Internet Links (See Year 4 History page of the Tapestry website.)

Accountability Questions

1. What were Coolidge's early life and experiences like before he came to the presidency?
2. What industries prospered during Coolidge's administrations? Jot down some facts and figures for the ones you list (at least three, please).
3. What is meant by the term "ballyhoo"?
4. List at least five forms of ballyhoo that Americans embraced in the mid-Twenties. For each one, jot down enough details so that you can share what it was all about with your teacher.
5. What kind of an upbringing did Adolf Hitler have?
6. Define the term "anti-Semitism." Use a dictionary if you don't know this term.
7. What kinds of beliefs, methods, and plans for the future did Hitler outline in *Mein Kampf*? Why did no one heed the warnings of this book in the late 1920's?

Thinking Questions

1. Summarize Coolidge's philosophy of government from what you read of him.
2. How did Coolidge's policies affect American prosperity? Can you reason out why this might have been so?
3. Why were farmers in trouble during the Coolidge years? How did many of them respond to their troubles?
4. How did the advertising industry grow and change during the Coolidge years?
5. What circumstances or ideas had eaten away at American Christianity? As a result, what was important about the Scopes Trial?
6. In *Only Yesterday*, why does Frederick Allen say that Americans so wildly embraced Charles Lindbergh? What does he say that their enthusiasm revealed about the characters of Americans in relation to their whole ballyhoo experience?
7. Why did Americans tire of ballyhoo, according to Allen?
8. Having read your Bible and about the parents of both Joseph Stalin and Adolf Hitler, what do you believe about the relationship between parenting and the decisions a child makes as he grows up? How responsible are parents for their children's actions? Summarize your thoughts, and look up some Scripture verses that support your position. Bring your notes to class!
9. What choices did Hitler make that shaped his character during his stay in Vienna?
10. What was disturbing about Hitler's reaction to World War I?
11. How did the events of postwar German history further shape Hitler's development?
12. What gifts and talents helped Hitler grow powerful? What does this say about how Christians should steward their gifts?
13. Whom did Hitler gather to himself as he began to gain power after he was released from prison? What were each of these men like?

Writing

Level	Genres	Instructions and Topics
9	☐ Formal and Informal Outlining	☐ Learn or review how to take lecture or book notes using informal outlines or clustering. Read the *Writing Aids* section on "Finding the Main Idea" as well. ☐ If you have never had much practice with outlining, create an informal outline about something simple from an encyclopedia article. Remember to identify the main ideas of the article. ☐ For practice with oral presentations, find a taped audio presentation (such as a taped sermon) and take notes using clustering or formal outlining. Again, don't forget to identify the main ideas. ☐ Your teacher may wish you to practice your outlining skills in summarizing the content of the unit on various major themes as well. Ask her about this idea before starting it. ☐ File your outlines under "Completed Work" in your Grammar and Composition Notebook. Review your work with your teacher. Write down areas in which you need to improve and file them under "Goals" in your Grammar and Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Essay Test-taking	☐ Practice taking another essay test, using one of the following topics: ☐ "The Scopes Trial was pivotal in the spiritual history of America." Support this phrase by telling about the general spiritual condition of Americans in the 100 years or so before the trial, the content of the trial itself, and the results of the last, final argument for most Americans. ☐ "Coolidge Prosperity wasn't for everyone, and it may have not had much to do with Coolidge, either." Assess the validity of this statement by detailing the industries that were on and off the "prosperity band wagon," and looking at whether Coolidge's policies were directly responsible for the economic boom or not. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Essay Test-taking	☐ Take one last essay test this week using one of the following topics: ☐ "The focus on ballyhoo in the Twenties, the adoration of Lindbergh, and the Scopes Trial all reveal the weak state of American Christianity in the Twenties." Assess the validity of this statement. ☐ Choose one of the topics for Level 10 if you wish. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Classical Comparison Paper (Week 9 of 15) ☐ Essay Test-taking	☐ Finish reading and taking notes for your classical comparison paper. ☐ Next week you will begin writing rough drafts of various sections of your paper, so have your notes in order. ☐ Refresh your memory regarding the structure of your paper so that next week you can jump right in! ☐ Practice taking an essay test on a history topic listed for one of the levels above if your teacher so directs this week in preparation for your unit exam. (If necessary, consult *Writing Aids* for a refresher on how to do this.) ☐ Do any writing worksheet(s) that your teacher gives you.

9 American Ballyhoo & Hitler's Early Career

Worldview: Church History

Reading
The Screwtape Letters, by C.S. Lewis, letters 22-31 (Week 3 of 3)

Exercises
1. In Letter 22, Lewis comments on simple pleasures that God has given people and on the fact that there are proper ways to enjoy all of them to the glory of God. What are these simple pleasures, and how does God intend them to be used? What distinction does Lewis make between music and noise?
2. In Letter 23, what does Lewis mean by the phrase, "the Historical Jesus"? What four points does Screwtape make about the usefulness of this expression to demonic goals?
3. In Letter 24, Lewis is writing about the dangers of spiritual pride. Describe spiritual pride in your own words, and prepare to share ways that you currently detect this sin in yourself during daily encounters with others.
4. In Letter 25, what does Lewis mean by man's horror of the Same Old Thing? How does the Devil twist the desire for change that Lewis says God has graciously put into human hearts?
5. Letter 26 is concerned with the human tendency to change the positive virtue of charity into a negative (and unhelpful) attempt at virtue called "unselfishness." How does Lewis say that men and women express, or perceive, unselfishness? Jot down a few ideas about how the dynamic of selfishness and charity work within your own family, focusing on your part in the interactions that you note.
6. In Letter 27, the main topic is petitionary prayer (which is prayer that asks God for something specific). Lewis is showing us the ways that people can be distracted from true, effectual prayer. Discuss two ways that Lewis notes in this letter, and then try to assess your attitude toward petitionary prayer honestly.
7. Screwtape says in Letter 28, "[Humans], of course, do tend to regard death as the prime evil and survival as the greatest good. But that is because we have taught them to do so" (154). Why would demons teach men to see death as the prime evil and survival as the greatest good? What are the difficulties of middle-aged adversity and middle-aged prosperity, according to Screwtape?
8. In Letter 29, Screwtape says that "courage is not simply *one* of the virtues, but the form of every virtue at the testing point, which means, at the point of highest reality. A chastity or honesty or mercy which yields to danger will be chaste or honest or merciful only on conditions. Pilate was merciful till it became risky" (161-162). Do you agree with this statement? Prepare to give specific reasons that you do or do not, based on your own experience.
9. In Letter 30, Lewis discusses the various ways that fatigue and exhaustion can either tempt us to sin or quiet us under God's mighty hand. Jot down the examples that Lewis discusses, and then prepare to apply his ideas to your own life. What role does tiredness play in your life? If you are regularly tired, what contributes most to the fatigue?
10. Letter 31 is the climax of the book. What happens to Wormwood's patient? Jot down the aspects of Lewis's speculations about the immediate moments surrounding death that most stirred you or challenged your assumptions about death, and why.

Geography

1. Review this unit's work as you put the finishing touches on all your projects. Your unit exam may include some map work. Ask your teacher for direction.
2. Assemble any map work that your teacher directs you to prepare for display at your Unit Celebration.

9 American Ballyhoo & Hitler's Early Career

Literature

Literary Introduction

These are the words that cannot stay on the page.
These are the words that cannot be erased.
— Lyrics from "These Are the Words," by Blackbird Lewis

Hitler embraced the arrogant and hopeful side of naturalism, utilitarianism, and modernism: the belief in human progress and achievement (at least of the German "master" race). Franz Kafka (1883-1924), also a German-speaker—but one whom Hitler would have despised because he was a Czechoslovakian Jew—shows the other side of the naturalistic coin. His story asks why, in view of the utter meaninglessness of man's existence, and his inability to accomplish or even to communicate anything, we have any reason to be confident or hopeful. Kafka's conclusion is simple: we can only despair.

The Metamorphosis is a story about a man named Gregor Samsa who awakens one morning in a horribly absurd position—he discovers that he has been transformed into a giant insect. Over the course of his story, the reader can only watch as his efforts to communicate and to re-establish a sense of connection with his father, mother, and sister all fail. To read *The Metamorphosis* is to taste the bitter fruits of naturalism and modernism—to experience the isolation and pain of a human being who finds himself in a chaotic and absurd universe, and who has no hope for light, or even for less darkness.

The Metamorphosis was first published in 1915, in the era of Ezra Pound and the Imagists. Its message, however, heralds the coming of Surrealism in 1924. Surrealism was a movement in all the arts, including literature, that rejected human reason, order, and absolute morality, choosing instead to portray chaos and absurdity. It is worth noting that both Surrealism and its parent movement (Dada, which existed briefly from 1916 to 1922) were in part a reaction to World War I. They resulted from a belief that it was the worship of human reason which had led the world into four years of bloody slaughter.

Kafka's *The Metamorphosis* appeared in 1915, several years before Surrealism became a recognized movement in 1924, and even before its parent movement (Dada) arose in 1916. Kafka was influenced by our old friend Chekhov, but apparently the seedlings of Surrealism and Dada also affected him. *The Metamorphosis* expresses a sense of chaos and absurdity that was typical of both Surrealism and Dada. After all, Kafka's main character in this story is transformed into an absurdity—a giant insect. The story that results is a powerful representation of the idea that life itself is disorderly and absurd.

Reading

- ❑ Beginning and Continuing Students
  - ❑ *The Metamorphosis*, by Franz Kafka (Prestwick House Literary Touchstone Classics)
  - ❑ From *Poetics*
    - ❑ Book I
      - ❑ I.C.3: Review "Literature, Worldviews, and the Correspondence Theory of Truth" as needed.
      - ❑ III.C-D: "Literature: Reading and Thinking, Understanding and Evaluating" through "Writing About Literature"
    - ❑ Book II
      - ❑ VII.A.-VII.A.3: "The Worldview that Shaped the Era of Realism: Naturalism and Its Corollaries" through "Nihilism"
    - ❑ Appendix B: Franz Kafka

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign the following selection for one student: "And Now?" (chapter 3, p. 61-64, from "Dearest parents" to "weakly out of his nostrils.")

Defining Terms

You should continue your index card bank of literary terms this week, and make a card for the term below. Be sure to write down exactly what you see here.

- ❑ Surrealism: A movement in all the arts, including literature, that rejected human reason, order, and absolute morality, choosing instead to portray chaos and absurdity.

Beginning Level

1. Thinking Question: Do you find it easy or difficult to have the right attitude towards authors, their literary works, and other literary analysts? For instance, was it hard for you to apply these principles of valid interpretation (including having humility, seeking to understand the author's purposes, and accepting the work as what it is without trying to make it something more familiar)?
2. Written Exercise: How does Kafka's worldview, as expressed in *The Metamorphosis,* reflect the naturalistic, utilitarian, and nihilistic worldviews that you reviewed and/or learned about this week? Fill in the blank spaces in the chart on the next page in order to answer this question.
3. Written Exercises: Write brief answers to the following questions, or just jot down a few notes to yourself so that you know what you think about each of them:
   - ❑ What is Gregor's worldview, and what experiment(s) in living do we find him carrying out in this story as a result?
   - ❑ What aspects of Gregor's personality (nature) and circumstances may also have influenced his experiment(s)?
   - ❑ What are the results of Gregor's experiment(s) and what theme does Kafka communicate through them?
   - ❑ Kafka's *The Metamorphosis* can be connected not only to naturalism, utilitarianism, and nihilism, but also to Modernism, a literary movement that they influenced. Can you see some traits of Modernism that we discussed in Week 3 also reflected in this story? Can you give some examples?
4. Thinking Questions
   - ❑ Kafka's *The Metamorphosis* reflects his beliefs (and Modernists' beliefs) about reality. Yet, according to the one book that perfectly reflects reality (the Bible), do his beliefs correspond to what is actually real? If not, how not?
   - ❑ *The Metamorphosis*, like so many other books that we will study this year, is an example of Athenian literature. Still, we can learn a great deal from it. How might this book help you to glorify and enjoy God more as a result of studying it? How has it helped you to do so?
   - ❑ Studying experiments in living and the way they reflect beliefs about reality is not just a way of understanding literature. It is also a way of examining our own lives. What is an experiment in living that you have performed in the last year, what beliefs was it based on, and how did it turn out? Do you think that your experiment in living was based on beliefs that correspond to reality (i.e., that God is holy and that man is sinful)?
5. Written Exercise: Make notes about the artistic elements in *The Metamorphosis,* according to the categories of "form follows function" and "meaning through form." You will share these in class.

Continuing Level

Do everything in the Beginning level above, plus the following:

6. Thinking Question: The literary movement of Realism was supposed to be based on the motto, "Tell the truth!" Modernism, by contrast, was based on Ezra Pound's motto, "Make it new!" From what you know of these movements, what attitudes towards truth, reality, and the relationship between them are revealed in these two mottoes? To what extent did the portrayals of reality found in each of these movements tend to correspond to actual reality?
7. Written Exercise: Kafka originally wrote in German, but the English translation we are reading manages to capture much of his style. How would you describe the texture of *The Metamorphosis,* especially with regard to its sentence structure, tone, descriptive style, and point of view? Write down examples from the text so that you can back up your answers in class.
8. Written Exercise: In addition to question 5, make notes about any examples of the ten basic elements of artistry that you find in *The Metamorphosis*. You will share these in class.

		Comparative Beliefs about Reality, Morality, and Values			
		Naturalism	Utilitarianism	Nihilist Observations	Kafka's *Metamorphosis*
Beliefs about Reality	God	God does not exist.		God does not exist. Thus, there is no such thing as absolute truth, morality, or real values, because He cannot give them.	
	Created	☐ The universe operates according to natural scientific laws. ☐ It was not created, and there is no God to intervene in its operations or cause miracles. ☐ There is also no supernatural realm.		Since the world is all we have, there is no hope for any of us to experience something more than simple material existence on earth.	
	Man	☐ A human being is essentially a machine. Personality, the mind, and the soul (if it actually exists) are simply the result of chemical reactions. ☐ The human soul does not survive after death. ☐ Man was not created for any purpose and has no special meaning, any more than any other piece of matter. He is not made in the image of God. ☐ Many believe that mankind can improve or progress.	Utilitarianism agrees with naturalism, but it adds the idea that individual human beings can have a purpose of working together to achieve mankind's progress and ultimate happiness.	☐ Human lives are absurd and do not matter; humans have no purpose or ability to do anything ultimately significant. (Nihilists do not accept the secular humanist belief in progress.) ☐ It is difficult or even impossible to have meaningful relationships, genuine communication, and/or understanding between human beings.	
	Salvation	Salvation appears unnecessary and inconceivable, because it seems that there is no God to be offended by mankind's sin and reconciled with humanity. In addition, on this view there is no Christ to offer a perfect atonement for sin or reconcile man to God.			
Beliefs about Morality		☐ Standards of right and wrong do not come from God, since God does not exist. ☐ Also, since man is not made in the image of God, he has no particular value and therefore no right to be treated "fairly." ☐ Some naturalists construct artificial standards of morality based on what is best suited to achieve human progress.	Whatever promotes progress or happiness for the most people within a community is right, and whatever hinders progress or happiness is wrong.	For the nihilist, absolute morality is impossible. Without absolute truth there can be no absolute standard of right and wrong. Therefore no action can be called "right" or "wrong" in any absolute sense.	
Values		Many naturalists try to fabricate a kind of value for mankind, based on the grandeur of man's achievements and the possibility that mankind can become better and better as a species.	The most man can hope for is earthly happiness and progress, with as much comfort, safety, and stability as possible. These things are valuable.	This life on earth is all we have, but even life has little value and leads only to despair because it has no meaning. It is a brief candle flame that illuminates nothing and is soon snuffed out for all time by death.	

Literature Supplement: Metamorphosis

Summary of *Metamorphosis*

Chapter 1: Gregor Samsa awakes one morning and finds he has been transformed into a gigantic insect. Surprisingly, his first thought is not one of panic but of annoyance that he will be late to his job as a traveling salesman. He tries to go back to sleep, but in his new state he cannot. Gregor begins complaining to himself about his job, which he dislikes but must keep in order to pay off his parents' debt. He discovers that he has overslept. His family, realizing he is still home, begins knocking at his door. When Gregor tries to reassure them, he realizes that his voice has changed and that he cannot get out of bed because he is lying on his back. By rocking himself back and forth, he manages to painfully work himself out of bed just as his company's attorney comes to the door to find out why he was not on time to work. When Gregor refuses to open his door, the attorney begins to accuse him of laziness and possibly of theft. Gregor responds eloquently, saying that he will be at the office very soon, while moving toward the door. His family and the attorney do not understand a word he says, for it is in an animal's voice. His parents send his sister for a locksmith, but Gregor finally manages to open the door. When he appears, his mother collapses and his father almost responds violently, but instead breaks down in tears. Gregor makes another eloquent speech to the attorney, pleading the hardships of his job and explaining that he must provide for his family. The attorney does not understand a word, but flees the room as Gregor's mother also panics and runs away screaming. His sister is nowhere in sight. Gregor's father drives him back into his room with a cane, hissing at him. Gregor tries to get in the door, but has to shove himself through, hurting himself in the process, and his father slams the door on him.

Chapter 2: Gregor wakes up later that day and finds that his sister, Grete, has left him a bowl of bread and milk, his favorite dish, but it now tastes terrible to him. He feels a sense of pride that he could provide such a nice apartment for his family, and begins to wonder if this prosperity will come to an end now that he can no longer work. Gregor becomes nervous in his wide open room, and crawls under the couch. His sister comes in and is so shocked to see him that she shuts the door again. But she steels herself, reenters the room and, seeing that he has not drunk his milk, brings in a wide array of foods to determine what he likes. By eavesdropping at his door, Gregor learns that his family is going back to work, including his father, who had been unemployed since the collapse of his business five years before. At that time Gregor became the sole family provider—a role taken for granted by his family, who grew distant from him, except for his sister, Grete. His dream has been to send his sister to a music conservatory to play her violin. Gregor's sight begins to fail. His sister is so fearful of seeing him that he begins to cover his couch with a sheet when she comes in. His mother wants to come but is not allowed because she is not strong, and his father stays away. Gregor begins to walk around the walls and ceiling, and his sister decides to make this easier by removing most of the furniture from his room. At first Gregor appreciates this, but then he realizes that it will only serve to dehumanize him further. In an effort to prevent it, he crawls onto his wall and holds a picture down. His mother sees him and faints. His sister runs out to get medicine, and Gregor follows her, but she locks him out of his room as she tends to her mother. Gregor's father returns home from his new job as a servant and, finding that Gregor has escaped, chases him around the house throwing apples at him. One penetrates Gregor's back as his mother runs out of his room to plead for his life. Gregor faints from the pain.

Chapter 3: The apple remains in his back and becomes infected, further weakening Gregor. His mother has taken up sewing and his sister has become a saleswoman. His father refuses to take off his servant's uniform at any time. They complain that they cannot leave the apartment because they cannot move him. Gregor stops sleeping and eating but continues to hope that he will be able to provide for them again. His sister stops taking good care of him, feeding him and cleaning his room as quickly as she can. Gregor begins to want the door closed, hissing when they forget to close it. The family hires an old servant who makes fun of him but refuses to clean his room. The family takes in three men as tenants. To make room for them, all the extra furniture gets moved into Gregor's room. One day the door is left open as the men eat dinner, degrading the family by their haughty actions. His sister begins to play her violin, and the men, although at first attentive, quickly lose interest. Gregor is moved by the music, however, and ventures out of his room to try to tell her he is appreciative. The tenants are shocked to see him, and despite his father's protestations, declare that they will be leaving and will not pay their rent. His sister announces that "this monster" cannot really be Gregor and that they have tolerated it long enough. The family agrees, and Gregor slinks back into his room, where he is quickly locked in. He agrees with his sister that he must disappear, and, remembering one final time his love for his family, dies. The next morning the servant discovers his dead body, and his family gathers around and thanks God. The father drives out the tenants, and the family decides to take the day off while the servant takes care of the body. They then let the servant go and leave the apartment together for the first time in months to enjoy their day off. The parents suddenly realize that Grete is really quite an attractive young woman, and begin thinking of her marrying an appropriate husband.

		Comparative Beliefs about Reality, Morality, and Values			
		Naturalism	Utilitarianism	Nihilist Observations	Kafka's Metamorphosis
Beliefs about Reality	God	God does not exist.		God does not exist. Thus, there is no such thing as absolute truth, morality, or real values, because He cannot give them.	*God certainly does not exist in the view of reality expressed in this story.*
	Created World	☐ The universe operates according to natural scientific laws. ☐ It was not created, and there is no God to intervene in its operations or cause miracles. ☐ There is also no supernatural realm.		Since the world is all we have, there is no hope for any of us to experience something more than simple material existence on earth.	*Kafka seems to accept the nihilistic attitude. Gregor Samsa certainly has no hope for more than his brief and wretched earthly life.*
	Man	☐ A human being is essentially a machine. Personality, the mind, and the soul (if it actually exists) are simply the result of chemical reactions. ☐ The human soul does not survive after death. ☐ Man was not created for any purpose and has no special meaning, any more than any other piece of matter. He is not made in the image of God. ☐ Many believe that mankind can improve or progress.	Utilitarianism agrees with naturalism, but it adds the idea that individual human beings can have a purpose of working together to achieve mankind's progress and ultimate happiness.	☐ Human lives are absurd and do not matter; humans have no purpose or ability to do anything ultimately significant. (Nihilists do not accept the secular humanist belief in progress.) ☐ It is difficult or even impossible to have meaningful relationships, genuine communication, and/or understanding between human beings.	☐ *Gregor wakes up in the absurd form of a bug, which he seems to treat as a normal state for a man.* ☐ *Gregor does not matter and has no purpose or ability to do anything ultimately significant.* ☐ *It is impossible for Gregor to have meaningful relationships, genuine communication, or understanding with his family.*
	Salvation	Salvation appears unnecessary and inconceivable, because it seems that there is no God to be offended by mankind's sin and reconciled with humanity. In addition, on this view there is no Christ to offer a perfect atonement for sin or reconcile man to God.			*In this story's portrayal of reality, salvation is impossible for Gregor.*
Beliefs about Morality		☐ Standards of right and wrong do not come from God, since God does not exist. ☐ Also, since man is not made in the image of God, he has no particular value and therefore no right to be treated "fairly." ☐ Some naturalists construct artificial standards of morality based on what is best suited to achieve human progress.	Whatever promotes progress or happiness for the most people within a community is right, and whatever hinders progress or happiness is wrong.	For the nihilist, absolute morality is impossible. Without absolute truth there can be no absolute standard of right and wrong. Therefore no action can be called "right" or "wrong" in any absolute sense.	☐ *Whatever promotes progress and happiness for the Samsa family is right, and whatever hinders these is wrong.* ☐ *The way Gregor's family treats him is not "right" or "wrong" because there is no absolute moral standard.*
Values		Many naturalists try to fabricate a kind of value for mankind, based on the grandeur of man's achievements and the possibility that mankind can become better and better as a species.	The most man can hope for is earthly happiness and progress, with as much comfort, safety, and stability as possible. These things are valuable.	This life on earth is all we have, but even life has little value and leads only to despair because it has no meaning. It is a brief candle flame that illuminates nothing and is soon snuffed out for all time by death.	*All Gregor ever seems to hope for is the ability to communicate with and be part of his family, especially his sister. This is what he values.*

Fine Arts Elective

Reading
The Vintage Guide to Classical Music, by Jan Swafford, p. 377 (start at "Charles Ives")-387, 494 (start at break in text)-499 (stop at "George Gershwin")

Exercises
1. Read about the lives of Ives, Ruggles, Villa-Lobos, Varèse, Milhaud, Poulenc, and Orff, and listen to their music if possible.
2. Add Calvin Coolidge to your president card bank. His term in office was 1923-1929.
3. Carry out your Unit Celebration this week. Don't forget to take pictures to put in your portfolio or notebook! (Week 3 of 3)

Government Elective

Reading
Pierce v. Society of Sisters (*Key Documents in Government Studies 4*)

Exercises
1. Footnote 1 in this week's reading contains the text of the Oregon Compulsory Attendance law. Read the entire law and then explain what it required and how it was enforced.
2. Could a family homeschool under this law? If so, how? If not, what would happen to them?
3. Who was responsible for getting this law passed? What motivated them to do so?
4. The Supreme Court at this time tended to protect businesses from government regulations. How were business and/or property interests affected by the Oregon law?
5. Which clauses of the Constitution (including its amendments) protect private property from the government?
6. As we learned in Week 1 in *Lochner v. New York* (1905), the Supreme Court restricted state regulations of businesses to valid exercises of their "police powers" (protection of safety, health, order, and public morals). According to the *Pierce* Court, do these "police powers" give states a right to regulate schools?
7. Were Oregon's "police powers" sufficient to ban private schools altogether? Why or why not?
8. Property rights were not the only interests that were affected by the Oregon law. What other rights did the Court identify and protect?
9. Justice McReynolds refers to a "fundamental theory of liberty" without explaining exactly what it is. If you were a Supreme Court judge, what would you include in this "fundamental theory of liberty"?

Philosophy Elective

Reading
The Universe Next Door, by James Sire, chapter 5

Exercises
None this week