POMPA: Publications of the Mississippi Philological Association

Volume 30
2013

The remains of Windsor, near Port Gibson, Mississippi

Editor, Lorie Watkins
Assistant Editor, Seth Dawson

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Editor's Note

By Lorie Watkins

I'm very pleased to introduce this, the thirtieth volume of the *Publications of the Mississippi Philological Association (POMPA)*. William Carey University hosted the 2013 conference February 8-9 on the Hattiesburg campus, and as the conference organizer, I'd like to once again thank my departmental colleagues, our gracious department head Thomas Richardson, and our invaluable administrative assistant Dolores O'Mary for their kind assistance. Thanks are also due to our keynote speaker, Peggy Whitman Prenshaw, who delivered the plenary address at the banquet and graciously signed copies of her recent book, *Composing Selves: Southern Women and Autobiography*. A final thanks to the members of Sigma Tau Delta, the English honor society, and my honors college assistant, Katy Bynum, for running errands and staffing the registration desk—they did all the hard work.

This issue represents a time of transition for MPA and *POMPA.* After overseeing the change from a print to an online publication in 2012, Dr. J.B. Potts stepped down as editor and recommended that I take on the position. This suggestion came, of course, when I stepped out of the Executive Council Meeting to deal with a problem at the registration desk, a fortuitous circumstance in two regards: I was offered the position and, more importantly, it allowed for the circumstances detailed in James Tomek's hilarious poem, "Playing the Market: A Valentine to the Mississippi Philological Association" which appears on page 36-37. It seems fitting

indeed that the first poem written about me involves my putting my foot squarely in my mouth.

The works in this volume are wide-ranging and engaging; one of MPA's most attractive features has always been the variety of approaches that it embraces, as attested to by the original conference program printed after this introduction. This work is in good form largely because of the hard work of POMPA's assistant editor, Seth Dawson, whose eye for detail and training at the *Mississippi Quarterly* have proven invaluable. In closing, I'll say that I am proud to strengthen my ties with the association, and that it was a pleasure compiling this first issue. I hope you enjoy it as well, and, as always, thank you for your continued support of MPA.

2013 Program

Friday, February 8th

12:00 Registration begins in Thomas Business

12:00 Executive Council Meeting

1:00-2:15

Panel A, Thomas Business 101
Creative Panel, Selected Fiction
Moderator Amanda Ringer

- Amanda Ringer, William Carey University
- Peter R. Malik, Alcorn State University
- Mari Kenney, William Carey University

Panel B, Thomas Business 102
Fictionalizing Lives: Literary Autobiography
Moderator Allison Chestnut

- "That's my Story and I'm Sticking to It: Autobiography, Memoir, and Talking to God," Allison Chestnut, William Carey University
- "A Notable Omission: Fanny Fern's Second Marriage," Kate Stewart, University of Arkansas at Monticello
- "'Justifications of the middle-aged children's behavior': Gothic Heroines as Gothic Monsters in Peter Taylor's *A Summons to Memphis*," Michelle Nichols-Wright, Southern Polytechnic State University

Panel C, Thomas Business 107
English Drama: Shakespeare, Edgar, and Beaumont
Moderator J.B. Potts

- "David Edgar's Theoretical Frame-workings in *Pentecost* and *The Prisoner's Dilemma*," J.B. Potts, Mississippi College
- "The Invaluable Role of the Citizen Audience in Francis Beaumont's *The Knight of the Burning Pestle*," Will Dawkins, Northwest Mississippi Community College
- "Eroticism and the Experience of Art in Shakespeare's As You Like It," Greg Bentley, Mississippi State University

2:30-3:45

Panel A, Thomas Business 101
Classroom Practices
Moderator Preselfannie W. McDaniels

- "The Incomplete Writer's Excellent Adventure," Troy White

- "Finding Middle Ground: Advocating a Balance Between Process and Post-Process Writing," Rachel Mordecki, Mississippi State University
- "Undergraduates Research the Integration of Service Learning and the English Classroom," Preselfannie W. McDaniels (with undergraduate co-presenters Nubia Johnson, Tesia Nagorka, Deanna Word, Danny Jackson, and Mekael Carpenter), Jackson State University

Panel B, Thomas Business 102
Reading and Responding to Literature
Moderator Rebecca M. Jordan

- "Celebrating Diverse Literary Responses through Multiple Intelligences," Rebecca M. Jordan, William Carey University
- "Chuck Wendig: The Face of Post-Modern Hybrid Self Publishing, Or How to Develop a Platform and Brand that Guarantees Book Sales so that You Can Tell Traditional Book Houses to Go to Hell," Gregory J. Jones, University of West Alabama
- "Enhancing Reading for Pleasure," Anita Bryan, Northeast Mississippi Community College

Panel C, Thomas Business 107
Creative Panel, Selected Poetry
Moderator James Fowler

- Rob Bunce, Northwest Mississippi Community College
- James Fowler, University of Central Arkansas
- Amanda Ringer, William Carey University

4:00-5:15

Panel A, Thomas Business 101
Creative Panel, Selected Poetry
Moderator Rob Bunce

- Joe Taylor, University of West Alabama
- Rob Bunce, Northwest Mississippi Community College

Panel B, Thomas Business 102
Undergraduate Panel on Conflict
Moderator Jeff Pusch

- "Hypocrisy in *The Merchant of Venice*," Sharlene Cassius, Grambling State University
- "6th Century Political Economy: Mark Twain, *A Connecticut Yankee*, and Free Trade," Christopher Dixon, William Carey University
- "Contradictions," Denise Smith, University of Southern Mississippi
- "American Literature: In the Interest of Conflict," Justin Noble, University of Southern Mississippi

Panel C, Thomas Business 107
Religion and Literature
Moderator Daniel C. Browning, Jr.

- "Atomic Vision: Blake's Argument with Lucretius," Marsha Newman, William Carey University

- "William Carey's Romantic Notion," Jennie Noonkester, William Carey University
- "Covering the Feet: Toilet Imagery in English Bible Translation," Daniel C. Browning, Jr., William Carey University
- "Synopsis of Both Sides: David as a Literary Figure," Amanda Ringer, William Carey University

5:15-6:30

Panel A, Thomas Business 101
Shakespeare
Moderator Greg Bentley

- "The Cycle of Access and Interpretation: Performance's Agency in *The Winter's Tale*," Joshua Parsons, Mississippi State University
- "'Having found the back door open': Sodomy, Disorder, and National Identity in Shakespeare's *Cymbeline*," Willliam Taylor Garner, Mississippi State University
- "'The text is old, the orator too green': Ecophobia and the Kiss of Death in 'Venus and Adonis,'" Kirk Cochran, Mississippi State University
- ""In the manner and form following': Love, Love Objects, and the Exchange of Lovers' Roles in *Love's Labour's Lost*," Corey Lockhart, Mississippi State University

Panel B, Thomas Business 102
Psychological Approaches to Literary Study
Moderator Linda E. McDaniel

- "Channeling Kipling's *Just So Stories* in Durban's 'All Set About with Fever Trees,'" Linda E. McDaniel, William Carey University
- "Pilgrimage to the Real: Lacanian Retrograde in Toni Morrison's *Beloved*," Pam Shearer, William Carey University
- "Real Resuscitation: A Lacanian Reading of Eudora Welty's 'Moon Lake,'" Tim Morris, William Carey University

Panel C, Thomas Business 107
Margaret Walker's Career and Legacy
Moderator Patsy J. Daniels

- "Margaret Walker's Place in American Literature," Patsy J. Daniels, Jackson State University
- "Walker's Vyry and the Notion of Influence," Rashell Smith-Spears, Jackson State University
- "Walker's Legacy," Robert E. Luckett, Jackson State University

6:45 Banquet and Plenary Speech, Glass Room, Thomas Business
Peggy Whitman Prenshaw, "'Texting' a Life: Southern Women and Autobiography. Welcome by Dr. Myron Noonkester, Introduction by Dr. Thomas Business J. Richardson

Saturday, February 9th

9:00-10:15

Panel A, Thomas Business 101
Conflict: Challenging Ethnicity
Moderator Pam Shearer

- "Take the Key and Lock Her Up: Symbols of Control in Gabriel Garcia Márquez's 'Big Mama's Funeral,'" Pam Shearer, William Carey University
- "Nella Larsen, Gloria Naylor, and the Evolution of Black Female Friendship," Naykishia Head, Tennessee State University
- "The Relevance of W. E. B. Dubois' *Souls of Black Folk* in the 21st Century," Cassandra L. Hawkins-Wilson, Jackson State University

Panel B, Thomas Business 102
Sustainable Culture Studies: Pedagogy, Poetry, and Criticism
Moderator Martina Sciolino

- "Situating Ecocriticism in a Postcolonial World: A Proposal for a World Literature Course," Fae Drumock, University of Southern Mississippi (pedagogy)
- "Ecopoiesis Now," Andrea Spofford, University of Southern Mississippi (poetry)
- The Ecological Subject in Linda Hogan's *The Book of Medicines*," Sarah Taylor, University of Southern Mississippi (criticism)

Panel C, Thomas Business 107
Finding Hubert Creekmore
Moderator Ben Fisher

- "Collecting Hubert Creekmore," John Soward Bayne
- "Searching for Home in Hubert Creekmore's *The Fingers of Night*," Elizabeth Crews, Shorter University
- "Not Your Typical Southern Town: The Modern Sensibility of Ashton, Mississippi in Hubert Creekmore's *The Welcome*," Pip Gordon, University of Mississippi

10:30-11:45

Panel A, Thomas Business 101
Pushing the Limits: Southern Literature and Noel Polk's Influence
**All presenters in this panel dedicated to Noel Polk are former students of his and were introduced to MPA through his guidance.*
Moderator Lorie Watkins

- "'For the end of man is to know': Gavin Stevens's Burden, Lorie Watkins, William Carey University
- "'No one has anything': Alienation and Material Culture in Randall Jarrell's Late Poetry," Seth Dawson, Mississippi State University
- "The Economic Ghosts of *Absalom, Absalom*!" Caroline Miles, University of Texas-Pan American

Panel B, Thomas Business 102
The Personhood Debate
Moderator Sally Paulson

- "The Legal/Ethical Ramifications of the Transition from 'Fetus' to 'Person,'" Sally Paulson, Delta State University
- "French Women in Letters: The Leaning of Epistles Toward Personhood," Yvonne Tomek, Delta State University
- "Beast or Human: Being Sensitive About Personhood," James Tomek, Delta State University
- "The Promise of the 13th and 14th Amendments," Arlene Sanders, Delta State University

Panel C, Thomas Business 107
Creative Panel, Poetry
Moderator Rusty Rogers

- Rusty Rogers, University of Central Arkansas
- Ahrend Torrey, William Carey University
- Kayla Pearce, Mississippi State University

Lunch, 11:45-1:30 (directions/suggestions provided at registration desk)

1:30-2:45
Panel A, Thomas Business 101
Undergraduate Panel on Narrating American Literary Identity
Moderator Tom Richardson

- "Poe, Hawthorne, and the American Literary Canon," Stephanie Craig, University of Southern Mississippi
- "Marred by Memory," Marian Mauseth, William Carey University
- "American Identity and Separate Spheres in the Sentimental Text," Ashten Redell, University of Southern Mississippi

Panel B, Thomas Business 102
Southern "Others": Roots, Routes, and Identity Formations
Moderator Ted Atkinson

- "Voodoo and the Caribbean Past as a Gateway to the American Present in *The Grandissimes* and *Mules and Men*," Kirk A. Cochran, Mississippi State University
- "What's in a Name?: Performative Identities in Zora Neal Hurston's *Mules and Men* and Alice Walker's 'Everyday Use,'" Whitney Acton, Mississippi State University
- "The Southern Grotesque: More Than Just 'Southern,'" Megan Crutchfield, Mississippi State University
- "Mysterious, Other, and Alluring: Voodoo in New Orleans," Charlyn Watson, Mississippi State University

Panel C, Thomas Business 107
Other Worlds: Form and Meaning
Moderator Tim Edwards

- "Under a Banished Sun: Cormac McCarthy's Cosmology in *The Road*," Tim Edwards, University of West Alabama
- "Passion and Destiny in an Epic: Virgil's *The Aeneid* and Shikibu's *The Tale of the Genji* as Case Study," Rim Marghli, Jackson State University

- "The Evangelical Ex-Convict and the Suicidal Professor: Conversations, Confessions, and Convictions in Cormac McCarthy's *The Sunset Limited*," Uju Ifeanyi, Grambling State University
- "Dots Connect Dots Connect: Robert Duncan and Metaphyisical Relativity in the Grand Collage," George B. Lucas, Mississippi College

3:00-4:45

Panel A, Thomas Business 101
Echoes in Early American Literature
Moderator Benjamin F. Fisher

- "*Wyandotte*: James Fenimore Cooper's Exploration of Identity Formation and Patriarchal Norms on the American Frontier," Candis Pizzetta, Jackson State University
- "Tennessee Mountain Gothic: Supernaturalism in the Fiction of Mary N. Murfree," Benjamin F. Fisher, University of Mississippi
- "'The Oval Portrait' and 'Edward Randolph's Portrait': A Very Close Literary Relationship," Alan Brown, University of West Alabama

Panel B, Thomas Business 102
Race and Reaction
Moderator Kendrick Prewitt

- "Henry Taylor and the Southern Pastoral Tradition," Kendrick Prewitt, University of West Alabama
- "Alice Walker's Use of Symbolism in 'Her Sweet Jerome': The Ineffectiveness of the Civil Rights Movement," Beatrice McKinsey, Grambling State University
- "'The matter with us,' he said, 'is you': Racism, Riots, and Radical Religion in Jeffrey Eugenides' *Middlesex*," Lindsey McDonald, William Carey University
- "'We need the storm, the whirlwind, the earthquake': The Intersection of Language and Violence in Nat Turner's 'Confessions' and Frederick Douglass's *My Bondage and My Freedom*," Allison Lane Tharp, University of Southern Mississippi

Panel C, Thomas Business 107
Roundtable Discussion
Moderator Joyce Inman
"Sustainable Culture and the Engaged Humanities in the Composition Classroom, A Roundtable Discussion," Joyce Inman, Martina Sciolino, Ann McNair, and Brinn Strange, all from the University of Southern Mississippi

Creative Work

Poems

By Rob Bunce

Jane Bethune

I mean, really,
It was just a pile of rubble
The first time I saw it
Some fine Black Walnut trees
Which we harvested every year
Old church
Black church
I maybe thought
I heard them say

I never really thought
Much about it
Except for the black walnuts
Every year we went back
Every year the trees
Blessed us with their yield
And every year the old church
Was less and less until…

I spent all my time in the field
In season and out
I ran the dogs
Ranged the wood

Often now I came to a quiet place
Out behind the old walnut grove
And there
I don't know why
I was so surprised
Tombstones

I settle back
Unwrap my sandwich
Open the thermos of sweet tea

Many of the stones are broken
Or too faded to ever read
But one stood there

As if defying time

Jane Bethune
1797-1889

Alone

Crows do not die alone
An uncle, a brother, a son
Always there
Just close enough to let
Him know that he
Is not alone
Yet not so close
As to interfere with that
Which may only be done
Alone

Nightbirds

I carry one piece of paper
To the woods with me
When I go out for a walk
At night when the
Drinking gourd is spilling its
Contents on my left shoulder

It's folded square and square again
So it will fit unnoticed
In my left hip pocket
Next to my favorite pen

In case some errant thought
Should fall and take seed
And struggle into bloom
Even if a little obtuse
It might serve some further
Some future use

And sometime when I'm out
There on the hillside
Heels dug in eyes searching the
Vastness of a cold December night

Lost in silence hoping somewhere
Up there to see…
Nightbirds sing their
Secret song to me

A Limited Heaven

Math is such a feeble attempt to explain the Universe
And what, I mean what the fuck makes
Them want to think it is a universal language
1+1=2
My love is like a red, red rose
I ask you
When you have described
A phenomenon in mathematical terms
All you know is…what
What is the mathematical equivalent of a rose
Of love
Robbie Burns was more than the astrophysicist
Of love
He defied the conventions
The known parameters of a limited heaven
And made love his own domain

Let's Sell Alaska—Now!

By Peter R. Malik

It all started innocently enough. It was the C-SPAN call-in show that runs from 7 a.m. until 9 a.m. on the East Coast every weekday morning. The call came in from a grandmother named Martha from Neenah, Wisconsin at 8:10 a.m. on Friday, March 7, 2016. The guest, Alfred J. Tetley, had written a book about the individual states including their history and borders. It was called *How the States Got Their States*. The host was glad for a non-controversial subject after a week of guests attacking each other over the deficit which was now 20 trillion dollars and rising.

"Hello? Am I on?" said the caller as most of the callers do on the show. They tend to be older people hard of hearing. "Yes," said the host, "go ahead." "I have two questions for the guest. If you can buy a state, can you sell a state? "I suppose so," said the guest. "Then could we sell Alaska? That might give us enough to pay off the national debt."

The caller hung up. The guest was mildly amused, fighting back a smile as the guests on the show often did when confronted by a nut call. "Well, it's technically possible," said the guest, "but no one would ever consider it. What would you do with the Americans who live there?"

Two calls later, a woman from Shreveport, Louisiana had the answer. "Give them a million dollars tax free each and some land somewhere cold like Montana. Shucks, I'd move to Montana for a million dollars." The guest, on the defensive, said off-handedly (a great mistake on this particular show), "What are we going to do, march them down there?"

The next caller, Max from Georgia, said, "Have a land rush, that would do it. Ain't ya'll never heard of the Sooners?"

By the end of the segment, people were calling up asking what would Alaska's appraisal price. The guest was jumpy and the host restless. There was no way to go off topic. A little band of random Americans with nothing in common except that they tuned in to this segment had inadvertently hatched a solution to the national debt. At first, it seemed that the whole thing would be quickly forgotten. Less than 40 million people watch CSPAN on a good day. Yet the thing took on a life of its own.

Within minutes, someone had reserved this Web site name: letussellalaskanow.com. A couple of bloggers cranked out columns denouncing the idea and there were several replies. Someone e-mailed MSNBC with the idea. A Facebook page was set up. No one knew whether it was a conservative idea or a liberal idea so they fought about that. Within a day, the world had somehow seemed to have gotten the story too. Bloggers in Brazil and India pontificated on the idea. Of course, there was a spate of vituperation coming from Alaska itself. Someone published a death threat on a Facebook wall, but at this point, no one knew who to kill. By 3 p.m. Eastern, members of Congress were being interviewed by cable news networks about the Sell Alaska Now movement.

A recently elected Congressman from West Virginia made a rookie mistake and said, "I guess there would be no harm in an appraisal." The words coursed through the media brain stem like street meth. The talking heads came out in force almost as if they had forgotten to bring their bodies along. "Appraisal? You can't sell

out Americans for money. This is the worst idea since selling our national parks. What would the United States do without Alaska?"

It just so happened that the idea reached the Chinese inner circle in Bejing at the same hour. There had already been debate about America's ability to pay the 20 trillion. The men considered the idea without any regard for U. S. domestic politics. It was not contiguous but handy, close to the Russians, a people whom they had feared for centuries. It was a foothold in the Americas, a prize really, mineral rich and relatively people free. To the Chinese, moving 700,000 people was something they did hundreds of times a day. They didn't need cash, but they could use the land. By nightfall, a message was sent through ambassadors that the Chinese government would be open to the idea of a sale. This news came a little less than 24 hours after Martha the grandmother from Neenah, had asked Alfred J. Tetly if it were possible to sell a state.

It was difficult to be an appraiser in the state of Alaska in the year of 2017. The word was sneered from the lips of native Alaskans like a racial slur: "All we need in this state is more appraisers." I sure wish those appraisers would go back where they came from. You can always tell an appraiser but you can't tell them anything." After eight months of endless and fruitless debate (similar to the debate over health care back in 2009), the United States Congress decided to send a team from the newly formed Washington Appraisers Group to Alaska to conduct an appraisal of the entire state. They were initially dubbed "the Wags" by the locals and the term morphed to "Waggers" soon afterward. They were known by their loud orange vests similar to the ones deer hunters wear. The vests were used so that they

would be respected and left alone as official government representatives. Instead, the vests had the opposite effect, acting as targets. Still, the appraisers were relentless, combing every piece of ground and mountaintop in the first, every-square-inch survey of the state every completed.

Overall, the appraisers had a hard time of it. They were routinely refused service at diners and motels. They were verbally and physically abused on a daily basis. They were perceived as the ATF are in Kentucky and Yankees have been in Mississippi since July of 1863. Some appraisers quit, had nervous breakdowns or committed suicide. Still, more continued to land in C-130s lured by the $100,000 bonus for the completion of a year's duty.

The tide turned for good in 2019. Like most appraisals, the amount of Alaska's appraisal came back within 10 percent of the sale amount, 20 trillion dollars. The Governor of Alaska, about to be indicted for a land deal that went sour 10 years ago, traded support for the sale of Alaska for a reduced sentence. He made a speech on the Fourth of July that included this sentence: "My fellow Alaskans, it is time to become true patriots and help save the United States. It is your duty to accept the new reality."

The "arrangement" as it came to be called involved two major population shifts. Any Alaskan living in the state for one year before the handover date would receive the million dollars. Unfortunately, this was announced two years before the handover date, Thousands of people tried to sneak into the state and get what was considered a winning lottery ticket: a valid Alaska driver's license. A fence was

considered for the southern border but was deemed too expensive. Dogs were now employed at Alaska's many ports to sniff for people as well as drugs.

The second population shift occurred as many Alaskans literally headed for the hills. They had no intention of leaving or taking the money. After the handover, they became reverse terrorists, people who would not attack but only defended territory they themselves did not hold.

The sale of Alaska was soon confirmed after a vote of 5-4 by the Supreme Court ruling the deal was constitutional. This was the same vote result as the last 33 votes of the high court on everything from Indian gaming to prayer in schools.

The ordinary Alaskans were treated as war heroes. Great crowds gathered at the train stations in Butte and Missoula to welcome the new citizens of Montana who disembarked from special trains to Sousa marches played by Marine bands. The handover ceremony took place on January 1, 2020. It was patterned after the ceremony in 1997 transferring Hong Kong from the British to the Chinese. The children of the remaining U.S. officials cried as their boat made its way out of Juneau for the last time.

The Chinese took control with almost nothing changing. They aggressively engaged in offshore drilling and struck several giant deposits within two years. After writing off the 20 trillion dollars in United States debt, the Chinese effectively gained 30 trillion in verifiable oil deposits. The strike caused the world to change valuing oil in dollars to yuan.

It took about 10 years for Congress to run up 15 trillion dollars in new debt. Old solutions that were not adopted in various decades of the 20th century were

argued and rejected. The public now accepted gridlock as the norm and took to watching daytime talk shows and nighttime talent shows instead of news. C-SPAN soldiered on as it had for decades with its morning call-in show. On December 27, 2030, as yet another guest finished droning on about the crisis, Kay from Long Island, New York called in and was greeted by the host. “Go ahead,” he said. “I was just wondering,” said Kay, “what California might be worth.”

Sonny's Got His Bark Back

By Dorothy Shawhan

When Melissa told her mother that she was going out with Rives to celebrate the third anniversary of their divorce, Joanne could not hide her displeasure, not that she tried.

Melissa had stopped by Avondale, her parents' home, as she often did when she finished her day as third-grade teacher at the public school on the riverside. She still lived in the small house in Concordia fifteen miles away that she and Rives had built when they first married. On this Friday afternoon Joanne has asked her to stay for supper; the maid had cooked Melissa's favorite, chicken pot pie. Then Melissa told her that she and Rives were going to Memphis to the Peabody. No sooner were the words out of her mouth, than she wondered what she had been thinking to tell her mother in the first place

Joanne sighed deeply and shook her head. She was sitting at her desk addressing invitations to the Delta Garden Club luncheon, and the late afternoon sun shone on her white hair and well-cared for skin. The diamonds on her hands caught the sunlight too and glittered expensively, making rainbows. "I don't know what's wrong with you people," she said. "I think it's unnatural to be friends with somebody you've divorced."

"Oh, Mother, I've explained this a million times," said Melissa, flopping back down on the love seat and putting her big red book bag beside her. She pulled her long black hair back to the nape of her neck, held it a second, then let it go. "We got

on each other's nerves. We ruined each other for marriage, but we're still good friends."

"Nonsense," Joanne said. "I don't blame you for getting rid of Rives, Heaven knows. I told you from the beginning he was no match for you. Hays still grieves over how much the wedding cost, especially since it didn't take, but I tell him we're well rid of those Andersons. I do want some grandchildren before I'm dead, however."

That hit a nerve with Melissa. As Joanne and Hays' only child, she was their only hope for grandchildren. And Melissa did love babies better than anything. At 32 she felt like her biological clock was a time bomb. Just this morning in the Jackson *Clarion-Ledger* she read about a 32-year-old divorced woman with nine children who had gone back to school and was getting a degree. And here she sat without a child to her name and no prospects of one. Anytime she saw a baby she felt a great emptiness in her heart.

"It's not like other men aren't interested. What about that nice history professor at the college you went out with several times?"

"Boring, Mother, boring."

"You mean he read a book now and then? Could carry on a conversation about something other than sports and airplanes?"

"Mother, that's mean. Rives can make a day interesting."

"Yes, if you count going up in a tiny crop duster and trying to fly under the river bridge." Joanne shuddered at the thought. "Or helling around on that motorcycle and risking your life every minute. And his trashy folks. Mercy. I'll

never forget the time we had them over for Christmas dinner. What a disaster. Two of my antique silver julep cups missing at the end of it too."

"I never did think the Andersons stole those. I think it was that maid you had then, who wound up in the penitentiary. Elmira, was that her name?"

"Elmira was the best maid we ever had. Nobody could beat her for keeping these hundred-year-old heart pine floors waxed. Old man Anderson had a shifty look about him, one eye looked right and the other left."

"That doesn't mean he was a thief."

"He was most admiring of the julep cups when I served the syllabub in them. I'm pretty sure he did it."

"Oh, well, we'll never know will we?" Melissa sighed and picked up her book bag to go.

"Melissa, I *am* your mother and you've never told me the real reason you divorced Rives." Joanne turned in her chair and stared at her daughter. "I assume he cheated, but with whom? Probably with more than one. His lone good quality, as far as I'm concerned, is his looks. I imagine he can have his pick of women."

"Mother," Melissa said sharply, gripping her backpack white-knuckled, "Rives would never have cheated. But Afghanistan changed everything. Every move we made annoyed the other. We were beginning to hate each other. Things turned out much better this way."

"But that's daily life. You're going to have those little annoyances with anybody. No, I think there's more to it than you're telling. Was it one of those Afghan women? No telling what they hide under those burkhas."

"Mother, I'm gone," said Melissa heading for the door. She knew she would never ever tell Joanne what finally precipitated the divorce, that if phrased in terms of cheating, maybe she herself did it, sort of.

"You aren't going to Memphis in one of those dangerous little puddle jumpers are you?" Joanne called after her.

"We're flying if that's what you mean," Melissa called back.. "In his new Cessna."

"I'll be worried the whole evening," Joanne said, turning back to her invitations. "I won't be able to sleep a wink."

As she drove home, Melissa failed to admire the greening-up Delta landscape like she usually did—the rice fields shimmering, the cypress swamps alive with migrating birds, flashes of red, yellow, blue. Joanne had cast a pall on her spirits as she was adept at doing. If she wasn't critical of Melissa's job (Why did she insist on teaching at the poor all-black public school when her daddy could get her a safer one at the private academy?), she was critical of her person. (Why did she keep her hair long like she was still a teenager? Was she putting on a little roll around the middle?} Today it was her friendship with Rives.. Maybe this friendship with an ex-husband is perverse. Maybe she should call the whole thing off. But she wouldn't she knew, nor did she consider the possibility that Joanne's disapproval made Rives more attractive to her.

They had met in a freshman comp class at the local college, though courtship consisted mainly of Dutch treat lunches in the cafeteria. Rives wanted a degree in

aviation, an expensive major, and to own his own crop dusting business in the future. He worked three part-time jobs and still got his degree in four years. Melissa remembered the first time she invited him to Avondale for Sunday dinner, the look on her mother's face when he said his family lived on a houseboat docked on the Mississippi and fished for a living. In Joanne's mind, to live "inside the levee" was about as low as one could go. Rives had taken the inquisition with good humor as he did most things. And despite Joanne's strenuous objections, the couple had married the June after their graduation in May. Ten years ago. A splendid Delta wedding for which Joanne spared no expensive. She said as long as the die was cast, they might as well do it right.

When Melissa pulled into the driveway, her neighbor Cindy was coming down the sidewalk with four-month-old Parker in his carriage. Hardly a day passed when Melissa didn't go over to play with the baby. He held out his arms to Melissa and laughed, and she swung him out of the carriage and held him tight. "Him is the best boy in the world," she said, "and his Aunt Lissa does love him so."

Cindy laughed and said, "He lights up when he sees you, Melissa. I believe you've got a friend. When he gets to be a teenager, I'm going to turn him over to you."

"Well, now I've got to go," Melissa said giving the child another kiss and returning him to his carriage. "Rives and I are going to eat at the Peabody tonight." Melissa had told Cindy about the post-divorce friendship, and she said she didn't think it was strange at all, though her husband John had said if she ever divorced

him, he didn't want to see her face again. And she told him she might shoot him, but she would never divorce him.

"Wow, the Peabody. John and I haven't been out for an evening since Parker was born."

"Look, I'll baby sit anytime, really. Plan something and let me know." Then she blew the baby a kiss, retrieved her book bag from the car, and bounded up the front steps, admiring the gardenia blooms like stars that she and Rives had planted when they moved in. Her mood was considerably better after Parker time.

She dressed with particular care. She wore her little black strapless dress and put her hair up. She even put on make-up, something she usually did not do. "Wow," Rives said when she went to the door. "You look great." Then he gave her a little peck on the cheek.

"You're looking good too," she said, noting that his eyes were blue as ever, his brown hair thick, his six-foot frame well-knit with muscle. The flight to Memphis was smooth and easy as was their conversation about her school, about his business. They left the Cessna at the hangar for private planes and caught a cab from the airport to the Peabody.

They were settled with their drinks (7-up for Rives, he never drank when he was flying, chardonnay for Melissa) at a table close to the piano that played itself, when Rives said, "I got two pieces of good news. I'm seeing somebody I like a lot, and Sonny's got his bark back."

For three years Melissa had wondered what she would do when inevitably Rives found somebody else. He had been noncommittal when she had told him

about her few dates. But tonight the news of his seeing somebody was completely eclipsed by the Sonny revelation. Because therein hung the tale of the end, the story of the last straw in their marriage.

Sonny was a huge black lab with a head two hands wide and a body made for action. He was a one-man dog, and Rives was his man. They hunted together, flew together, would have slept together except that Melissa drew the line there. She thought she conceded enough just by letting the dog in the house, like having a horse stalking around from room to room. From the time Rives brought Sonny home as a puppy, she had felt a little jealous of the dog, as if he were somehow taking the place of the baby Rives kept putting off—he wasn't ready to be a dad, he needed to get the business established first, he needed to get his service with the Guard over with first. What if he didn't come back from the war and she were left a single mom? On and on went the excuses. And Melissa channeled her need to be a mother into her classroom where the students responded and learned.

When Rives left to fly in Afghanistan, Melissa went into a depression, and Sonny was inconsolable. He barked day and night, he ate little, he lost weight. The vet said he was suffering from separation anxiety, and gave him a mild tranquilizer. Still he barked consistently until Melissa, sick with worry and foreboding, felt each bark as an attack, an auditory arrow to her mind and heart. She Googled barking dogs and tried every remedy considered the most humane. She bought an electronic collar designed to shock with each bark, a citronella collar that released a squirt of the oil that dogs have an aversion to, a sound-emitting collar that emitted an ultrasonic sound audible only to dogs. Nothing worked. Sonny seemed to have

convinced himself that the bark was his only hope of signaling Rives back home. Melissa started Googling nervous breakdown.

"This can't go on," Hays had said one evening when he stopped by to check on her. Melissa had burst into tears and was near hysteria when she tried to talk to her father over incessant barking. Hays listened to his daughter's and the dog's complaints and said, "I'm taking this dog with me and get him fixed up. You don't have to put up with 24-7 barking."

"What will you do?" Melissa asked, her face buried in her dad's handkerchief.

"Don't worry about it, Baby. It's for the best."

"You know how Rives loves that dog."

"I love my daughter too, and you're a wreck. The dog needs to be here to protect you since you won't come on out home with us, but he can do that without barking. Dr. Sam can take care of it. A little procedure, and he won't bother you anymore."

"You mean neuter him?" Melissa wiped her eyes and looked skeptically at her father.

Hays laughed. "Hell, no. He's good breeding stock. No, I mean we'll stop this crazy barking."

"It won't hurt him, though, will it?"

"Naw. Let your ole dad handle this." And with that he loaded Sonny into the back of his pick-up and took off for Avondale. Melisssa felt a little uneasy, but for the first time since Rives left she got a good, sound, bark-free night's sleep.

When Hays returned Sonny, he was a different dog. He stumbled to his bed, and Melissa thought he looked at her reproachfully. He was listless like one who had given up hope. And he never made another sound. Melissa liked him better in his subdued mood and tried to be friendly, buying dog treats and patting his head, but he was not responsive and shied away from her hand. She mentioned none of this in her letters and calls to Rives.

Nine months later Melissa picked Rives up in Jackson, and they had a night at the King Edward Hotel that made Melissa feel that maybe the long absence had been worth it. She had never been happier. When they got back home, Sonny was lying beside his dog house in the yard. He stood up when the car pulled up and Rives got out. He looked at Rives like he was seeing a ghost, and then began to leap and cavort like a puppy. He opened his mouth, but only a rasping, breathy whisper came out. "Hey, Buddy," Rives said, down on his knees and hugging the dog. "How come you've lost your bark?" He took the dog's head in his hands and looked into his eyes. "What's wrong with him?" he said, turning to Melissa.

Melissa shrugged. "I couldn't stop him barking, I was losing my mind, and so Daddy took him to Dr. Sam, and then he didn't bark anymore."

Rives felt under Sonny's collar to the incision in his neck. Then he jumped to his feet and began to scream at Melissa, and to cry. She had never seen him cry before. He said she had betrayed him, that he would rather she had screwed every man in the county than to let Hays and that old hack cut on Sonny. After that, nothing was the same between them.

There were no more scenes with tears and anger, just a slow freeze. The corpse of the marriage was in the bed, on the dinner table, in every word they said to each other. Melissa couldn't understand what it had been like in Afghanistan. Rives said he couldn't see what was such a big deal about a little barking. In a month Rives and Sonny moved out. They tried marital counseling for awhile but agreed it made things worse.

In five more months they went to their lawyer, Collins Blakemon, a college friend, and asked him to draw up the no fault divorce papers. Collins tried his best to talk them out of it, citing how all their friends knew from the very beginning that they were meant for each other, the perfect couple. "Don't deny your destiny," he urged. But they said it was too late. As they divided up their possessions, Collins told them he had never presided over such an agreeable divorce. Even as they signed off on the marriage, they were civil. They felt that their history was valuable to them, and they resolved that they would still be friends.

Now all through the meal Rives talked of the young vet student he was seeing, about how she loved Sonny and had taken him on as a project at the vet school at Mississippi State. Through some skillful improvising of scar tissue, a team of students had managed to restore Sonny's bark. True, it wasn't the deep melodious bark he had before, but enough of a bark to restore his spirits. And the students were going to get an article in a national veterinary magazine about it. Melissa listened quietly and said only that she was glad.

By the end of dessert and the coffee afterwards, Melissa was completely clear about what to do. She had never felt surer about any decision in her life. She knew

the time was right. She looked at her ex-husband and saw him in all his health and vigor. Had she been a poet she might have thought "the force that through the green fuse drives the flower." But she was her father's daughter, and she thought only "good breeding stock."

She leaned across the table and kissed Rives on the mouth and put her hand on his knee. She knew how to do this. "Let's get a room."

Rives' breath came quickly, but he looked shocked and skeptical, "Really?"

"Really," she said and kissed him again. This time he put his hand behind her head and kissed her back, a preamble kiss like they both remembered. "And bring some champagne."

Another series of kisses, an urgent stroking of his thigh, and Afghanistan, vet student, Sonny and his bark, were all forgotten. "Wait here," Rives said, "I'll be back."

Then Rives was gone to shape the future.

Excerpt from *Pineapple*

By Joe Taylor

Chapter One: blue thought, blue shoe, blue date, blue fact

Reader! Human minds amble twixt and 'tween,
human hearts clasp desires in charred tureens.
Methinks that Puck, who soared this world blue-green,
did urge it best: "Fools such as mortals, I've never seen!"

But move on we must, not dally in a dream,
and travel westward, where wit blows dry and lean,
to fair Los Alamos, where we lay our scene,
at a war—a defense!—think tank, I mean:

"Dude, she's got green eyes big as two bedrooms,
black hair, sharp and trim like aspens get,
and"—Dave cupped his hands—"two fine bazooms
like pine, uh, apples."
Hank, Dave's friend, fretted that set.

The loading dock drink machine coughed—okay, fine;
a departing semi belched—not sublime, yet fair;
but a typist dancing Inner Sanctum's line
with pineappled breasts? Hank shed skanky hair.

"Dave," he started, when a voice like a kitten's purr,
a spinning top's whir, a breeze in summer
called, " 'Scuse me, guys, is one of you—er—"
No matter her finish, she stood a hummer.

"—Dave?" Whose knees knick-knocked. A forklift braced him,
else off the dock he would have gone a-tumble.
"Him." Hank took in eyes so green, hair so black and prim.
"Him, not me," he glurred, for emerald made him fumble.

"Well, Hanson wants you." Did her eyes betray
love-liking, skirt-hiking, lip-siphoning?
Our gallants roared fantasy Harleys into fray;

they revved, they faced . . . yon lady's cell went ring-ling.

" 'Scuse me." She turned her hips—no pineapples they—
before our boys could joust. The prize? Her love, I ween.
"Oh, in Room Four." Did her hips speak? It seemed that way.
As they left, our bike-less lads stayed on scene.

"Hanson," they sighed. Each sigh surely meant hips.
Hanson, to dock-working grime, rhymed with Manson.
A bowtie clutched his throat, bleached teeth made rips.
Last summer he called our two in for ransom:

a Thermos left on dock alerted Bomb Squad,
had flung scientists studying gravity
to black holes, pink dwarfs, or some place odd.
"If I could dock your pay," Hanson had quipped and

made a dental snarl, "No overtime next eight weeks.
Damned union can't argue that." His bowtie gave bob.
Sans overtime, Dave almost lost his Harley sleek;
Hank did lose his girl, a college heartthrob

addicted not to books, but trinkets and beer.
No overtime cut both, so she slid off to rock.
E'en now, the name "Hanson" left him mad and queer.
He scooped up a blue slipper—how'd *that* get on dock?

"Good thing I saw this, or he'd de-clock us again."
"Good thing it wasn't a blue bra, or I'd—"
"No perversion. Just go see the man. Spin
and think glad. Two hours left gives sun to ride."

Dave slumped off; Hank waved a Fed-Ex on in.
"Extra-curricular?" laughed the driver.
Hank wished he *had* committed some blue sin
but dunked slipper into pocket, a diver.

Would it bathe therein? Produce two pearls?
No answer. "Sixty Next-Days," the driver chimed.
"What they do's so hot?"
"Gravity gun that swirls."
"Woo-hoo!" The driver hopped, but Hank just signed—

sixty times, for each required receipt.
What *did* the pencil-necks do in concrete lab-slabs?
Hank handed back the Fed-Ex pad, counted and neat.

Pick electron noses? Irradiate proton scabs?

Eggheads slumped in chairs could never get those.
Hank waved Fed-Ex out the gate. The strange name—
the Indian name for that figure who arose
at each death, ate all scabs, erased all shame?

But woe to any scab-less! Them he gobbled
as if they hadn't lived. Well, had they?
What is that name? Back to dock Hank hobbled.
I call my cycle "Bike," *so there's no way*

I'll dredge up exotic. That last word worked:
thinly clad dancers tumbled through his third eye.
(Yogis seek enlightening, Hank, down and dirt,
a hormonal ex-Marine—semper thigh!)

He felt a mid-section stir; he watched a bird.
Damn, his willie chimed, *push that bike to Albuquerq*
and Donna's, with all them tits. His pants he gave gird;
he judged himself a suave rake, not a jerk.

Speak we of Hank or willie? Alas, you'll find
that come eventide little diff it makes.
Male, female, or 'twixt gaily designed,
when sunset hormones moan, each body shakes.

College girls swilled beer at Donna's—*That damn*
bitch, Hank thought, giving his ex, her Heineken,
her jewels, her heinie—the dock door did slam!
Out Dave pranced, his legs stilts, his bod a manikin.

"Got us a date," he smirked.
"Us?" Hank's eyes narrowed.
"She's got a roomie, name's Carla."
"Who she?"
"Pineapple woman. She's sucking my marrow."
"More perversion. Let it be. Who's for me?"

"Pineapple's mine. You got piña-colada, though,
Carla. And bro, I did you good, so buy my beers
and enjoy a woody that'll bust and glow
like secret shit in Dumpsters 'round here."

Hank gave an eye-roll and fingered the slipper
tucked by his lonesome ham hock. "Hey, what

did top-secret-Hanson want? One for the gipper?
Give United? Some patriotic snot?"

Dave stiffened his lank six-feet and twisted his lips.
Hank gave a shove. "So? He think I work for the Chinks?
Want you to report sly movements of my hips?"
Dave gazed off.
"Pal, we barely got water to drink

"much less oceans where loose lips ships can sink.
Hanson, schmanson." Hank tossed the sun a kiss.
"She's a looker, bro. That far I'll go."
"Ya think?
Ten ticks left. Let's scout any Thermos we missed."

Soon homeward they rode, their real bikes a-pop,
their glands a-whir, their boy-skin tiger taut.
By the stop-n-go they made no stop.
Such constant vision their hormones wrought!

A bath one, shower the other, glans a-glee.
Will I, each willie warbled, find the pudenda
whose spritely hole just lives to fuck and never pee?
No shoulda, no coulda—I yam a contenda!

Both spent their time thus: glop, goop, garble.
Most lads, though men, stay boys, after all.
One can hardly expect them to warble
an opera. These blues we've sung since Adam's Fall.

Will it ever change? I say no, but make your call.

Playing the Market: A Valentine to the Mississippi Philological Association

By James Tomek

The following poetic musing was inspired at the February 2013 Business Meeting of the Mississippi Philological Association – where we talk about the site for the next year's conference and about the publication of our journal. Lorie Watkins, who was busy running the current show, arrived late and responded to her nomination as editor with a warning remark that she might be too busy since she was going through a divorce and would be seriously on the Market -- not for a husband, as we thought!, but for a teaching job, since she was now free to leave Hattiesburg. The various meanings of "market" gave me, a philological guy, an idea to send to my colleague Lorie, to my spouse Yvonne, and to my MPA friends a Valentine in the form of a poem.

The annual executive meeting of the MPA deconstructs presence
Positions assigned by being absent
Delta State hosts the 2012 meeting
James Tomek was late arriving at Jackson State in 2011
William Carey is home this year
Lorie Watkins was getting coffee and talking to friends in 2012
This year's topic a new editor of the journal POMPA
Publications of the Mississippi Philological Association
Or Journal of the Pompous Asses of the Mississippi Philological Association
I prefer the latter
This year's organizer is nominated to be editor
She was talking to new arrivals and was late to the meeting
A true teacher and scholar she never refuses
-If I can get a course reduction I will
-This is a busy year for me
-Divorce-I am seriously on the market
What a confession the room is silent in awe or confusion
I might have kept that information to myself
Using market language to search for a guy
Partner or husband/wife language are not the right words
A light trickle of laughs before
She realizes the misunderstanding
-I stayed in Hattiesburg because of my husband
-Being freer now
-I want to seriously test the market for another teaching job

What a word Market
An exchange place to buy and sell
The big "Market"
Fredric Jameson's postmodern world
All reality reduced to its financial value
Consumers
Reification
Reduction of all reality to the visual
All for the eye so that we can buy it
We thought she was looking to "buy" a boyfriend
And "sell" herself? Shocking
Bon marché in French means cheap or a good buy
A good market experience
Finding a teaching job is not the easiest thing
Really smart people turn in their PhDs to do something else
Finding a job harder than finding a date or a mate
Prostitution is involved as we have to lie and kiss ass
Not against this
But I never know the right people to kiss
Ms Watkins is quite a good teacher
I can tell by her presentations
Will she get a job?
She will need luck
I met my current mate on Valentine's Day
We made an exchange
I improved her reading skills in literature
She improved my French
She became a poet I a French scholar
That was a few years back
Through many divorces or separations
Within the same market
Forty-one Valentine Poems
Exchanging poems arguing meanings
Poetic language always brings us back together
Philological means having a love of words
Their history
The MPA is a Market there we exchange readings
And Valentines
Lorie the current editor has transformed market from
A money assets exchange place
To a colloquium of sharing poetry
Reminds me of a valentine card exchange
The only real market place
Poets and Poet Readers
Thanks for the Valentine

Critical Essays

Collecting Hubert Creekmore: A Bibliography

By John Soward Bayne

It is a challenge to assemble the complete works of Hiram Hubert Creekmore, Jr. (16 January 1907 – 23 May 1966), Eudora Welty's longtime friend and brother-in-law-in-law (my coinage: Welty's brother was married to Creekmore's sister). His works include three novels, several books of poetry, translations, and criticism. His 1948 novel *The Welcome* is a true rarity. An early novel dealing with a same-sex relationship, it is often cited but seldom discussed in books and papers about such works[i], most likely because who can find a copy?

Separate publications of Creekmore's poems are in collections at Wesleyan University in Middletown, Connecticut[ii], Yale, Boston University, Ole Miss, and the Mississippi Department of Archives and History (MDAH). One Creekmore book at MDAH was limited to ten copies. It's called *Formula*, 1940, the same title as a trade edition from seven years later. It has 15 poems, numbered 1-19 except 5, 9, 12, and 13. The foreword says:

> The poems which make up this group are part of a series of more or less related lyrics. The missing numbers are not errors in typography, but lacunae left by the failure of certain poems, (simples, factors, elements) which, in working out the problem set forward in Poem 1, have proven inconsequential, inadequate, false, self-deceptive, or irrelevant. However, it will not do merely to reduce the number and close up the gap. The gaps must remain until the

> x's and y's, the at present unknown elements which will complete, perhaps solve, the formula are isolated and set down. (Creekmore, *Formula* 1940 [3])

This is an intriguing text to me as a mathematician, but I can't quite understand the problem or the solution even reading the complete set of Formulas (24 of them) in the 1947 trade edition.

Besides being a novelist, story writer, poet, critic, translator, musician, Bourbon-lover, and apparently something of a mathematician, Creekmore was also a bibliographer and a book collector.

Welty and Creekmore were close friends and had family connections. Creekmore was two years older than Welty and a Pinehurst Street neighbor (he lived at 1607 and she lived at 1119). He moved from Water Valley near Oxford, where he was born, to Jackson after he was graduated from high school. He studied piano, and was sufficiently proficient that he accompanied the Ole Miss Glee Club in 1927 (Glee 8). Welty's brother Walter (1918-1959) married Creekmore's sister Mittie (1917-2004) in 1939. He studied at the University of Mississippi (BA, 1927), the University of Colorado, Yale, and Columbia (MA, 1940).

The two had common professional interests. In 1934 Creekmore started a little magazine in Jackson — very short-lived, a single issue — called *The Southern Review*, for which Welty worked as proofreader and ad-seller (Burger 181; Welty, *Occasions* 196). Welty and Creekmore shared an interest in photography — they had a joint exhibit with the painter William Hollingsworth in Jackson in 1934 (McHaney, *Welty* 21 n. 18) — as well as writing. He was a member with Welty of the

Night-Blooming Cereus Club and later of the Basic Eight, and he recommended that she submit her stories to *Manuscript*, where her first published stories appeared in 1936 (Marrs, *One* 9, 11). Creekmore had himself published a story there in 1935. Welty told the story in multiple interviews (Welty, *Conversations* 85-6, 170, 208; Welty, *More* 20-1, 233). Creekmore published a story and six poems in Dale Mullen's *Oxford Magazine* and both he and Welty had stories in the inaugural issue of Mullen's second effort, *River,* in March, 1937 (Smith). Both worked for the Federal Writers' Project of the Works Progress Administration (Burger 118). Together with Nash Burger, they hosted a bored, boring, and boorish Henry Miller in Jackson on his 1941 research trip for *The Air-Conditioned Nightmare* (Welty, *Occasions* 196-7), and indeed the dust jacket of Miller's travelogue features a Creekmore photograph.

Creekmore served in the Navy in World War II, rising from an enlisted sailor to the rank of Lieutenant. After the war, Creekmore lived mostly in New York, and he wrote fiction, poetry, criticism, plays (none produced), bibliography (notably one of Ezra Pound) and translations. He taught creative writing at the University of Iowa (1948-49), just missing Flannery O'Connor and Andrew Lytle, and attended the writer's colony Yaddo in Saratoga Springs, New York in 1951 (Creekmore 1). He also worked as a literary agent for the agency that represented him. Welty and he visited each other both in Jackson and New York, sometimes with their nieces (Marrs, *Eudora* 261, Black 90), and they corresponded frequently, usually about family matters and friends but about their shared profession as well.

Creekmore was a prolific reviewer. Carvel Collins and Ben Wasson visited him and Welty in Jackson in 1951 (Welty's subsequent trip with Collins to southern

Louisiana informed her story "No Place for You, My Love"), and Collins recalled that Creekmore had written a thoughtful review of Faulkner's first novel (Wasson 10). Presumably this would have been in the Ole Miss or Oxford newspaper, but I've not located that article yet.

Creekmore died 23 May 1966 (Marrs, *Eudora* 326). The UPI obituary from two days later reads, "Hubert Creekmore, 59, novelist, poet, critic, and scholar, died Monday night of an apparent heart attack in a taxi en route to Kennedy International Airport, it was disclosed yesterday" ("Author" 10). This was only a few months after Welty's mother (1883-1966) and brother Edward (1912-1966) had died, four days apart. Creekmore's funeral was held at the chapel of Wright-Ferguson Funeral Home 27 May 1966, officiated by a Dr. John Sutphin, followed by his burial at Lakewood Memorial Park in Jackson.

In New York on 10 February 1967, John and Perdita Schaffner hosted a memorial service at Prince George Hotel (Marrs, *Welty* 187), attended by 125 (Keller 109). John Schaffner (1916-1983) was Creekmore's literary agent and boss, and Perdita Macpherson Schaffner (1919-2001), daughter of the poet Hilda Doolittle, was a writer and philanthropist (Schaffner, Val 1). Welty did not attend, but she wrote a letter to be read, as quoted by John Schaffner:

> In conclusion, I have a note from Eudora Welty. May I interrupt a little bit? Eduora [sic] sent a lot of pictures of Hubert as a youth and a young man, and of picnics which she had with him, but I thought I wouldn't bring them because I didn't think it is the time to pass out pictures, but she did

collect a sort of gallery of photographs of her adopted brother to pass on to all of us. I shall keep them to show to his friends.

"Hubert was my loved friend, and counselor and good critic, part of my Jackson and my home, the first friend I called when I came to New York, and indeed he was one of the key parts of that group, Jackson-in-New York, which may fall to pieces without him. Having been close to him for thirty-five years, and during nearly all of them claiming him too as a family connection, for his sister married my brother and we had two nieces in common, I find no more I can say here, but thank you for asking me. Yours with affection for all, Eudora" (Schaffner, John 9).

Also speaking at the memorial were poets William Jay Smith and his then-wife Barbara Howes, and they each wrote poems, copies of which were distributed to guests (Howes 1, Smith 1). The other speakers included the editor David McDowell[iii], the poet Edward Field, and the rare book dealer Phillip Flayderman.

Creekmore's collection on Ezra Pound (1914-1961), the subject of his master's thesis at Columbia, is housed at the University of California, Riverside. Notable Creekmore collections are at the Mississippi Department of Archives and History and at the Howard Gotlieb Archival Research Center at Boston University.

A last quotation from Creekmore's obituary in the Jackson *Clarion-Ledger* is of interest to any Mississippi philologist:

Before his death Mr. Creekmore had given many of his personal papers and manuscripts to the Mississippi Department of Archives and

History, where they are highly valued. He had also been instrumental in locating and assisting the Mississippi Archives obtain an original edition of William Faulkner's "Marble Faun." The Archives had been trying to buy the book, Faulkner's first novel [sic], for the last 25 years when Creekmore located a copy in New York. It is now in the Archives and may be seen in the old capitol museum ("Hubert" *Clarion-Ledger* 7).

For this working bibliography, Section A contains books, Section B has fiction, Section C lists poetry including translations, and Section D lists reviews and articles. Section E contains secondary material including contemporary reviews. Sections A-D are arranged chronologically.

A - Books

Only the two novels *The Fingers of Night* and *The Chain in the Heart* had second printings, both in paperback editions. *The Fingers of Night* and *The Chain in the Heart* had UK printings, and none have been translated.

Creekmore, Hubert. *Drolleries*. N. P. [Jackson] Hell-Creek Press, 1928. [Wesleyan University Library 810 913d] Print.

---. *Four New Poems*. N. P. [Jackson]: Pinehurst Press, 1931. [Wesleyan University Library 810 C913fo] Print.

---. *Personal Sun: The Early Poems of Hubert Creekmore*. Prairie City, IL: Village, 1940. First edition in wraps. Contents: "Before a Leyden Jar," "Thieves," "Spirit Fire," "The Heart's Illusion," "Past Lecheries," "Coincidence of Birds," "Lullaby," "In Illness," "By the Window," "In Lonely Night," "Enigma for

Bob X.," "Man with a Cigar Butt," "Exhortation," "Wasserman Test," "Note After Suicide," "To the Very Late Mourners," "Lament," "The Murderer," "Genus Homo," "Encounter with a Dog," "A Public Square, with Men," "Tyrant," "The Decision," "The Wound," "Calculating Machine," "Boxcar 388146," "Water," "Moment," "On the Ferry Prow," Experiment," and "Instructions to the Soul." Print.

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---. “Conflict in New Orleans.” Rev. of *Angel in the Wardrobe* by Robert Tallant. *New York Times Book Review* (19 September 1948): 4. Print.

---. “Love and Zurdomuerte.” Rev. of *Song Before Sunrise* by Jon Reed Lauritzen. *New York Times Book Review* (3 October 1948): 24. Print.

---. “65 Years Young.” Rev. of *The Clouds* by William Carlos Williams. *Saturday Review* (9 October 1948): 33-5. Print.

---. “Minor League Lyrics.” Rev. of *First Time in America* by John Arlott. *Saturday Review* (20 November 1948): 34. Print.

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---. "Harmony is Possible." Rev. of *Widow Man* by Edgar Wolfe. *New York Times Book Review* (15 November 1953): 38. Print.

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---. "Poet and Disciple." Rev. of *This Difficult Individual, Ezra Pound* by Eustace Mullins. *New York Times Book Review* (15 October 1961): 32. Print.

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Notes

[1] John Howard (191-2) and Anthony Slide discuss the novel in detail, although Slide contends "*The Welcome* will never be reprinted and never receive recognition for what it is" and concludes his essay, "There is no documentation on Hubert Creekmore. Neither is there any record of Ted Rearick, the man to whom he dedicates *The Welcome"* (65). Michael Bronski devotes seven lines to *The Welcome*, and points to John Howard's "excellent analysis of Creekmore's works" (343). Sonya L. Jones (69) and Gary Richards (5) mention the book, but don't offer any analysis. Christopher Bram writes that the novel concerns "two men in love in a small Southern town. (It's striking how much gay fiction of this period is set in Dixie, as if the rest of the country could think about perversion only when it spoke with a funny accent)" (9).

[2] Perdita Macpherson Schaffner's alma mater.

[3] McDowell edited and published James Agee's *A Death in the Family*. Agee also died from a heart attack in a New York taxi.

[4] *Personal Sun* (1940) acknowledges *Poetry, North American Review, Trend, Opportunity: A Journal of Negro Life, Frontier and Midland, American Preface, Prairie Schooner, The Observer, The Southwestern Journal, Voices,* and *The Oxford Magazine. The Stone Ants* (1943) acknowledges *Voices, Tanager, Sewanee Review, Furioso,* and *Crescendo. The Long Reprieve* (1946) acknowledges *The Humanist, The War Poets, Tomorrow, Prairie Schooner, Accent, Rocky Mountain Review, Gismo, Poetry, Quarterly Review of Literature, University of Kansas City Review, Briarcliff Quarterly, Common Sense, Portfolio,* and *Yale*

Poetry Review. Contributor notes in *Voices* (1945): 62 cite *Circle, Interim,* and *Experiment* for other poems in the "formula" series.

Hypocrisy in *The Merchant of Venice*

By Sharlene Cassius

The discussion of Shakespeare's *The Merchant of Venice* often raises the issues of anti-Semitism, xenophobia, religious conflict, and the influence of money in Elizabethan society. The different interpretations of these issues are seen in the plethora of perspectives on the play. On one hand, some critics such as Mordecai Gorelic and Jerome Carlin argue that the play is anti-Semitic. On the other hand, Carolyn Prager, Seymour Kleinburg, Susan Oldrieve, and James L. O'Rourke see the play not as anti-Semitic, but simply as a neutral reflection of a society influenced by xenophobia and prejudice based on race, sexual preferences, religion, and gender. Others such as Barbara K. Lewalski, John Klause, and Nicole M. Coonradt address anti-Semitic elements in terms of the divisions between and within religions. Still, other scholars such as Aaron Kitch and Richard Harp address the influence of money. Finally, Richard Horwich and Anne Parten address the themes of choices and of the power of women respectively.

Careful perusal of the views of several scholars reveals valuable insight into some notable themes of *The Merchant of Venice*. Contrary to critics who simply dismiss the play as anti-Semitic, I would like to propose that a closer assessment of the words and actions of the characters demonstrates that the issue of hypocrisy has been significantly overlooked. In other words, *The Merchant of Venice* is a bitter satire about hypocrisy. Throughout the play, Christian and Jewish characters display their hypocritical behavior in a number of scenarios which reveal that their actions go against their own best judgment and religious norms. In this essay, I intend to address the manner in which the

characters' actions and their words expose them as hypocrites by examining three major characters from the play: Shylock, Portia, and Antonio.

Shylock, clearly embodies the trait of hypocrisy in his dealings with Antonio, his Christian adversary, to whom he loans three thousand ducats (1.3.8-9). As the following soliloquy reveals, Shylock harbors intense hatred for Antonio and his religion:

Shylock: . . . I hate him for he is a Christian,

. . . If I can catch him once upon the hip,

I will feed the ancient grudge I bear him

He hates our sacred nation, and he rails,

Even there where merchants do congregate,

On me, my bargains, and my well-won thrift,

Which he calls interest. Cursèd be my tribe

If I forgive him. (1.3.39-48)

Although Shylock shuns the fact that he has been subjected to countless abuses at the hands of Antonio and other Christians who "spit upon [his] Jewish gabardine" (1.3.110), he pretends to loan Antonio the money as a type of peace offering, as seen in the following excerpt:

Shylock: Why, look how you storm!

I would be friends with you and have your love,

Forget the stains you have shamed me with,

Supply your present wants, and take no doit

Of usance for my moneys and you'll not hear me.

This kind I offer. (1.3.136-140)

Here, as Harp acknowledges, Shylock pretends his act is one of love and kindness when his true intentions are vengeful, malicious and far from charitable or forgiving (40). In fact, he likens his plan of revenge to beastly cannibalism in his notorious assertion:

> But yet I'll go in hate, to feed upon
>
> The prodigal Christian. (2.5.15-16)

Although scholars have commonly depicted Portia in a positive light, closer examination of her actions reveal that though she lacks the ire of Shylock, she is far from perfect. She is a hypocrite who feigns virtue when her own character is questionable and then she mirrors the very activities that she frowns upon. Portia, who pretends to be humble, makes a systematic critique of each of her suitors with the exception of Bassanio. Countless suitors have all come in the pursuit of Portia's hand in marriage at the risk of losing any chance of being with a woman in the event that they are unsuccessful. However, the men's sacrifices do not arouse the slightest feelings of humility in Portia, who simply mocks them. Ironically, Portia, the same character who admits that "it is a sin to be a mocker" (1:2. 55), arrogantly mocks her suitors in the same breath. This is a blatant act of hypocrisy.

Further, Portia's mockery of the French Lord Monsieur Le Bon and the Prince of Morocco also reveals her hypocrisy while revealing a very serious flaw. She mocks Monsieur Le Bon's character, claiming that he lacks his own character (1:2. 58), but she later reveals a deficiency in her own character by her superficiality. When asked about her opinion on the Prince of Morocco, Portia claims:

> . . . If he have the condition of a saint

and the complexion of a devil, I had rather he should

shrive me than wive me. (1.2.127-129)

As Hugh Wilson, professor of Shakespeare, implies, these are clearly the words of a racist bigot. To clarify, Portia's "skin-deep" mentality, which inhibits her ability to see beyond skin-color —in spite of the good character of a person—is a defect of character. She is guilty of the very thing that she condemns in another: lacking character.

Although the character of Antonio is often glorified for being the epitome of brotherly love and sacrifice, he also exhibits undeniable hypocrisy. Antonio stands out as one of the greatest hypocrites in *The Merchant of Venice*: he pretends to be a blameless innocent, but his actions betray his pretentiousness. O'Rourke points out that Antonio identifies himself as a "lamb," (4.1.74) which is an allusion to "Christ's sacrifice on the cross" (384). Worrying about his fate at the hands of Shylock, Antonio states:

My patience to his fury and am armed

To suffer with a quietness of spirit

The very tyranny and rage of his. (4.1.11-13)

Ironically, Antonio equates himself to Christ, attributing to himself divine, God-like qualities, as if he were the epitome of goodness; however, he hardly fits the bill. Antonio and his pseudo-Christian colleagues "[spit] upon [Shylock's] Jewish gabardine," spurn him, and call him a dog (1.3.110). In essence, though he refers to Shylock as a tyrant, he is himself a tyrant. His behavior towards Shylock is malicious and unjustified, based solely upon religious intolerance and hostility toward the Jews' practice of usury (1.3.105-106). Furthermore, although Antonio's actions are cruel, he is hardly

remorseful and he threatens to repeat his abusive behavior if given the opportunity. This is a far cry from the Christian goodness that he tries to project to the world. Antonio is a self-righteous hypocrite.

In the noteworthy quote, "The devil can cite Scripture for his purpose" (1.3.96), Antonio condemns Shylock as a demonic manipulator of Scripture, but his accusation is hypocritical. Though Shylock does use scripture to justify his practice of usury, as Antonio implies (1.3.96), Antonio is also guilty of manipulating Scripture. Harp points out that in the book of Deuteronomy 23:19-20, Moses tells the Israelites that they should avoid lending on interest to their brothers, but he allows it in the case of strangers (40). According to the theology of St. Thomas Aquinas and mainstream Christianity, Harp explains that Christians were supposed to act as the "brothers of all men" (40). Therefore, Antonio's behavior violates the spirit of Christianity expressed in Portia's famous speech on mercy. Harp suggests that though Antonio's appeal to Shylock to "lend to thine enemy" is an indication of his knowledge of Aquinas' teaching, Antonio is willing to allow Shylock to charge interest and he does not want to be considered Shylock's brother (40). Essentially, Antonio is willing to rationalize accepting a loan on interest to benefit himself and his friend by manipulating the Scriptures. That is a direct violation of his stated beliefs. In other words, though he condemns Shylock for usury, he engages in it himself, and he justifies that act by manipulating Scripture, the same sin for which he condemns Shylock.

Antonio's suggestion to force Shylock to convert to Christianity (4.1.385) also reveals his hypocrisy. Klause also highlights the Christian theology of Aquinas, which declares that no one's conversion should be forced. Based on popular Christian theology,

"while the beliefs of Jews might be tolerated, those of heretics should not be: for abandoning the faith once received was the sin of apostasy" (89). In spite of these beliefs, which are associated with Antonio's Christian faith, he solicits a forced conversion. Though Shylock says that he is content (4.1.391), it is obvious that his actions are merely intended to avoid harsher sentencing at the hands of his biased judges. A Christian's conversion to another religion is frowned on as sinful, while a Jew's forced conversion to Christianity is allowed. In addition, Antonio's hypocritical act is even more atrocious because he pretends to offer his religion on a platter ready to force feed it to Shylock under the guise of a merciful compromise and leniency for Shylock. How can such a "compromise" be justified as merciful to Shylock, who has been victimized in the name of the Christian creed? Antonio's actions reek of egregious hypocrisy.

Although *The Merchant of Venice* has often been labeled as anti-Semitic, considering the arguments stated above, it is helpful to reconsider the contradictions between the words and actions of the major characters in the play. Indeed, the play is an exposé of the insincerity and double standards of superficially religious people. It is possible that Shakespeare was in fact put off by the hypocrisy of ostentatiously pious people in his own time; after all, Shakespeare himself witnessed an age in which violence as was perpetuated, as Klause points out, "under the guise of Christian charity" (82). Klause makes a very thought-provoking point by suggesting that the anti-Semitism was a mask for a subtle satire on the moral inconsistencies of Christians as well as Jews (74). Perhaps Shakespeare was more than aware that a too obvious exposé might make him the next casualty of religious hypocrisy. Further, it is possible that Shakespeare might have intended the play as an outlet to imply a tacit condemnation of the unfair execution of

Rodrigo Lopez, a Jewish doctor that some contemporaries regarded as a victim of religious bigotry (O'Rourke 375). Outside of the numerous allusions to falsehood, insincerity, and contradictions−from Solanio's mention of the two-faced god Janus (1.1.49-50), to Bassanio's description of Portia's portrait as, "Fair Portia's counterfeit," (3.2.115) to Morocco's "All that glitters is not gold" (2.7.65) reading− the theme of hypocrisy in T*he Merchant of Venice* is best summarized by Portia's compelling statement:

> I can easier teach twenty what were good to be done
> than to be one of the twenty
> to follow mine own teaching. (1.2.15-17)

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Searching for Home in Hubert Creekmore's *The Fingers of Night*

By Elizabeth Crews

The Fingers of Night, published in 1946, was Hubert Creekmore's first novel.[v] In this novel, Tessie Ellard lives with her religiously oppressive father and sister. Her mother is dead – her father killed her for "sinning" – and her brother lives in town after their father drove him from the family house for drinking. Tessie's older sister, Bett, now, after her father severely beat her into submission, fully complies with and endorses her father's religious standards. Tessie, however, struggles to make sense of her father's religion and her own sense of right and wrong. Tessie also wrestles with a personal understanding of her home. Architectural theorist Kimberly Dovey writes in his essay "Home and Homelessness": "Although a house is an object, a part of the environment, home is best conceived of as a kind of relationship between people and their environment. It is an emotionally based and meaningful relationship between dwellers and their dwelling place" (34). Eudora Welty explains why Southerners, specifically, have an attachment to place:

> "I think Southerners have such an intimate sense of place. We grew up in the fact that we live here with people about whom we know almost everything that can be known as a citizen of the same neighborhood or town. We learn significant things that way: we know what the place has made of these people; what they've made of the place through generations." (*Conversations* 179-80)

Tessie's parents have that intimate attachment to place and have shown that to Tessie her whole life. Tessie's attachment to home comes from her parents' attachment to the place and her attachment to them, primarily to her mother. Geographer Yi-Fu Tuan explains, "The first environment an infant explores is his parent" (22). Tessie's relationship with her mother, her first environment, and the relationship to the family home, her second environment, are certainly linked. Though her mother's death changed the home for Tessie, the girl had already established a meaningful relationship between the place and herself well before the death of her mother. Architectural theorist Clare Cooper Marcus states, "We hold on to the childhood memories of certain places as a kind of psychic anchor, reminding us of where we came from, of what we once were, or of how the physical environment perhaps nurtured us when family dynamics were strained or the context of our lives fraught with uncertainty" (Marcus 20). While she no longer fits in at home with her father and Bett, Tessie still feels anchored to that physical environment of her childhood and intends to spend the rest of her life there. Only after becoming pregnant and realizing that her father will beat her to death, literally, if he finds out, does Tessie begin to understand her necessity to find a new home – somewhere with the meaningful experiential and emotional ties necessary for a place to become home. For the remainder of the novel, Tessie searches to find this new home to replace the home she leaves – the home created by her mother.

In *Space and Place*, geographer Yi-Fu Tuan writes, "If we define place broadly as a focus of value, of nurture and support, then the mother is the child's primary place" (29). If the mother is the primary place – or home – for a child, her mother's

murder destroys the construct of home for Tessie. It is no wonder that Tessie's emotional attachment to her father's house is weakened by the absence of her mother. Now that Tessie is older, she tries to make sense of the events that led to her mother's death. She must understand what happened to her mother before she can fully understand herself and her sense of home.

Tessie describes her mother as a hard worker who "cooked and washed and tried to make their home beautiful" (66). Tessie struggles with reconciling the hard-working mother she remembers from her childhood with the "sinner" her father proclaims her mother to have been. Near the end of the novel, as Tessie lies in a stranger's bed with her newborn baby cuddled to her, she thinks of her mother's death. Tessie remembers cleaning the wounds her father, using sticks of stove wood, had inflicted on her mother – wounds primarily centered on her mid-section, especially the uterus. The focus of the wounds being on the womb, as the doctor states after examining Mrs. Ellard, implies that a pregnancy is what has led Tessie's father, Maben Ellard, to punish his wife.[vi] Maben Ellard's punishement of his wife is the basis for Tessie's fear of how he will react if he finds out she is pregnant. Once pregnant, Tessie's behavior begins to change. Bett points out to her father that Tessie's behavior mirrors their mother's before her death. The narrator reflects, "She could not have known that her actions seemed out of the ordinary to them. And, even knowing it, she could not have known that they represented the very symptoms which her mother had shown years before, and which she now felt were involved in her death" (65). Tessie now seems to realize that her mother was pregnant, and this realization brings Tessie to a place where she relates to her mother in a way she had

not before.

Before this, though, Tessie begins to piece together the events leading up to her mother's death. As Tessie remembers more about the details surrounding her mother's death and the way in which her own behavior mirrors her mother's, Tessie becomes increasingly fearful of her father and for her life as the baby inside her grows. Tessie comes to see that she cannot stay in the house with her father and give birth to her baby. Her first instinct is to find a way to stay in the only home she has ever known – the home that her mother made beautiful. When the doctor informs Tessie that she will have a baby, she asks, "Can you stop me from having it?" (53). The doctor refuses, and he warns her against seeking an abortion elsewhere. He tells her of the dangers to her body that an abortion might bring, but he also tells her to "think what you are about to ask someone else to do. Remember that you are dealing with a life, and that you are the mother" (54). The doctor tries to appeal to Tessie's maternal instincts by reminding her that she is now a mother, but Tessie feels no maternal connection to her child. Her only thoughts are of eliminating the evidence of sin that endangers her home.

Unable to convince the doctor to help her, Tessie returns home in search of other options that would allow her to continue living at home. When she arrives, Tessie immediately goes to visit Leetha – the black woman who works on the Ellard farm. Tessie hopes that Leetha will either give her medicine or perform some hoodoo ritual to rid her of the child. Tessie speaks in code to avoid telling Leetha that she is pregnant, and Leetha pretends to not understand what Tessie is saying. Tessie grows increasingly frustrated by Leetha's inability to comprehend. Finally Leetha tells her,

"I'm sorry, Miss Tessie … I cain't do nothin for you. I doesn't even know what you's talkin bout" (58). Still seeking a way to end the pregnancy, Tessie later goes to see Janie Littleton, a young woman with a reputation for sleeping around. Based on Janie's reputation, Tessie assumes she will know how to get rid of the baby. Janie refuses to help and tells her that killing a baby, even if it is unborn, is wrong. Then Janie says what Tessie has been too afraid to acknowledge: "Your stomach will be telling everybody in a few months" (73). At this, Tessie understands she must think of a new plan. Knowing that her father will kill her once she begins to show, she must find a way to leave the home her parents created for her and find another one. Tessie thinks, "Then there was no way out. No forgiveness, no absolution, no penance. Nothing but suffering whatever was to happen" (74).

Once Tessie realizes she must leave home, she goes to her brother Dan's apartment seeking advice about how to run away. Dan tells her, "You can't go away. You're a woman. How could you live?" (79). Tessie responds, "I don't know. I ain't thought of that. I ain't never thought of leavin home" (79). Tessie has not fit in at home with Bett and her father for awhile, but it is still the home of her childhood – the home where at one time both her mother and father seemed happy together and happy with their children. She had never planned on leaving, but fear of her father and the reality of her growing baby have forced Tessie to change her plans. While visiting her brother, Tessie sees the reality of Dan's life now that he no longer lives at home. After Tessie reveals to Dan her plan to leave, he lifts the window shade and brings light into the room. The narrator says, "[Tessie] looked over the room… She saw the dingy sheets, the rough floor, the loose mantelpiece, the grimy bowl and

pitcher, the crumpled rancid clothes, soiled towels, a slop jar – all transformed from twilight shapes to drab definition, almost horrible in the spirit that pervaded them. A shudder rose up in her. Odors she had not noticed now swept into her nostrils" (81). Now that the reality of Dan's life has come to light, literally, Tessie is repulsed. She realizes she does not want to live with Dan and she knows that, as a woman, it will be even more difficult than it is for Dan for her to make a home living on her own. While she had believed Dan could offer her an escape route, Tessie now realizes how difficult it will be for her to run away.

Out of options and unsure what to do, Tessie tells Claence, her boyfriend, that she is pregnant: "After all, the child was his, she thought, for the first time realizing that the sin was shared" (86). As they discuss the situation and Tessie explains her fears that her father will "weed out the sin and find some punishment for me" (88), Claence offers to marry her and take her to the Delta to escape her father. Tessie now sees that Claence provides her the chance to run away from home that Dan could not. She asks Claence, "Can I – can I run away? He couldn't make me come back, could he?" (89). Once Claence assures her that Maben Ellard could not make her come back, Tessie agrees to marry Claence and thus create a new home, one free from the fear of her father.

After they are married, Tessie realizes the magnitude of her decision to leave the only home she has ever known in search of a new, uncertain one with Claence:

> After that there was a whole new business of living with Claence, and having no one around – no Pa, no Bett, no negroes – to depend on. And for the first time she could see that she really did depend on her family in

> spite of the antagonism that existed between them. … What she had looked forward to had seemed a vague gesture that would amount to little more than saving her skin before her father. (95).

However, once Tessie meets her father after the marriage, her doubts about building a home with Claence vanish and fear of her father's punishment increases. The narrator explains Maben's reaction to the news Tessie and Claence are married: "Her father's face seemed to collapse. His features began to bulge in anger; his eyes closed tighter and tighter; his mouth hung open for malediction that did not come. He got to his feet, trembling, and sat down again almost at once. Finally his voice came, husky and charged with wrath" (97). He then asks, "You ain't been – you ain't been sinning – Tessie –" (97). Tessie lies and tells her father no, but he still refuses to allow her to ride in the wagon with her new husband and forces her to ride in the wagon with Bett and himself. The fear of her father discovering that she has sinned brings Tessie to a place where she can honestly tell Claence, "I'd sooner sleep out in a field somewhere, with you, than stay any longer at home" (121). Once Maben finally lets Tessie and Claence leave, the trip to the Delta took them most of the afternoon and night, and as they rode, Claence noted the change in Tessie's disposition. The farther she got away from her father, the more Tessie's spirits seemed to liven. Claence notes that she now seems happier and more peaceful. It is on her way to what she expects to be her new home that Tessie seems hopeful for the first time in the novel.

This hope remains even when the home that they find in the Delta is a shack, abandoned by the blacks who had lived there while working the land before Claence's brother Tully bought it. Claence and Tessie both work in the cotton fields

until Tully's cotton is baled and sold. Tessie continues to be hopeful and happy even after Claence realizes that Tully is not giving him half of the income. Tully has decided to give him a fourth of the income but has also deducted money for covering Claence and Tessie's provisions. Claence and Tessie have not made enough money to last them through the winter, and when they get paid next year, they will have to give most of it to Tully to pay back for the food and shelter he will have provided for this coming winter. While Claence is livid and devastated by the lack of financial security for their future, Tessie encourages and comforts him.

It is not until later that Tessie's hope vanishes. Fearful that her father and Bett will find her nine months pregnant when they arrive for a visit, Tessie insists Claence take her away from the home. Tessie goes into labor as they travel, and they must stop at the house of a black family who is preparing for bed. The next morning, as she lies in these strangers' bed recovering from giving birth to a child that she never wanted, Tessie recognizes she has failed in her attempt to find a home to replace the one her mother created. She finally acknowledges what Claence realized the night Tully gave him his first wages. Tessie thinks:

> Tully had surely trapped her and Claence – Tully on one side and her father on the other. …She had lived with Claence like the worst of tenants – like the worst of the poor whites – hoping that a year or two would make it better. But she had seen the glitter in Tully's eyes that betrayed his mind; she knew that Tully had got his foothold and only needed Claence to stand on for a while till he got up. She knew that now no good would come to Claence from his brother; and she wondered how long it would

> be before she and Claence thought the thoughts of poor white as well as lived their life. They would have to get away from Tully.
>
> He imprisoned them in his tiny cell of economic idea just as her father had imprisoned her in his cell of moral ideal. (167)

Tessie sees that she has not found the new home with Claence that she hoped to find. She has been unable to let go of the fear of her father that destroyed her first home. Gaston Bachelard writes in *The Poetics of Space*, "An entire past comes to dwell in a new house" (5). Tessie has carried the fear of her father to the new house, and that fear has been multiplied by Tully's financial imprisonment.

The feeling of homelessness overwhelms Tessie after the birth of her baby. The doctor had told Tessie that she was the mother in hopes of tapping into her maternal instincts, but Tessie now feels that she is *her* mother, and she once again becomes increasingly fearful of her father. Philosopher Alain de Botton is helpful in understanding this as he writes, "We need a home in the psychological sense as much as we need one in the physical: to compensate for a vulnerability" (107). Tessie's psychological need for a home coupled with fear of her father pull Tessie out of the bed and push her to walk to the home she shares with Claence, where her father and sister await her. Gripped by this fear, Tessie drowns her baby and leaves it on the bank of the stream. Finally having rid herself of the evidence of her sin, she is able to face her father without fearing the punishment he had inflicted on her mother. Tessie's fear of her father pushes her to perform an act that will destroy her future and any hope of finding a home.

The morning after Tessie returns to the home she has made with Claence and

after her father and sister have left, Claence and Tessie try to figure out what to do now that Tessie has killed their baby. When the sheriff found the baby, it was wrapped in a blanket on which had been stitched the family name of the black woman who delivered Tessie's baby. The whole town assumes a member of the black family killed the baby, and a push to lynch the entire family begins. It is during the conversation with Claence that Tessie finally understands her search for a home. She says:

> I been tryin to run away all the time…Runnin from something that kept tormentin me and makin me unhappy. I always thought it was Pa. I saw Mother die and saw what my brother Dan turned out to be, and I saw Bett turn into what she is now, an it always seemed to be Pa. I ran away from him – ran away with you, down here. But I still didn't get away. You see? … It ain't honest. We're afraid to be honest and make the others believe we're honest. And we go on hurtin more and more people an they go on, cause nobody stops it. We've made a – a god out of fear, cause we're afraid to face the life that – love and the real God give us. (200-201)

Tessie's fear of a death like her mother's has made her search for home a futile one. As Kimberly Dovey states, "To be at home is to know where you are; it means to inhabit a secure center and to be oriented in space" (36). Tessie realizes too late that Claence had offered her a secure center, but her own fear ruined the chance for her to create a happy and real home with Claence, and has left her bound for a life in jail rendering her eternally homeless. While Tessie and Claence talk about reuniting, Tessie knows the reality of that is not likely. The novel ends with Tessie riding away

in the sheriff's custody as Claence stands on the porch and watches. Seeking an escape from the religious oppression of her father and the economic imprisonment of Tully, Tessie now finds herself at the mercy of the state. She knows that if they do not kill her (which the policemen debate as they carry Tessie away), she will most likely spend the rest of her life in jail – away from the fear of her father but also away from the love and happiness a home with Claence had offered her.

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Notes

[1] The title was later changed to *Cotton Country*.

[2] Though Tessie's mother's sin was sexual in nature and the text implies Tessie's mother was pregnant at the time of her death, it is unclear if the final sin that caused Maben Ellard to kill his wife was an affair or just her pregnancy. Maben acknowledges that his wife "sinned" with him – evidenced by the existence of their three children, but it is unknown if he has "sinned" with his wife again or not.

The Invaluable Role of the Citizen Audience in Francis Beaumont's *The Knight of the Burning Pestle*

By Will Dawkins

In his introduction to Francis Beaumont's *The Knight of the Burning Pestle* (1613), Andrew Gurr writes: "*The Knight of the Burning Pestle* stands quite alone in the Beaumont and Fletcher canon" (1). Philip J. Finkelpearl, also commenting on Beaumont and his innovation with the play, claims that "through *The Knight of the Burning Pestle* one glimpses a kind of artist-intellectual more prevalent in contemporary New York than Jacobean London" (81). Not only is *The Knight* unique in the canon of Beaumont and Fletcher, but it also stands beside only a few plays throughout the history of theatre. Recent scholarship has tended to focus on the play's sexual innuendo and metaphors, as well as, most recently in a fine study by David M. Bergeron, the convoluted "paratexts" of *The Knight*, in particular how they change between Quartos 1 and 2 (456). Yet my interest lies in the complex theatrical and performative components of the play. *The Knight* in many ways represents a departure from the theatrical norms and expectations of its time, and for this reason the play bears the mark of experiment, forcing its audience—and, ultimately, us—to reevaluate any expectations we may have for the theatre. Beginning with an investigation of the play's first performance by the Children of the Queen's Revels, I will in this study examine how *The Knight* defies certain conventions of the Elizabethan theatre while analyzing how distance—both aesthetic

and physical—informs the roles of the play's boy actors and of its two spectators. Finally, and in keeping with my analysis of the play's distance, I will consider the ways in which *The Knight* asks us to reconsider the relationships between actor and audience, performance and reality.

Much evidence indicates that the first performance of *The Knight* probably occurred in 1607 at the Blackfriars Theatre and that the play initially received negative reactions from its audience. Finkelpearl believes that upon its first production "*The Knight* experienced the fate of every genuinely avant-garde work" (82). Publisher Walter Burre, in his dedication of the play to Robert Keyser, "a wealthy London goldsmith who had financed the Children of the Revels at the Blackfriars Theatre from about 1606," explains that the play was "exposed to the wide world, who for want of judgment, or not understanding the privy mark of irony about it (which showed it was no offspring of any vulgar brain) utterly rejected it" (Hattaway 3). Yet, contrary to what some scholars believe, it was not exactly for "its satire of the merchant class and of the citizens' taste for old-fashioned chivalric romance" (Hattaway xi) that the play's first audience found it so unsatisfactory. Rather, "the young, inexperienced Beaumont had assumed he was writing for an audience capable of responding to something new, but…he found them unable to meet his challenge," thus the play's failure "derived from Beaumont's having pushed a receptive and educated audience beyond its aesthetic capacities" (Finkelpearl 82). Interestingly, if Finkelpearl is correct in his reasoning for the failure of the first Blackfriars production, then that failure simultaneously represents its opposite: a *success* in theatrical innovation. The failure of the first 1607 performance was a

success insofar as it introduced its audience to a level of art that challenged that audience's comprehension and manipulated its expectations.

Part of what so stretched the aesthetic capacities of *The Knight*'s first audience was its metatheatricality. In a book on Shakespeare and metadrama, James L. Calderwood defines "metatheatre" as "a dramatic genre that does go beyond drama (at least drama of a traditional sort), becoming a kind of anti-form in which the boundaries between play as a work of self-contained art and life are dissolved" (4). In Beaumont's piece of metatheatre, the boundaries between art and reality begin to dissolve in the Induction. Lee Bliss begins his analysis of *The Knight*'s Induction by describing conventional Prologues and Inductions: "Prologues and Inductions instruct the audience about the nature of the coming play; Inductions, particularly, mediate between the physical and temporal space of the spectators and the imaginative world they are asked to help create" (34). He also explains that early seventeenth-century Inductions "served a very practical purpose: they allowed time for a noisy, inattentive audience to settle down" (35). Contrary to this purpose, George (the Grocer) and Nell (the Wife)—also known as the citizens in *The Knight*—do not ultimately settle down as a conventional Elizabethan audience might, but rather they ignore the standards of the Induction and instead use the moment to insert themselves into the play. Bliss suggests that by walking onto the stage and arguing with the Prologue, "the Citizens from the beginning violate the play's privileged space" (44).

In examining the functions of space and distance in *The Knight*, it is important to recall that the Blackfriars Theatre—again, the theatre for which the play was

written and in which it was first performed—was an indoor venue and substantially smaller than the outdoor amphitheatres. Therefore the physical space was intimate and the distance between actor and spectator short. Indeed, at Blackfrairs it was common for members of the audience to sit on the stage; therefore, George and Nell's proximity to the boy actors is not in itself unconventional. Rather, their unconventionality lies in their intrusion into the fictional space wherein the actors perform their play, and it is partly for this reason that the play's first Blackfriars audience disapproved of it. Furthermore, one might argue that the physical intimacy of Blackfriars produced a confusion of the boundary between actor and audience, drama and reality, and thus provided an ideal setting for metatheatre and for the production of *The Knight*.

Following the Induction, the action becomes, according to Finkelpearl, "a continual battle between the players and the 'citizens' for possession of the stage" (83). The metatheatre takes its shape as George and Nell attempt to fashion a performance that they believe to be rightfully theirs as a paying audience. Andrew Gurr explains consumer behavior in Elizabethan theatres in his *Playgoing in Shakespeare's London* (2004): "The audience, as an active participant in the experience of playgoing, had no reason to keep its reactions private" (53). Still, Gurr believes that in attempting to "make the players offer a different play" these two citizens represent "an extreme and probably rare example of customers insisting on getting what they wanted" (53). Thus one could say that the spectacle of the citizens and their selfish demands is the reason that the play was initially scorned at Blackfriars, but a more persuasive argument is that the "gross, absurd, disjunct set of scenes"

(Finkelpearl 88) constructed by George and Nell generated opposition from the 1607 audience because neither the citizens' intrusion into the boys' play nor their fragmented scenes conformed to the conventions of the Elizabethan theatre. Thus we arrive at a central premise of my argument: it is partly because theatrical conventions exist in the first place that this play faced opposition from its first viewers.

Early in Act I George rudely interrupts the troupe's performance of *The London Merchant* by demanding that they bring his apprentice Rafe onto the stage: "Well, I'll be hanged for a halfpenny, if there be not some abomination knavery in this play. Well, let 'em look to't. Rafe must come, and if there be any tricks a-brewing" (I.61-64). Like her husband, Nell also interrupts the play, after which she informs one of the boy actors: "Well, my youth, you may proceed" (I.100-101). By this early stage in Act I it is apparent that the couple wishes to break from theatrical conventions by facilitating the performance that they have paid to watch. Moreover, not only do they want Rafe to play a significant role on the stage, but they also want a certain freedom, as spectators, to interrupt the boys' play and to exchange observations between themselves and the actors. Hence George and Nell determine from the outset that the interconnected plays of *The London Merchant* and *The Knight of the Burning Pestle* will be less important than their own presences and desires as playgoers. In addition, the metatheatre that begins in the Induction and that persists throughout the play is defined by and dependent upon the citizens' determination to satisfy their own ends as an audience. For without their flamboyant demands we would simply have the boys' production of *The London Merchant*, which is by no

means extraordinary. Indeed, we would have nothing more than what Bliss describes as "a conventional little romantic comedy" (45).

Yet it is more than selfishness and a determination to suit their own preferences as spectators that make George and Nell so significant to *The Knight*. As the play proceeds, the couple reduces the aesthetic distance between themselves and the actors by repeatedly imposing their own opinions and sentiments onto the boys' production. After Mistress Merrythought supposes that Jasper has run away from Venturewell, his merchant boss in *The London Merchant*, Nell intervenes and attempts to persuade the Mistress that Jasper was forced away: "No, indeed, Mistress Merrythought, though he be a notable gallows, yet I'll assure you his master did turn him away, even in this place; 'twas, i'faith, within this half hour, about his daughter; my husband was by" (I.378-381). George responds to the incident as well, but unlike his wife he condemns Jasper. Later in Act II Jasper beats Humphrey and takes Luce, at which point Nell conveys her aggravation with Jasper and demonstrates her sympathy by offering the battered Humphrey some ginger. Not surprisingly, George declares: "I'll ha' Rafe fight with him, and swinge him up well-favouredly" (II.260-261). Thus the further the play progresses, the more we learn about the personalities of George and Nell. David A. Samuelson expands on the theatrical effect of the citizens' personalities: "Testy and belligerent, George threatens the players with violence; sweet and polite, Nell makes kindly requests. Behind these dignified roles we see the seeds of some drama" (310). Hence not only do we watch the boys' play unfold on the stage, but we also witness the development of the spectators'

personalities—personalities that are, to be sure, as complex as those of the characters in the boys' play.

Andrew Gurr places less emphasis than other scholars on the citizens' artistic impact on *The Knight*. He suggests that George and Nell are "set up as objects of ridicule for the 'gentlemen' among whom they sit on stage" (*Playgoing in Shakespeare's London* 121), and he sees *The Knight* as an "anti-citizen joke" and a "mockery of citizens" (87). Additionally, he believes that the play "serves as the most extreme mark of the division, real or at least assumed to be so by Beaumont, between crass citizen tastes and the superior gentlemanly values" (121). While Gurr certainly makes a strong argument, he at times underestimates the citizens' contributions to the play as a whole. It is my view that George's and Nell's interactions with the performances on the stage reveal an experience of the theatre that is perhaps richer than those experiences of their fellow audience members. Bliss points out their constant enthusiasm: "Rather, like eager children the citizens and their apprentice crave theater, fiction, the exercise of their imagination" (47). Indeed, George and Nell display their exuberance as spectators by exercising their imaginations throughout the performance. Moreoever, while it is true that many of their intrusions are inappropriate and even disrespectful toward the boy players, there is also a certain formality to their intervention. Bliss suggests that George "willfully tramples on many of the most basic dramatic conventions, but he cares about his theatrical undertaking and, in his own way, is eager to get it right and please his audience as well as himself" (46). George knows that he must play a vital role in the boys' production in order to take the production seriously and in order to enjoy his

experience at the theatre. In playing this role, he breaks free from theatrical conventions and enters an arena that Elizabethan audiences seldom do.

In terms of more recent dramatic theory, the practice of detachment or alienation that is important for Bertolt Brecht and the epic theatre of the early-twentieth century would not stimulate the minds of George and Nell. Indeed, these two citizens continuously strive to reduce any sense of alienation that may arise between themselves and the performance before them, and they do this partly by measuring their own realities against the fictional events on the stage. Further, they do not want Rafe to adapt a "somewhat complex technique to detach himself from the character portrayed" (Brecht 121). Rather, they want him to demonstrate, through his part as the Knight, the bravery that they believe he exhibits in reality. For example, after Nell asks George whether he thinks Rafe will "confound the giant" (III.267), George responds: "I hold my cap to a farthing he does. Why Nell, I saw him wrestle with the great Dutchman and hurl him" (III.268-269). Nell, too, recalls the event, and she even compares the Dutchman to Rafe's fictional opponent, the giant, in order to convince herself of Rafe's ability to defeat his opponent. It is important to note here that George and Nell persistently gauge the performance by the closeness with which it captures their expectations, hence their distaste for the boy actors, who at times attempt to detach themselves from the citizens and to undermine the qualities that the citizens associate with Rafe.

Despite often being tormented by George and Nell, the boy actors constantly compete with them, and they manage to uphold a certain distance between themselves and their audience. Finkelpearl explains the boys' commitment to their

task: "Unless as actors they are unusually provoked, the 'characters' remain mute, waiting patiently for any interference to cease, then resume their appointed tasks" (98). In contrast with Rafe, whose role as the Knight is more or less dictated by the prerogatives of George and Nell, the boy players maintain a curious air of detachment throughout their production, and in many instances their detachment creates a sort of illusionary wall between themselves and the citizens. The one boy who gives his attention to George and Nell remains dedicated to the formality of his troupe's performance. We see this in the boy's reply to George, who demands that Rafe fight with the giant: "In good faith, sir, we cannot. You'll utterly spoil our play, and make it to be hissed, and it cost money; you will not suffer us to go on with our plot" (III.293-295). Though the boy often submits to George's and Nell's requests to send Rafe onto the stage, he does this reluctantly and with the knowledge that doing so could risk the troupe's production of *The London Merchant*. Ultimately, neither he nor the other players allow the citizens to dominate their play. They maintain focus on their performance by ignoring the reality that lies outside it. Therefore Beaumont juxtaposes a production in which the audience determines what it sees with another in which the players have the opportunity to remain true to their original plan, and the result of this is an especially complex piece of drama.

In an excellent essay on drama and aesthetic distance, Oscar Budel explains that the Elizabethans "by playing on the complexities of the stage-audience relationship (and far from blurring and effacing it) made the audience critically aware of its existence" (284). Expanding on this, he states that, in comparison with more modern theatre, many Elizabethan plays like *The Knight* "make the audience exactly

aware of the two worlds, theater and life, stage and audience" (284). On the one hand it appears that Beaumont is aware of the necessity for detachment or for an aesthetic distance between player and audience, life and the theatre. Yet at the same time the playwright realizes that drawing this distinction has its limitations. Beaumont's intention, then, in juxtaposing the formality of the boys with the formlessness of the citizens, is at least partly to blur the division between player and audience, performance and reality. Gurr even asserts that Beaumont, in having the citizens "comment on the play they are seeing," is "confusing the illusion/reality borderline with a sophistication rarely matched in any drama at any time" (*The Shakespearean Stage 1574-1642* 181).

Budel also raises the prospect that "a loss of distance actually entails and means a loss of aesthetic appreciation" (277). He compares this to Brecht's technique "to over-distance in order to prevent any *Einfühlung*, any empathy, on the part of actors and audience" (286). In contrast with Brechtian theory, Beaumont, in having George and Nell contribute vitality to the internal plays, suggests that a rambunctious audience, as long as it is imaginative, is preferable to one that is over-distanced or detached. Beaumont therefore challenges the notion that "a loss of distance actually entails and means a loss of aesthetic appreciation" (Budel 277). In addition, *The Knight* demonstrates, albeit indirectly, Beaumont's awareness that over-distancing could potentially create "a theater from which all tension and antinomy has been removed" (Budel 286). Contrasting the players' attempts to distance themselves from the audience with George and Nell's importunate efforts to narrow that distance, the playwright forces us to consider a medium wherein the audience

might receive the fullest effect from the performance and wherein the performance itself could achieve respect as a form of art. Embedded in and related to this concern is Beaumont's interest in how much distance—either physical or aesthetic—should exist between player and spectator in order for the human imagination to do its work. What the playwright ultimately proposes through *The Knight* is not that audiences should sit on the stage and engage verbally with every aspect of the performance before them, but that a closing of both aesthetic and physical distance may be necessary in order for some—perhaps many—spectators to find pleasure in the theatre. And maybe it is better to have an audience that intervenes with the performance too much, even to the point of creating confusion and disorder, than to have an audience that remains vocally and imaginatively silent and therefore misses what the performance has to offer.

Bliss believes—and I agree with him—that George and Nell are the life of Beaumont's play:

> *The Knight*'s exuberant vitality thus arises not only from the Citizens' energy, especially in comparison with the tameness of the play they interrupt, but also from Beaumont's skill in suggesting that he has brought life on stage and freed it to shape its own desires. (47)

In line with Bliss, Finkelpearl says of the two citizens that "one may not want to invite them to dinner, but one is certain that they are alive" (98). But I will take this further and argue that his aliveness overrides the citizens' disregard for aesthetic and physical distances and theatrical conventions. By positioning themselves on the stage and interrupting the boys' play at their leisure, George and Nell give richness

and depth to *The Knight*. They take their theatrical experience seriously, and they are aware that art rests on its ability to bring pleasure to human life, regardless of the means through which that pleasure is achieved. While on some level Beaumont's satire may indeed mock the two citizens as Gurr suggests, the play more significantly mocks their opposite: the playgoer who fails to actively use his or her imagination, to reach for its fullest effects, when watching a performance. The play's message, then, can be interpreted as motivational, and it is directed at the audience who is unable to capture the essence of the performance because that audience either cannot or will not step outside of its own expectations and embrace the unfamiliar.

In sum, the project of Beaumont's play is to explore and to dramatize the delicate yet crucial relationship between the theatrical performance and its audience. Certainly this relationship varies depending upon the actor, spectator, generation, culture, and a host of other variables. However, Beaumont seems to be advocating a certain type of relationship that is universally necessary in order for both the performer and the spectator to achieve their fullest effects—not a relationship in which the spectator constantly interrupts the flow of the performance as George and Nell do, but one in which he or she is nevertheless always imaginatively engaged with the events on the stage. Samuelson claims of George and Nell that "although they do not react as they should, they do react, and we discover in their incessant talk and gestures a little story about the imagination and the response to art" (304). It is my belief that these two citizens' roles reveal more than "a little story about the imagination and the response to art." To be sure, the innovation and success of *The Knight* depends upon their "incessant talk." We might consider the troupe's play

without George and Nell as its audience, for in doing this we can perhaps better understand the impact of the citizens' persistent liveliness.

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Tennessee Mountain Gothic: Supernaturalism in the Fiction of Mary N. Murfree

By Benjamin F. Fisher

The name of Mary N. Murfree or, to use her well-known *nom de plume,* "Charles Egbert Craddock," conjures visions of rugged beauties in the Great Smoky Mountains and of the vogue for local-color fiction and realism in American literary culture during the final quarter of the nineteenth century. My topic, Murfree's supernaturalism, may initially create surprise, and it has surely not been an overworked topic. Murfree's major volume of stories, *In the Tennessee Mountains* (1884 includes, however, two stories featuring supernatural situations, her later collections customarily contain at least one specimen of the other-worldly, and her last published story during her lifetime, "The Herder on Storm Mountain," offers us a deft combination of ghostly lore with Native American traditions.[1]

Curious too is the inattention to this otherworldliness in Murfree's fiction, because of the long-standing testimony from her champion, Edd Winfield Parks: "No critic could take exception to the manner in which she employed the supernatural, or to the skill with which she tied it to natural phenomena." He adds that contemporaneous reviewers complained justly about her frequent use of supernaturalism; such overworking blunted its power. Richard Cary has since leveled strictures against a critic who admired *The Fair Mississippian* (1908), deplored his being "too ardent about ghosts, hidden documents, chivalric rescues, sudden floods, unlikely love affairs, fortuitous telepathy, subhuman marauders, and happy endings. All the shopworn devices of romance and melodrama converge in this hodgepodge of a plot."[2] Cary fails, though, to understand the complete significance

of Mississippi locale in Murfree's writings. In this novel, and in several other works like *The Story of Duciehurst* (1914), Mississippi geography, characters, and folklore give impetus to Murfree's bent toward the weird and otherworldly popular during her career.

Parks's commentary does demonstrate how the supernatural remained a prominent part of Murfree's imagination, recounting that in her later years she worked at a story, "The Visitants from Yesterday," wherein ghostly occurrences were staples. A "ghost" story from *In the Tennessee Mountains*, "The 'Harnt' That Walks Chilhowee," continues popular in anthologies; along with "Over on T'Other Mounting," from the same collection, it also illustrates a discussion of southern mountain superstitions in Merrill Maguire Skaggs's influential *The Folk of Southern Fiction* (1972).

Neglect of Murfree's supernatural ventures stems, I suspect, from eagerness to maximize the Americanness of American literature by such pioneer critics as Fred Lewis Pattee and Arthur Hobson Quinn, to whom these productions would have smacked overmuch of the Gothic muse from Europe. Local Color is generally placed as part of an emerging American realism; consequently, the ghosts, diabolism, and weird settings (or settings that temporarily seem weird to characters in mental duress) used intermittently by writers better known for other varieties of writing have been frequently passed by. Mary Murfree, nevertheless, numbers among good company in writing supernatural fiction; Twain, James, Dreiser, Norris, Crane, Freeman, and Wharton, to skim the cream of ready names, also assay such ore.

Murfree's excursions into ghostly fiction have ordinary enough bases. Her magazine world harbored good will toward such wares, realism and naturalism notwithstanding, because they were marketable. The influence of Poe, Irving, and others who employed Gothic devices had filtered through paths of numerous literary periodicals. Then, too, the convention of the Christmas ghost story flourished long

after its establishment by the hands of Dickens and others during the 1840's. Paul Theroux's recent "Christmas Ghosts," in the *New York Times Book Review* (22 December 1979), pp. 1, 15) centers upon M. R. James, with asides toward Dickens and L. P. Hartley, although a lengthier roll might easily be called. Even Thomas Bangs Thorpe, delineator of amusing local color incidents along the banks of the Mississippi, most notably in Arkansas and Louisiana environs, so his chronicler tells us, learned, and subsequently employed in his writing, much in the ways of mingling grotesquerie and comedy from Washington Irving—that American laureate of Christmas, who incorporated weird touches into holiday mirth.[4]

One of Murfree's early reviewers, discussing the gathering of magazine tales in *The Phantoms of the Foot Bridge* (1895), remarks: "The weirdness, the feeling for the supernatural that are displayed in one of them [the title story], and form its purpose, are half expressed in the others." Subsequent remarks call attention to three of these tales originally appearing in magazines as Christmas articles. Actually, four appeared during Christmas seasons, but the drift is clear; Murfree was not blind to her audiences.[5] Indeed, as those props listed above by Cary demonstrate, she aligned much more closely than many critics think on the side of those who delighted in neo-Gothic props. From the late 1860s through the 1890s, a renaissance of romance, initiated with R. D. Blackmore's *Lorna Doone* (1869), moving through novels like George Meredith's *The Adventures of Harry Richmond*, and into works by Rider Haggard, R. L. Stevenson, and Oscar Wilde (not to mention the exquisite stories of Ella D'Arcy, ordinarily mentioned as a revolting realist associated with *The Yellow Book*), often created borders well-nigh distinguishable between the natural and the supernatural. A critic in the *Spectator,* for 14 January 1893 grumbled that a new tale was "only another case of murder being discovered in the ghostly fashion so much in favor at the present time." Such thinking might have epitomized Murfree's practices in her later tale along kindred lines, "The Visitants from Yesterday,"

written in the manner of Henry James's "ghostly"tales, and only recently published.[6] Not only was "The Phantoms of the Foot Bridge," published in *Harper's* for December 1893, obviously aimed at the Christmas trade in ghostly lore. The November date for the concluding installment of "The Mystery of Witch Face Mountain" (*Atlantic*, 1895), as well as for the appearance of "His Unquiet Ghost" (*Century,* 1911) suggest strongly that they too were calculated as holiday-season fare.

A typical example of Murfree's supernaturalism occurs "The Mystery of Old Daddy's Window":

> Picture to yourself a wild ravine, gashing a mountain spur, and with here and there in its course abrupt descents. One of these is so deep and sheer that it might be called a precipice.
>
> High above it, from the steep slope on either hand, beetling crags jut out. Their summits almost meet at one point, and thus the space below bears a rude resemblance to a huge window. Through it you might see the blue heights in the distance; or watch the clouds and sunshine shift over the sombre mountain across the narrow valley; or mark, after the day has faded, how the great Scorpio draws its shining curves along the dark sky.
>
> One night Jonas Creyshaw sat alone in the porch of his log cabin, hard by on the slope of the ravine, smoking his pipe and gazing meditatively at "Old Daddy's Window." The moon was full, and its rays fell aslant on one of the cliffs, while the rugged face of the opposite crag was in the shadow.
>
> Suddenly he became aware that something was moving about the precipice, the brink of which seems the sill of the window. Although this precipice is sheer and insurmountable, a dark figure had risen from it, and stood plainly defined against the cliff, which presented a comparatively smooth surface to the brilliant moonlight.
>
> Was it a shadow? he asked himself hastily.
>
> His eyes swept the ravine, only thirty feet wide at that point, which lies between the two crags whose jutting summits almost meet above it to form Old Daddy's Window.
>
> There was no one visible to cast a shadow.
>
> It seemed as if the figure had unaccountably emerged from the sheer depths below.

> Only for a moment it stood motionless against the cliff. Then it flung its arms wildly above its head, and with a nimble spring disappeared—upward.
>
> Jonas Creyshaw watched it, his eyes distended, his face pallid, his pipe trembling in his shaking hand.[7]

Picturesque nature, the full moon illuminating the "window," the agitated ghost, the terrified spectator: all are stock Gothic properties. For magazine readers seeking thrills, this story opens auspiciously—figuratively beckoning, as Mirandy Creyshaw worries what the "harnt" may have done. Her fears ultimately prove groundless. Jonas's hasty thought: "Was it a shadow" receives its answer only after suspense has been given its due. Suspense, though, mingles with comedy. Deft here in serving out *the* proper terror, Murfree quickly shifts the scene to the friendly warmth of Creyshaws' kitchen. There the firelight domesticity mutes terror, except in the mind of twelve-year-old Si, whose uncertainties elicit condescension by means of the narrator's urbane tone.

Then, still deftly, a transition takes us to the next morning's realities. Amidst sunny radiance young Si waxes valiant and adopts flippancy in regaling his feeble grandfather with news of the night. In the manner of Stephen Crane comes this deflating interjection from the narrator: "How brave this small boy was in a cheerful sunshine" (p. 7)! The lad's ebullience is surpassed by his grandsire's excitement, which prompts the old man to an unprecedented ride to town, where he circulates the news, praises his son's perception (the younger man can see ghosts while others cannot), and, finally, returns in high dudgeon because the blacksmith attributes Jonas's gifts to overindulgence in moonshine.

Si's subsequent attempt to capture a young owl from a high, dangerously located nest brings about a reappearance of the "ghost," but he, and we, realize that his shadow on the cliff created the "ghost" that had terrified Jonas. Wisely, the boy

does not tell all, and the conclusion to this story is couched in wry remarks about failure to clarify the mystery.

Consequently, as if we were reading a romance by Mrs. Radcliffe and school, we encounter explained supernaturalism. As with the confidences insinuated into Irving's stories, we receive hints as to the realities underlying the surface of Murfree's tale, if we can but comprehend them. Such rational supernaturalism is part of American literature from Charles Brockden Brown onward; in fact, Murfree has been compared with another master of equivocal spookiness, Nathaniel Hawthorne.[8] She primes us to detect natural causes for the terrors in her tale by means of indirect humor. The shadow, the notion of drunkenness, the boy's thoughts of trying again to catch the owlet: these are very like the hoax materials in Poe and Irving. As in many of her other stories, this one urges us to seek strange effects in nature, rather than turn to the other side of the grave for sources. The shifting from mundane reality to ghostliness, and back again, is reminiscent of techniques employed by Murfree's fellow sketcher of the Appalachian mountaineers, the Pennsylvanian-turned-Tennessean, George Washington Harris. Although 'The Mystery of Old Daddy's Window" does not lean to the savagery in Sut Lovingood's humor, its aura of hoax and its tone do suggest that worthy's escapades. We are given similar directions, but with no comedy, in "The Phantoms of the Foot-Bridge" and "The Mystery of Witch Face Mountain." Apparently, Murfree could write mere supernaturalism for the holiday market, but, unconvinced of the validity of ghosts and other supernatural lore, mock it elsewhere. In "The Phantom of Bogue Halauba" we anticipate a rational explanation for the nature of the "phantom," which, however, becomes lost in the later social commentary.[9]

Better treatment of weird material occurs in "Over on T'Other Mounting," "The 'Harnt' That Walks Chilhowee," and "His Unquiet Ghost." Gothicism among natural settings and certain characters is artistically blended with comedy. In the first

tale a feud between a presumed diabolic herb doctor and his victim's husband is linked with superstitions regarding the baneful influence of t'other mounting by those on Old Rocky-Top. Tony Britt, the "wronged" man, believes that he has crushed his opponent, Caleb Hoxie, under a great boulder on t'other mounting. He subsequently fires the brush to cover his tracks, the smoke and flame appear in witch-like forms to the Nathan White family gazing from Old Rocky-Top, and uproar ensues when the opponents meet at White's cabin and Tony thinks he sees a ghost. Offhanded comic remarks illumine the human doings underlying apparent supernaturalism.

Similar deft blending of comedy and grotesquerie inform Murfree's famous story. "The 'Harnt' That Walks Chilhowee." Clarsie Giles, the young heroine, discovers more than she anticipates when, kneeling at a crossroads to divine her future husband's identity, she beholds the 'harnt,' Reuben Crabb. His transparent name denotes his soured, crabbed humanity, and it may also imply a counter to Clarsie's idealistic expectations in a husband-to-be. The biblical context of his first name, a common enough American name for the time and place, may balance the reality-unreality theme of this story. The one-armed dwarf relishes playing "ghost" to dominate the submissive Clarsie, perhaps in a genteel Americanization of Dickens's Daniel Quilp and his overbearing ways with women. Informed as to Reuben's being very much a part of the world this side of the grave, we readers in our turn enjoy the spectacle.

Denominating a moral of human charity as they do, the closing sections of the story accord much better with Simon Burney's rescue of and care for the little old man—seen in the light of the opening, with its emphasis upon Clarsie's ambitious, yet gentle, nature—than does the inconclusive ending to "The Phantom of Bogue Halauba." There may be additional artistic dimension in Simon Burney's character. With the echoes of "Simon Peter" that it sounds, Burney's name may imply a St. Peter figure who delivers souls to their proper destinations, and thus one fitting to

watch over Reuben. Although St. Peter is usually cast in a role on the far side of eternity, this man of salvation is not ghostly. In fact, an additional turn of the screw occurs in the name "Peter" being that of the apathetic Mr. Giles, Clarsie's father. His child prevents the dwarf from starvation. Consequently, the Peter and Simon very much of everyday reality keep alive the 'harnt.' Mary Murfree may, after all, bear closer kinship to the sly humor of southwestern comic writers than is generally suspected.

"His Unquiet Ghost," a late story (1911), has for its hero Walter Wyatt, who, like Reuben Crabb, enjoys, and at greater length, playing ghost amidst situations in which other, superstitious characters recoil in terror from him. The midnight burial—of a coffin filled with bootleg whiskey—accrues additional Gothic grotesquery from the eerie shadows and sounds. Walter Wyatt's appearance, also grotesque, contributes to his pursuit of his career as a "ghost." He overhears former friends refer to him in less-than-sterling terms, and, sure enough, the wind blows open the door concealing him, with the terrified gamers scattering in tumult at this visitation. Wyatt proceeds to his "grave," where his beloved, Minta Elladine, weeps out a confession that her disdain had prevented a marriage and that she genuinely loved him. In a parody of encounters between the living and the dead, Wyatt's calculated self-deprecatory speeches draw protests highlighting his admirable traits from the prostrate girl. The story concludes with others discussing Walter's delight in recounting his experiences while "dead," indicating that they were surely more vital than those he experienced while alive. A side note of suspense is maintained well in that Wyatt does manage, finally, to save the captive young revenuer from a horrible death at the hands of other mountain folk, who want no tales told. Another piece of this caliber, "A Warning," in which omens detected in a set of falling weaving bars are laid to rest only when a youth confesses to having surreptitiously pushed them over to prevent a quarrel from becoming bloodshed, is not nearly so

convincing or artistic. Perhaps its original appearance in *Youth's Companion* is responsible for its minimal artistry as supernatural fiction, because Murfree did not reprint it in volume form until many years later.

From these examples, and others might be cited, we may detect Murfree's continuing interest in turning out supernatural fiction. Her ventures into this mode in her long works are not so successful as those in short-story forms. Even "The Mystery of Witch Face Mountain," a novelette, drew this criticism: "'It] is full of weird, fantastic touches and description that excites but does not describe. The tale is not well held together, and suffers in interest by opening with an event so dramatic that all the rest seems tame."[10]

Mary Murfree's significant contribution to supernatural literature is her ability to domesticate time-honored tradition to Tennessee Mountain settings and types. Gone are the frowning castles of southern Europe; in their place the mountains themselves seem haunted or threatening. The inhabitants of these regions betray an intriguing mixture of fear from and casual attitudes toward the "harnts" and their doings (much like those of the Greeks toward their divinities). As Melville had done with the seas in *Moby-Dick*, Murfree creates a haunted mountain territory in her ghostly tales. Hers is, however, a more clearly equivocal supernaturalism. Although her mountaineers may subscribe to omens and "harnts," just as the sailors in *Moby-Dick* had, the author and her narrators, who possess greater sophistication than the characters whose circumstances they chronicle, are not so quick to give immediate credence to such superstitions. Then, too, there are those among the characters who comprehend how to masquerade as otherworldly beings, when such tactics might more strongly serve some purpose of their own than every-day life routines could achieve.

Moving with awareness of marketability in the magazine world of the late nineteenth century, but not allowing its readiness for terror tales to overpower her,

Mary Murfree saw that world as a marketplace, and she saw it steadily and whole. Titles for her hardcover collections of stories, e. g., *The Phantoms of the Foot-Bridge* and *The Mystery of Witch Face Mountain* might increase sales of her books, but the title stories often did not convey directly the nature of all the additional contents. Producing a fair number of ghostly tales, Mary Murfree could maintain an objectivity toward the supernatural, and her objectivity was seldom somber.

Notes

[1] I acknowledge my long standing gratitude to the memory of the late Professor Calvin D. Yost, Jr., Ursinus College, for introducing me, long ago, to the writings of "Charles Egbert Craddock" (as he introduced so many other writers who have since begun to attract greater attention from those interested in the American literary canon). My thanks also go to Professor M. Thomas Inge, of Randolph-Macon College, for spurring my interest in Mary N. Murfree; and, for granting me a forum for presenting my ideas, I thank Professor Lorie Watkins, William Carey University. "The Herder on Storm Mountain" appeared in *The Southern Review* [Asheville, N. C.], 1 (1920), 18-21, 42-45.

[2] Edd Winfield Parks, *Charles Egbert Craddock (Mary Noailles Murfree)*. Chapel Hill: University of North Carolina Press, 1941, p. 192; Richard Cary, *Mary N. Murfree*. New York: Twayne Publishers, Inc., 1967, p. 153. Pertinent information generally appears in Reese M. Carleton, "Mary Noailles Murfree (1850-1922): An Annotated Bibliography," *ALR*, 7 (1974), 293-378.

[3] "The 'Harnt' " appears in *Southern Writing 1585-1920*, ed. Richard Beale Davis, C. Hugh Holman, and Louis D. Rubin, Jr. New York: The Odyssey Press, 1970, pp. 779-795; in *The Literature of the South,* ed. Thomas Daniel Young, Floyd C. Watkins, and Richmond Croom Beatty. rev. ed. Glenview, Ill.: Scott, Foresman, 1968, pp. 571-585; and most recently in *American Women Regionalists 1850-1910: A Norton Anthology*, ed. Judith Fetterly and Marjorie Pryse. New York, London: W. W. Norton, 1992, pp. 286-303. See Merrill Maguire Skaggs, *The Folk of Southern Fiction*. Athens, Ga.: University of Georgia Press, 1972, pp. 85-86.

[4] Milton Rickels, *Thomas Bangs Thorpe: Humorist of the Old Southwest*. Baton Rouge: Louisiana State University Press, 1962, pp. 10-11, 17, 25, 38.

[5] "New Publications," *New York Times,* 24 February 1895, p. 27; rpt. *Book News*, 13 (1895), p. 368.

[6] Lionel Stevenson, *The English Novel: A Panorama*. Boston: Houghton Mifflin Co., 1960, pp. 370-371, 408-410. "Current Literature," in the *Spectator* [London], sketches the varieties of fiction appearing in other magazines; the quotation refers specifically to "The Strange Story of Our Villa," in the current *Argosy.* I have edited and published with commentary "The Visitants from Yesterday," *TSL* 26 (1981), 88-100.

[7] *Youth's Companion*, 21 October 1880, pp. 349-350; rpt. *The Young Mountaineers*. Boston and New York: Houghton Mifflin Co., 1897—my quotations appear pp. 1-3.

[8] Parks, p. 192; Cary, pp. 49, 64, 73-74, 76.

[9] *Lippincott's Magazine*, 89 (1912), 446-459.

[10] *Nation*, 28 May 1881, p. 372.

The Relevancy of *The Souls of Black Folk* in the 21st Century

By Cassandra Hawkins Wilson

Perhaps the birth of W. E. B. Du Bois on February 23, 1868, predestined him to transition through his life from his beginnings in Great Barrington, Massachusetts, to striving towards a sometimes dire mission of seeking to improve the fates of African Americans and the numerous injustices that they had to endure during the 20th century. As an adamant supporter of education, Du Bois understood the role education played in addressing social injustices (Dynaski, Hyman, and Schanzenbach). Du Bois attended both Fisk University and Harvard University, where he became the first African American to receive a Ph.D. Du Bois believed that African Americans needed higher education to live in the United States and advocated for "classical education among the masses the able, vocation for the masses, development of political and civic rights and power" (Iversen). Building on his foundation in education, in 1903, Du Bois published the infamous text, *The Souls of Black Folk,* which is compiled of fourteen essays. In the text, Du Bois defined the life for an African American in the 21st century, while sharing his own personal encounters. Throughout the text, Du Bois inserts "himself as a subjective student of and participant in black life and culture" (Griffin xvi).

Using double consciousness as a means of explaining how an African American lived in an era filled with social unrest and injustices, Du Bois used *The*

Souls of Black Folk as a means of spreading an understanding of African Americans. According to L.D. Reddick, Du Bois wrote this text to highlight the experiences of African Americans who were "permanently settled in the South and attached to the plantation system" (402). Throughout the text, Du Bois dwelled within the realm of African Americans and self-perception. *The Souls of Black Folks* addressed this self-perception, known as double consciousness. In *The Souls of Black Folk,* Du Bois employed double consciousness "to characterize issues of race" (Bruce 299). According to Farah Jasmine Griffin, Du Bois defined double consciousness is a "psychological sense," which includes two identifies for African Americans – national and racial identities (xvi). *The Souls of Black Folk* serve as "a founding text of African American Studies" (Griffin xv).

Consequently, Du Bois believed that in order to correct the social injustices experienced by African Americans, particularly after the signing of the Emancipation Proclamation, exposure of what they had to endure to survive in the United States became a necessity. According to Du Bois, the experience of an African American was based on a contradictory existence, which he sought to exploit in *The Souls of Black Folk.* Even though the current condition of the African American has evolved since the publication of *The Souls of Black Folk,* several of the essays within it illuminate a uniqueness that actually portrays a relationship between the struggles of African Americans in the past and present. This relationship provided a foundation for this study and actually encouraged the inquiry of the relevancy of *The Souls of Black Folk* in the 21st century. Dealing with three main essays, this paper

demonstrates the relevancy that *Souls of Black Folk* in the 21st century, while encouraging contemplation of current educational policies.

From the description of Du Bois's teaching experience in "Of the Meaning of Progress" to "Of the Training of Black Men," one reoccurring theme within the pages of *The Souls of Black Folk* is education. Du Bois believed that African Americans needed higher education to live in the United States and advocated for "classical education among the masses the able, vocation for the masses, development of political and civic rights and power" (Iversen). Defining the purpose of the university, Du Bois writes in "Of the Wings of Atalanta":

> The function of the university is not simply to teach breadwinning or to furnish teachers for the public schools, or to be a centre of polite society: it is, above all, to be the organ of that fine adjustment between real life and the growing knowledge of life, and adjustment which forms the secret of civilization. (64)

Furthermore, Du Bois exclaimed, "such an institution the South of to-day sorely needs" (64). Throughout "Of the Wings of Atalanta," Du Bois discusses the necessity to "Build the Southern university – William and Mary, Trinity, Georgia, Texas, Tulane, Vanderbilt, and the others – fit to live; let us build too, the Negro universities: - Fisk, who foundation was ever broad; Howard, at the heart of the Nation; Atlanta at Atlanta." (65). The necessity that the 20th century African American to be educated remains prevalent throughout *The Souls of Black Folk.* In "Of Mr. Booker T. Washington," Du Bois criticism of Washington included the discussion of higher education. Du Bois writes, "Mr. Washington distinctly asks that

black people give up, at least for the present, three things, - First political power, second, insistence on civil rights, Third, higher education of Negro youth" (41). Looking at "Of the Meaning of Progress," Du Bois desired to show how despite the progress made over a ten year period, the progress of the "tiny community' in Tennessee did not successfully bridge the gap for the African Americans in that era. Consequently, the progress made after the Civil Rights Act and the March on Washington demonstrated some growth, but 21st Century African Americans continue to face specific challenges specifically in higher education.

Currently, the number of African Americans enrolled in higher education continues to grow, and the increase in students who attend higher education institutions is steady. From 1976-2010, African American student enrollment has grown from 9% to 14% (U.S. Department of Education). In 2011, 3.9 million African Americans were enrolled in higher education institutions (African American Education). In 2008, about 32% of African Americans between the ages of 18-24 were enrolled in institutions of higher learning (Aud, Fox and KewalRamani). However, even though the growth of African Americans in enrolled in higher education institutions have escalated, major gaps exist between their Caucasian counterparts. Many students are underprepared for the rigorousness of college and often exit before graduation, which "severely constrains their options and possibilities" (Smith 47).

One particular essay, "Of the Coming of John," elaborates on John's under-preparedness for higher education and the consequences, which forced him to enter the workforce for a year. For John, his exposure to the workforce helped him to

appreciate the opportunity of higher education and to return to college with a newfound determination and motivation to be a scholar. John's determination was essential to his successful matriculation. Unfortunately, African Americans do not always have the same motivation and determination to return to college after one year, which is demonstrated by the growing presence of non-traditional students. The number of African American students actually graduating is a major concern. Unlike John, in "Of the Coming of John," who eventually completed his matriculation, one out of three African Americans enrolled in undergraduate studies at an institution of higher learning do not graduate within six years of their arrival (Harper and Harris).

Surprisingly, African Americans overall only have "three fifths as many college graduates" then their Caucasian counterparts (Harris). For African Americans over the age of 25, "only one in five" have a bachelor's degree (Duncan). In 1999, Caucasians receive twice as many bachelor's degrees compared to African Americans (Lawson). Currently only about 16% of African Americans earn a bachelor's degree (Clemmitt). According to Stikkers, "only 1.1 percent of all American Ph.D's in philosophy were awarded to Africans or African Americans. Only about 1 to 2 % of Ph. D's conferred in 2008 went to African Americans."

The essay "Of the Meaning of Progress," shows that Du Bois desired to illustrate the fact that despite significant presence and progress, in particularly over a ten year period, problems still existed. The progress of the community in Tennessee doesn't successfully bridge the gap for the African Americans to push past the social injustices, which were often hovering over their existence. In "Of the Meaning of

Progress," Du Bois narrates his experience teaching in countryside area of Tennessee. Du Bois discusses Josie, who "was a thin, homely girl of twenty, with a dark-brown face and thick, hard hair" (49). Being one of Du Bois' first students, Josie "longed to learn" and shared with him the need for "a school over the hill" (49). Josie desired "to be a student in the great school at Nashville," and she "studied doggedly" (Du Bois 49).

Even though she desired to reach Nashville to attend school, she became enveloped in entering the workforce and working hard for a year, which delayed her aspiration to attend school. Consequently, Josie's role in her family forced her to return home to share her earnings and function as the head of the household. Even though she grew "thin and silent, yet worked the more," Josie understood her role as a caregiver and pillar of her family (Du Bois 54). Josie's exposure to poverty compelled her to relinquish a silent desire to complete her education.
She remained in this position and never fulfilled her desire to become an educated woman. Ten years after leaving the "tiny community," Du Bois returned to find that Josie is deceased (53).

Even though a turn of the century has occurred, Josie's experience is still all too familiar. For example, this same report indicates that six million African American women were living in similar poverty (Bread for the World Institute). Josie had to remain in the position of being the ultimate provider of her family and assisted in making ends meet. Fast forwarding to this century, a report by the Bread for the World institute suggests that 5.2 million African American women are living

in households in which they are in charge of making ends meet (Bread for the World Institute).

Furthermore, in "Of Mr. Booker T. Washington and Others," Du Bois identifies the various ramifications of following the advice of Booker T. Washington, one of which included "The steady withdrawal of aid from institutions for the higher training of the Negro" (42). Over a hundred years later, student aid remains a growing issue for African Americans in higher education. Costs associated with higher education institutions are steadily rising. Over a twenty-year period, the tuition increases have doubled (Clemmitt). Designed to make attending higher education institutions more accessible, current trends in the cost of education and financial aid actually hinder African American students (Clemmitt). Much of student financial aid is merit based, which decreases the possibility of African Americans being able to affording higher education (Clemmitt).

A close examination of grants and aid for African Americans shows a decrease in grants for students with needs has lagged, while taking out student loans has drastically increased. In 2008, over 70% of African Americans enrolled in higher education institutions relied on student loans (Aud, Fox and KewalRamani). Once on campus, African American students are then bombarded with the growing reliance of student loans to finance their education. One of the contributors to many African American students taking out student loans is the Higher Education Act of 1965. The Drug-Free Student Aid Provision denies federal financial aid to any student who admits to being convicted of selling or possessing a controlled substance (Brown, Lane and Rogers). Finally, according to Clemmitt (2008), low-income

students had accumulated more student loan, compared to middle and upper income students.

Intending to deal with the current plight of African Americans in the 21st century under the umbrella of higher education, this paper addresses the significance of *The Souls of Black*. Hopefully, this analysis will generate discussion about the necessity of observing policies affecting African Americans in higher education. *The Souls of Black Folk* is still very relevant today because the problem of the color-line, "the veil of color" has transitioned into the 21st century (Naas). The notion of Du Bois as an advocate for education is significantly tied to the existence of African Americans in the 21st century, and future earnings and employment are significantly associated with education (Aud, Fox and KewalRamani). This paper illuminates the necessity for evaluating the implementation of current policies and developing policies to improve the success of African Americans at institutions of higher learning. Despite the transformation of the life of an African American in the 21st century, the reoccurring theme of education survives and remains modern in its relevancy to understand the past, present, and future of African Americans.

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Passion and Destiny in an Epic: Virgil's *The Aeneid* and Shikibu's *The Tale of Genji* as a Case Study

By Rim Marghli

The themes of passion and destiny constitute a recurrent topic throughout the epic. Indeed, the hero is divided between surrendering to the woman he loves or fulfilling the aim for which he left home. This paper tackles these dilemmas through two world epics from different eras. While *The Aeneid* belongs to the ancient Greek period, *The Tale of Genji* occurs in the Medieval Japanese Heian era. In both of these epics, the hero falls in love, but never settles anywhere long enough to pursue a mission. The paper compares Genji, who goes on a courting misson with political ambitions, to Aeneas, the heartbreaker and prince who aims to establish the great city of Rome. Destiny is made evident through the heroes' achievements and the troubles they encounter during their enterprises; furthermore, destiny, in both of these epics, is associated with karma. Indeed, Aeneas' insensitivity is explained through the reputation of his historically treacherous people, the Trojans, and Genji's philandering is later projected onto his descendants. The epic hero's journey is thus torn between the love that torments him and his duty to his mission, as well as the cruel and inescapable karma that the characters suffer from.

Passion in *The Aeneid* and *The Tale of Genji* is shown through the lovers the heroes abandon for conquests of another sort. In fact, *The Aeneid* is a perfect example

of disillusionment in love since the hero makes the Queen of Carthage fall for him then leaves her to establish Rome. Although passionate were their encounters, Aeneas takes the lead in ending a relationship that Dido wanted to strengthen. This was a great dishonor for the queen, who promised faithfulness to her murdered spouse, then eventually succumbed to temptation. Besides, their union is considered sinful since it occurred outside of marriage. Feeling betrayed, Dido conjures Jupiter and puts an end to her pain. She addresses her last speech to Aeneas:

> "…O heartless one,
> I should be absent? You have put to death
> Yourself and me, the people and the fathers
> Bred in Sidon, and your own new city" (Virgil 824).

Aeneas moves on and marries Latinus's daughter for political reasons. The ancient Greek epic hero is usually filled with a sense of duty that represses his natural human desires. "Duty-bound Aeneas" as Virgil often describes him, often has to make difficult decisions, sometimes at the expense of his own immediate happiness" (Shen 2). Furthermore, Michael Shen descrives another type of affection in fraternal love, which is the reason why Aeneas kills Turnus in the heat of passion to avenge Pallas.

The Tale of Genji displays the hero's passion as he courts women around the Japanese dynasty and builds his prestige. Indeed, Genji, son of the emperor Fujitsubo, is famous for his natural charisma, physical beauty, and his talent in seducing women. The echo of his conquests and the competition between him and his half brother Suraki forces him into exile. Genji's quest for the perfect woman comes from his longing for his mother, gone too soon. In "Desire and The Prince,"

Haruo Shirane elaborates on Field's theory on the "interplay of repetition and substitution" as an indirect "strategy for dealing with the existence of the unrealizable." Likewise, Genji's affair with the new wife, Fujitsubo, who reminds him of his mother, triggers his journey of disillusionment. According to Browing, "when the very unavailability of Genji's mother transforms her into an object of desire and causes him to set out on his involuntary search for a series of substitutes, he is in a sense condemned to producing and reading a series of translations" (Morris 9). Besides, love in *The Tale of Genji* must be consumed under the patriarchal eye of the Japanese traditions. In fact, women's eligibility for marriage depends on the reputation they earn from men. The double standards in the Heian era put pressure on women's behavior and social participation. When a man would chase other women, his wife must accept that and even listen to him recounting his adventures. In *The Tale of Genji*, the protagonist loses the love of his life, Murasaki, for the sake of advantageous courting (Shikibu 1432). However, Genji discovers the intensity of his feelings when Murasaki faces an agonizing death. He leaves his beloved in order to search for the unattainable; however, his narcissism pushes him farther into his vision of possibilities. Here again, he tames his heart to serve his mind.

Destiny in Virgil's *The Aeneid* is intimately related to mystery. Indeed, the hero has doubts about his own survival and the accomplishment of his mission. In his article "Suspense in Ancient Epic-An Explanation of *Aeneid III*," Georges Eckel Duckworth points out "Book 2" in the epic and how it states that the adventure starts after "the phantom of Creusa prophesies to Aeneas that he will come to Hesperia and the Lydian Tiber where he will find a kingdom and a royal wife" (2). Between

Book 2 and Book 3, Aeneas and his men are unaware about the obstacles they will encounter. According to Duckworth, Virgil's epic differs from Homer's *Odyssey,* as the hero in *The Aeneid* does not expect a divine intervention or know his fate (12). Indeed, having only his destiny in mind, Aeneas feels helpless during the surprising storm. Virgil then extends his hero's despair in order to emphasize the expression of emotions while he discovers his slain sailing companions. That same emotion is the one that reinforces the hero's determination.

Guided by his mother Venus to Carthage, Aeneas finds a safe haven, yet she cannot be of constant assistance to him until the end. Therefore, he overcomes the obstacles and faces a real confrontation with his enemies. Aeneas is not compassionate towards Turnus, who begs him for a proper burial after his death while reminding him of his father's friendship. In "The Facets of Passion and Duty," Shen claims that Aeneas could have adopted a political gesture and spared Turnus's life. However, quoting Virgil: "Then to [Aeneas'] glance appeared the accurst swordbelt surmounting Turnus' shoulder […] the strap young Pallas wore when Turnus wounded him and left him dead upon the field" (2), Aeneas decides to avenge his friend instead. Furthermore, the fact that there is no divine intervention preventing him from killing Turnus means that it was Aeneas's destiny to murder Turnus in the heat of passion (Shen 3). Aeneas's loyalty to his compatriot defies reason; his impulse closes any possibility of reconciliation and future diplomacy.

Genji's quest is different from Aeneas's, yet both are driven by a vision. Although love and the quest for the ideal woman seem to overtake the main text, Genji's journey is ruled by a strong political agenda. In his article "Rivalry, Triumph,

Folly, Revenge: A Plot Line through *The Tale of Genji*," Royall Tyler states that after sleeping with Fujitsubo, Genji has a revelatory dream, that he will become the father to a future emperor (9). Given that the prophecy will not occur if Genji is found to be the father, he decides to give in to his brother Suzaku's pressures and go into exile. Thus, Genji leaves Kyoto for Suma with his companions as they encounter a strong storm. According to Tyler, the rain is a purification of Genji's sins that he does not acknowledge as such. Genji complains: "Myriads of Gods must feel pity in their hearts when they look at me/ There is nothing I have done anyone could call a crime" (Tyler 12). In addition to his belief in his own innocence, the minister Kiritsubo comforts him, agrees about his lack of sin, and sends him to Akashi where he shall become emperor. Sumiyoshi, the sea deity, protects the hero through the tempest and later in the tale.

Genji's prophesized destiny finally takes shape and he becomes an emperor through the Lady Akashi who bears him a son. However, Genji grew to repeat his father's legacy. He neglects his beloved young Murasaki as she does not match his political ambitions and starts to pursue Suzaku's daughter, the Third Princess. Tyler points out that Genji's political aspiration started from his youth as he pursued Princess Asago (26). Murasaki begs him to leave, but he refuses since he cannot live without her. When she falls sick, Genji nurses her; meanwhile, the Third Princess sleeps with one of his men who impregnates her. Murasaki dies and confesses her sin to him and tells him that she would rather become a nun than stay with him. Genji then loses all his prestige and falls into embarrassment. He isolates himself from the rest of the world and dies at the age of fifty-five.

Clearly, karma prevails over both epics. Whether in *The Aeneid* or *The Tale of Genji*, the idea of universal punishment for present or past actions is inevitable. *The Aeneid* deals with past deeds and their karmic consequences on the present and future of the characters. In "Facta impia," Sergio Casali explains how Dido blames herself and Aeneas, each for their deeds. She uses the latin expression "facta impia" (Casali 2), which means "impious deeds," to characterize her unfaithfulness to Sychaeus and Aeneas' betrayal. She weeps: "Am I now crazy? It is too late to impart such orders. Only now do your own impious deeds [i.e. breaching the promise made to Sychaeus] touch you?" (Casali 3). She cannot bear the feeling of guilt stemming from her unfaithfulness to her deceased husband and concludes that her pain comes from her sinful relationship with Aeneas. Furthermore, Dido finds an explanation for Aeneas' treachery through his ancestral reputation. Quoting Conington, Casali asserts that when Dido was marrying Aeneas, she would "not have known anything about Aeneas' inclination to break his word and to abandon women: Dido had no reason to think Aeneas treacherous when she offered him a share in the crown: he had treated no one else with the same perfidy" (4).

Yet, critical studies show that "facta impia" also includes that Trojans were "the descendants of Laomedon, the perjurer" (4) which should have helped Dido to predict the possibility of betrayal even before she suggests to Aeneas to share Carthage's rule with her. Dido kills herself to join Sychaeus in the afterlife. Carthage is then left without a ruler and prone to chaos. Aeneas feels a deep sorrow at the loss of Dido and lives with the guilt of having rejected the woman he loves the most, a woman who offered him the world. Aeneas is shocked when he finds out about her

death. He asks Dido when he meets her in the Underworld: "Was I, was I the cause? / I swear by the heaven's stars, by the high gods, / By any certainly below the earth, / I left your land against my will, my queen" (Virgil 830). It is difficult to put the blame on Dido or Aeneas for their karmic destinies, yet, one may feel sympathy towards the Queen of Carthage for being genuine in her feelings and deeds. She rebuilds her pride in the Underworld where "Sychaeus, joined in her sorrows and returned her love" and leaves Aeneas in tears (Simon 831).

In *The Tale of Genji*, karma is manifested through his deeds in his present life and how they affect his descendant Kaoru. Genji disappoints his ex-mistress Rokujo, with whom he betrays Aoi, and causes her death. Her spirit torments him in life and death and it is said that Fujitsubo appears in his dreams to scold him for his recklessness. That was not just the beginning of his torment, but also his pursuit of the Third Princess caused Murasaki's slow death. The deterioration of Murasaki's health is the first punishment to Genji, the second is the Third Princess affair with Kashiwaji that results in an illegitimate son. The final punishment is the public humiliation when his wife announces her decision to leave their marriage and become a nun.

After Genji's death, karma still affects his grandson, Kaoru, who loses his beloved Ukifune. Undecided between Kaoru and his best friend Niou, Ukifune simulates a suicide and disappears. When found by monks, she pretends that she had lost her memory and asks to become a nun. Women in *The Tale of Genji* compensate for their indecent sexual encounters through religion by choosing celibacy as a form of redemption. Although that does not directly prevent karmic punishments, the

search of absolution undoes the deed. Kaoru's burning passion makes him yearn to see Ukifune, and he tries to find her by all means. *The Tale of Genji* embodies all types of karma as the hero gets his punishment in life and extends his curse into the next generations. Consequently, the story deals with the timeless male ego and its instinctive desire to chase a prey that he is not going to keep. However, this carelessness does not remain unpunished.

Passion and destiny are intertwined in an epic. Indeed, *The Aeneid* and *The Tale of Genji* embody these elements. While Aeneas leaves Dido in order to reach his purpose through establishing the city of Rome, Genji leaves Fujitsubo and then Murasaki for his political ambitions. Both men provoke the early death of their beloved women. Nevertheless, the heroes' betrayals do not go unpunished. Aeneas' ancestors' proneness to treachery and disloyalty connects back to the way he treats Dido and his enemies with mercilessness. Dido, for her part, pays the ultimate price for breaking the vow of celibacy that she made to her murdered husband; yet, she finds peace in the afterlife. Aeneas deeply regrets his deed and realizes too late that he loves her. Concerning Genji, karma intervenes during his life through Rokujo haunting and the loss of Murasaki, and affects his descendants in their love lives. Love and destiny in an epic reflect the modern human struggle between heart and mind. However, the epics demonstrate that every move results in a sacrifice that the hero cannot avoid making. Should our passions define our destiny, the consequences of our choices will always be unpredictable.

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“'The matter with us,' he said, 'is you'”: Racism, Riots, and Radical Religion in Jeffrey Eugenides’ *Middlesex*

By Lindsey McDonald

Longfellow once said, “If we could read the secret history of our enemies we should find in each man's life sorrow and suffering enough to disarm all hostility” (173). Though impossible in the real world, fiction allows readers to experience the unfamiliar through the pages of a book. Fictional accounts of racism make readers aware of the magnitude of human suffering, animosity, and prejudice. In his novel *Middlesex*, Jeffrey Eugenides showcases how discrimination feeds on itself in twentieth-century Detroit, and grows far more complex than expected racial tension between black and white. White America forces immigrants to give up their heritage, minority groups clash with other minorities, and radical religions call for the end of one race's supremacy while keeping females in a position of servitude. Eugenides highlights the fact that discrimination has no boundaries. The human race has flaws, as the characters in his novel confirm, but perhaps equality might be reached if humanity had more opportunities to experience the sorrow and suffering of its enemies.

In *Middlesex*, natural born Americans fiercely cling to the idea that they should dictate the actions of any foreign group deemed inferior. Such feelings of entitlement trace back to colonization. The Western superpowers successfully colonized

countries like India and South Africa by utilizing clever manipulative techniques to assert their superiority in countries beyond their realm of authority. In 1978's *Orientalism*, postcolonial critic Edward Said examines the ways in which Western powers conquered the countries of the East and forced the inhabitants to submit to a foreign rule. The Western powers convinced themselves that such invasions were justified because the people of the East, whom Said calls the "Other," lacked the education, religion, technology, and civility only the West could provide. The West rationalized the forced cultural changes as an act of kindness. *Middlesex,* however*,* takes place in Detroit. Instead of playing the part of the invader, the United States finds itself overrun by a wave of immigrants fleeing their home countries. The United States reacts to the onslaught of Others in the same way as the conquering empires of old; America forces the Other to change what America considers undesirable.

As foreigners fled to America searching for good fortune, United States leaders made clear the expectation that immigrants leave behind their old customs and adopt the way of life deemed appropriate for an American citizen. In 1820, John Quincy Adams demanded that immigrants "cast off the European skin, never to resume it. . . . They must look forward to their prosperity rather than backward to their ancestors" (Anagnostou 25). In *Middlesex*, when immigrants refuse to shed that skin, America often tears it off. Greek immigrant workers like Lefty Stephanides find themselves schooled in all things Western at Ford's English School, a helpful assimilation aid for Henry Ford's automotive workers established by the Ford Motor Company. According to Ray Batchelor, "In 1914, seventy percent of Ford's workforce was made up of twenty-two different nationalities. By setting and enforcing standards of

'right living' and teaching English, Ford sought to 'Americanize' them" (51). However, the education at the English School went beyond vocabulary and verb tenses. Lefty not only learns how to speak English, but hears words of wisdom that promote the idea of an immigrant's inferiority. Ford's English School reminds its adult students to "not spit on the floor of the home," and insists that "the most advanced people are the cleanest," as if the immigrants lack basic understanding of proper hygiene because of their ethnicity (Eugenides 97).

The Ford English School attempts to mold its pupils into model United States citizens, infringing upon the students' private home lives by sending officers to perform impromptu home cleanliness inspections, since Henry Ford believed "one cannot have morale without cleanliness" (Batchelor 52). These officers hope to control Lefty in all aspects of his life, scolding him for eating food with too much garlic because it "causes indigestion," frowning over the fact that his garbage can lacks a lid, and schooling him in the proper American way to brush his teeth (Eugenides 101-102). The officers even go so far as to manage the people Lefty associates with after working hours. During the inspection, Lefty's landlord and cousin-in-law Jimmy Zizmo challenges the idea of American supremacy, reminding the officers of the past works of greatness that immortalize countries like Greece. The enraged Zizmo tells the officers, "The Greeks built the Parthenon and the Egyptians built the pyramids back when the Anglo-Saxons were still dressing in animal skins" (101). Lefty ultimately loses his job as a result of his landlord's views. Along with word of his termination, Lefty receives the equivalent of a mother's warning to a rebellious child: "I hope you learn a lesson from this. Mixing with the wrong crowd

can sink you" (105). Here the paternalistic West demonstrates that it will disown any "children" foolish enough to challenge American authority and supremacy. Echoing a passage from Said's *Orientalism,* the officers essentially show Lefty and Zizmo "that they are a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves. Their great moments were in the past; they are useful in the modern world only because the powerful and up-to-date empires have effectively brought them out of the wretchedness of their decline" (Said 35).

Eugenides often inserts his fictional characters into real historical events, including a pageant called *The Melting Pot* put on by the English School employees. Immigrants appear on stage dressed in the traditional costumes of their home countries before descending into a large cauldron. Once inside, a transformation occurs as the immigrants shed their ethnic skins and throw their cultural garb into the fire to the tune of "Yankee Doodle." Eugenides describes how "one by one, the Ford English School graduates rise from the cauldron. Dressed in blue and gray suits, they climb out, waving American flags, to thunderous applause" (104-105). Only after renouncing their previous culture can they emerge from the cauldron as Americans. Hardly subtle, such propaganda supports the idea that America views "the immigrants' past . . . as a source of pollution" that America could correct only through "a process of social amnesia" (Anagnostou 26). However, as Lefty's job termination shows, America does not always reward the immigrants that comply. The differences between America and the Other remain too pronounced for mere patriotism to erase.

The racial tension portrayed in *Middlesex* does not limit itself to the strain between Americans and Others. Eugenides uses Desdemona Stephanides, Lefty's wife, to show how prejudice of black culture and the Islamic faith permeates the Greek community. Desdemona instinctively equates dark coloring with danger. Her fears trace back to her home country, where dark-skinned Muslim Turks menaced the Greek Orthodox community. As a result, Desdemona views all Muslims as vicious monsters. In *Orientalism*, Said argues that Westerners unfairly depict Muslims and anyone of Arab descent as villains. Desdemona certainly has a similar opinion of Islam, placing any Arab or Muslim under the umbrella of evil. Because Desdemona associates evil with dark skin, she also harbors great trepidation toward the black community, and believes every dark skinned person possesses the same wicked traits as the Turks.

Just like the Americans who tried to make Lefty adopt the better, American way, Desdemona unquestioningly labels her Greek way of life as superior and wishes African Americans would act like the Greeks. She wonders, "Why do they have so many children? What's the matter with these people? The [black] women should nurse their babies longer. Somebody should tell them" (141). Desdemona believes their differences result from Detroit's African American population simply not realizing a better lifestyle even exists.

Desdemona's search for employment as a silk worker brings her into close proximity with both the religion and the race that have caused her so much anxiety over the years. A job advertisement brings her to the Detroit headquarters for the Nation of Islam, which needs experienced silk workers to assist in the creation of silk

chadors. Desdemona regards the black Muslim women she works alongside as a curious alien species. Eugenides writes, "She was shocked by various discoveries: 'Inside the hands,' she informed her husband, 'the *mavros* are white like us.'" (150). Desdemona makes the distinction between "us," the Greeks, and "them," the *mavros,* a Greek word meaning "black" or "dark." Her attitude towards the black Americans of Detroit remains largely unaltered until she listens to the sermons of W.D. Fard, leader of the Nation of Islam.

W.D. Fard represents an Other unwilling to submit to the will of the white man. *Middlesex* portrays the retaliation of the Other via the Nation of Islam's insistence on the white race's weaknesses, the same racist theme the white man used to assert his superiority over blacks. According to Moustafa Bayoumi, "racism 'exists when one ethnic group . . . dominates, excludes, or seeks to eliminate another on the basis of differences that it believes to be hereditary and unalterable'" (275). Fard calls the white race "Caucasian devils," genetic creations made by an evil "god-scientist" named Yacub. According to Fard, Yacub "changed the black man, one generation at a time, making him paler and weaker, diluting his righteousness and morality, turning him into the paths of evil" (155). Fard catalogs the physical differences between white and black to scientifically prove white inferiority, noting their fragile bones, thinner blood, lesser strength, and even preaches that the brain of a white person weighs significantly less than the brain of a black person (160).

Fard promotes black dominance, not black equality, and uses the same techniques Edward Said believes the Westerner uses to justify his conquest of the Orient. Said says the West often portrays Arabs as "capable...of cleverly devious

intrigues, but [they are] essentially sadistic, treacherous, low" (287). Fard describes the white race with similar adjectives, shouting about a group of people "born of lies." (Eugenides 155). Just like the Westerner, Fard paints the white race as a threat desperately needing eradication for the good of mankind. Fard and the Nation of Islam strive to rid themselves of the white race's chain of enslavement in order to elevate the black man to a respected status. However, only the *man* qualifies for such promotion in Fard's world. Women in the Nation of Islam continue to play the part of the dominated, an irony Eugenides quietly points out in *Middlesex*: "Women exchanged the maids' uniforms of subservience for the white chadors of emancipation. Men replaced the overalls of oppression with the silk suits of dignity" (149- 150). The phrase "chadors of emancipation" serves as an oxymoron of sorts, since these so-called garments of freedom cover a woman from head to toe, ensuring that she remains only a quiet observer in life. While W.D. Fard hopes to bring the black race and the Nation of Islam to the world's forefront, he clearly expects black women to remain enslaved.

As the book progresses into the 1960s, the black citizens of Detroit begin to protest against their unfair treatment, no longer willing to silently tolerate blatant discrimination. The events leading up to the Detroit race riots engage minority against minority in a heated power struggle. Milton Stephanides, Desdemona and Lefty's son, plays the part of the dominator bent on controlling the Other. Many times Milton refers to black Americans as "those people," or "you people," making a division between himself, a subject of a superior race, and the inferior black American. Even in the middle of a war-like riot, Milton attempts to fix aspects of the

Other's life that he considers problematic, evident when he berates a black man for smoking cigarettes as guns fire down the street. Milton screams in exasperation, "What's the matter with you people?" The man's reply? "'The matter with us,' he said, 'is you'" (246). Milton contributes to the problem of racial discrimination of minority groups because he fails to understand cultural differences and wishes to orchestrate the elements of the black lifestyle with which he does not agree, perpetuating the white methodology.

Milton fumes as the encroaching waves of African Americans push the "good" white residents out of the neighborhood. Milton believes their arrival on Twelfth Street signals a moral and physical decline, and laments as the respectable white neighbors and store owners abandon the area. Soon, homes fall into disrepair, prostitutes line the streets, and black customers urinate in the doorway of Milton's diner. To Milton, all African Americans act as one, and he stereotypically proclaims, "They let everything go to hell" (230). Milton stakes a territorial claim over the area, believing, "Those were his streets" (239). Milton feels he must battle with the newcomers because they compromise his position on the social pyramid.

Despite the obvious prejudice Milton harbors, his young daughter Callie naively views her family as progressive thinkers. She speaks of a conditional acceptance that echoes her grandparents' forced assimilation. Callie says, "We weren't prejudiced against [blacks]. We wanted to include them in our society if they would only act normal!" (240). Of course, the Stephanides define "normal" as white. Callie refers to proper society as "ours," an exclusive club that admits only the right kind of people. Here a child acts as the dominator, already mimicking the thought

process of her elders. In one scene, Callie's family marvels at the eloquent speech and mannerisms of the black actor Sidney Poitier, proclaiming, "You see, they can speak perfectly normal if they want to" (240). The actor gives the family hope that deep inside every black person lurks a Sidney Poitier, proof that "the Negroes were fully capable of being just like white people" (240). Trying to separate themselves from the label of racist, the family offers up conditions, ultimatums that blacks must adhere to before the Stephanides will acknowledge African Americans as fellow human beings. The Stephanides want total conformity; they want a white man who happens to wear a black coat.

Because the family refuses to empathize with the hardships the black community faces, the joyous attitudes of the blacks during the Detroit race riots make little sense to them. Callie watches stunned as small children dance in the street and vandalize store fronts, and remarks, "Sure, buildings were burning, bodies were lying in the street, but the mood wasn't one of desperation. I'd never seen people so happy in my entire life" (240). Callie automatically compares the actions of these men against the redeemer of the black race, Sidney Poitier. She wonders, "Would Sidney Poitier ever take a sofa or a large appliance from a store without paying? Would he dance like that in front of a burning building?" (240). Callie and Milton, never having been denied much in their lives, lack the life experiences needed to understand why the African American would celebrate in the midst of destruction. They fail to see the Other taking control from the white oppressor. Instead, the riot in Detroit simply reinforces the notion of the danger of the Other.

Though Edward Said's *Orientalism* demonstrates the subtle ways Western consciousness assimilates racial stereotypes, creating a division between "us" and "them," Said limits the scope of his examination of prejudice and domination, focusing only on the white subjection of the Other. Racism, however, does not limit itself to the white race or even Western culture. As seen in *Middlesex*, bigotry remains a universal problem; whoever falls into the categories of "us" and "them" changes depending on race, religion, or age. The labels American, white, and middle class do not have the power to save an individual from persecution. In both Eugenides' fictitious world and in reality, prejudice slips into urban neighborhoods, religious temples, and automobile factories. Though books like *Middlesex* may not serve as the cure for society's tendency to stereotype and condemn that which differs from the norm, at the very least the novel gives readers a chance to reflect inwardly and examine their own treatment of the human race.

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Alice Walker's Use of Symbolism in "Her Sweet Jerome": The Ineffectiveness of the Civil Rights Movement

By Beatrice McKinsey

Although Alice Walker's short story, "Her Sweet Jerome" from her collection of short stories *In Love and Trouble*, seems like a trivial love story gone wrong, her use of symbolism in the story shows how illogical thinking can have a negative impact on how the Civil Rights Movement effected changes among African Americans. The straightening comb, books, and fire are symbols that Alice Walker uses to show how African Americans must make other changes to their thinking to gain true civil rights.

The Straitening Comb

The straitening comb for African Americans has always symbolized beauty and acceptance into mainstream American Society because whites and other African Americans seem to feel comfortable around African Americans who have straightened or processed their hair. In "Her Sweet Jerome" the straitening comb can be a symbol of beauty and acceptance or one of destruction. Mrs. Washington, the main character in the story, has been trained to enhance the beauty of other African Americans so they will be more acceptable into mainstream America. She is a beautician who uses her trade to make herself and other African Americans look acceptable to others. She earns her living with this trade, and when Jerome Washington, III comes into town, she uses her earnings to buy material

things to convince Jerome to marry her.

Jerome, however, is a militant black man who does not want to be accepted into mainstream America. In contrast, Mrs. Washington, who has learned to accept her blackness by enhancing it to make herself look more westernized, has accepted the heritage and the traditions of her ancestors. The Civil Rights Movement or the more militant Black Power Movement of which her husband is a part of has no interest in his wife or the traditions or practices that African Americans had adopted in America. Mrs. Washington has accepted the views of mainstream America. She and her family were considered as Black people who had wealth. Jerome, on the other hand, has not accepted this view, yet he accepts the material wealth that his wife can offer him, but rejects his wife's affections and her tradition of attending church. When she attends church, Alice Walker emphasizes her straitened hair and her American clothes. Walker writes,

> She tried to be sexy and stylish, and was, in her fashion, with a predominant taste for pastels taffetas and orange shoes….If her husband laughed at her high heels as she teetered and minced off to church on Sunday mornings with her hair greased and curled and her new dress bunching up at the top of her girdle, she pretended his eyes were approving. (27)

When Mrs. Washington realizes that Jerome is not interested in her and her ideas about beauty and sexiness, she uses the straitening comb to harass her clients. Moreover, during the Civil Rights Movement many young African Americans reevaluated their definitions of beauty and style. Although Jerome never tells his wife that he is not attracted to her because of her acceptance of American society or her ancestors' American-made

traditions and heritage, he lets her know how he feels through his actions. He keeps company with other African American males and females who wore afros and dashikis. They have also adopted African names and religions. When he is not with his friends or at work, he is at home reading his books about black power, black hatred, and black revolution. As a result, Mrs. Washington has a difficult time dealing with Jerome's neglect and does not know what to do with her traditions and heritage. Since her ideas about beauty have been shattered and her husband rejects her, she goes mad looking for the female that he may be attracted to only to discover in the end that his primary interest lies in books about the Civil Rights and Black Power Movements. A woman who earns a living making other women beautiful turns against herself, and stops using her straitening comb by giving up her career of being a beautician. She then stops taking care of herself by not bathing and grooming. Alice Walker writes, "Meanwhile, she stopped operating the beauty shop and her patrons were glad, for before she left for good she had the unnerving habit of questioning a woman sitting underneath her hot comb –'You the one ain't you? ! -- and would end up burning her no matter what she said" (30).

Books

Books are also civil rights symbols in *"*Her Sweet Jerome." Jerome uses books to expand his knowledge on the movement, but he never really learns that to be a leader, one must care about his or her family as well as care about the larger community. Jerome uses books to pretend to bring about change. Yet, he does not change because he marries a woman whom he hates just to get her money to finance his involvement in the Civil Rights Movement.

Books seem to give him power, and they seem to give him an excuse for not speaking to his wife. When Mrs. Washington realizes that her husband has been preoccupied with the books instead of with her, she decides to burn the books. Jerome's preoccupation with the books suggests that he is trying to find answers to problems that African Americans were facing during that time. By ignoring his wife, he is showing that he, like so many other African Americans during the movement were ignoring or abandoning the traditions that their ancestors had already created here in America. These traditions were never mentioned in books, however. Alice Walker in her essay "In Search of Our Mother's Gardens" believes that many traditions that African Americans are looking for have already been created by their ancestors. It's just that we have to look closer to home to find them. Jerome, like so many young African Americans looked for culture and heritage in books, but the answers were not there because the African Americans during that time had different ways of showing their traditions. Moreover, some African American showed their traditions in everyday living. Most African Americans only had their lives and their families, so much of their traditions could be seen in the way they took care of things that they used every day, such as quilting, cooking, keeping house, earning a living, etc.

In addition, since books can represent knowledge and liberation, African- Americans could not gain a liberation that could free them from many of the injustices they experience in America. By burning the books, Mrs. Washington is failing to liberate herself from her predicament. She even makes fun of other African Americans who missed their education. Alice Walker wrote the following about Mrs. Washington:

> She was fond of telling schoolteachers (women schoolteachers) that she did not miss her 'eddicashion' as much as some did who had no learning and

> money both together. She had a low opinion of women schoolteachers, because before and after her marriage to Jerome Franklin Washington III, they were the only females to whom he cared to talk. (26)

It seems that knowledge and materialism are at war with each other in this story and perhaps the minds of African Americans during the Civil Rights Movement. Some blacks wanted civil rights to gain access to knowledge, power, and acceptance, while others mistakenly thought the Civil Rights Movement would give them more access to material wealth. According to Alice Walker, in her essay, "The Civil Rights Movement: What Good Was It Anyway," many blacks like her mother always dreamed of living a life like rich soap opera characters. This mode of thinking made some of the progress gained during the movement ineffective because the Civil Rights Movement was supposed to be about gaining the same rights that White Americans had to education, freedom and justice.

Fire

In the story Mrs. Washington thinks that her husband is having an affair with another woman. She spends most of her time searching for the other woman. She never stops to think that something else may be occupying her husband's attention. In her anguish she destroys herself, thus wounding herself by burning the books that may have brought her understanding. She ultimately rejects the meaning of the Civil Rights Movement as well as the traditions of her ancestors.

Finally, Walker uses fire in *"*Her Sweet Jerome" to symbolize the destructive yet constructive attitudes of young people during the Civil Rights Movement. In an interview

while discussing the character Dee from "Everyday Use," Alice Walker states that if a person burns up the place where he or she inhabits that person wounds him or herself. In "Her Sweet Jerome", Mrs. Washington, in a jealous rage, decides to collect all of her husband's belongings, including his books about the movement to burn them; however, while burning the books, she burns up herself. While her actions seem horrifying, the fire symbolizes what happens to people when they decide to get rid of their own traditions and heritage.

Admittedly, fire has the power to renew as well as destroy. Alice Walker wrote about the African Americans who were involved in the movement. While some African Americans were able to renew the traditions that the elders had established in the United States, others thought those traditions unworthy of following since many of these traditions were adapted through the oppressors. Many of these young people looked to Africa to learn the African traditions, but these traditions had become foreign to African Americans. While Jerome fought for the civil rights of other African Americans in the United States, he verbally, physically, and emotionally bruises his wife. He struggles to help other African Americans gain self-esteem, but he destroys what little self-esteem his wife possesses. Even though his wife becomes obsessively jealous, he could have told her the truth earlier. He did not, so he is also guilty of starting the fire. He causes the fire by ignoring this wife, the very woman he vowed to love above all others.

Symbolism from the Civil Rights Movement is portrayed throughout "Her Sweet Jerome." While many African Americans misunderstood the true meaning of the Movement, it is not too late for these African Americans to redirect and redefine the true meaning of having civil rights. Having civil rights means having the rights to pursue justice,

education, freedom, and equality. It is not necessarily the right to possess material things, but it is the right to work hard to diligently reach one's goals and aspirations. Moreover, if one can afford material items and wants them, then no law or person should stand in his way. The civil rights movement was more about having the freedom to pursue one's dreams.

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Atomic Vision:
Blake's Argument with Lucretius

By Marsha Newman

The gift of vision, or prophecy, is not always focused on unseen or future events. William Blake's visionary gift was well-anchored in time and space, enabling him to see how current patterns of thought threatened the psychological, social and spiritual well-being of his own time. He was especially concerned about the dangers of the materialistic worldview he saw developing through the popular acceptance of Lucretian atomism and Newtonian science.

By Blake's day the inductive method of reasoning, introduced by Sir Frances Bacon, was the foundation for both science and psychology. It was the method Newton had adopted in his mathematical descriptions of the forces of nature, and this same method influenced the thinking of John Locke, whose notion that the mind was a blank tablet, written upon by the senses, sent Blake into high states of high alarm. Much of Blake's poetry and art was a response to the epistemology of his own times, to the basic contention that we can only know what our senses deliver to us; and much of Blake's fury was fueled, oddly enough, by the popularization of a second century Greek philosopher and poet, Titus Lucretius Carus.

Lucretius, as he is called, composed *De Rerum Natura*, a work of Epicurean philosophy, asserting that atoms were the smallest indestructible elements of material nature, and that all of material reality was formed by their accidental collision. By promoting this vision of a godless self-created universe, Lucretius hoped to eliminate

superstition and social anxiety over death and the afterlife and promote a more peaceful and pleasurable way of living.

Lucretius devotes a chapter entitled "Movements and Shapes of Atoms" to describing not only the division of matter into indestructible atoms, but also the accidental creation of the world and life itself by the collision of these atoms, combining cosmology and theology in an entirely material explanation of creation.

> This world was made without the Pow'rs above,
> All, Fears and Terrours waste, and fly apace;
> Thro' parted Heav'ns, I see the Mighty Space,
> The Rise of Things….
> There bounteous Nature makes Supplies for Ease,
> There Minds enjoy uninterrupted Peace:
> But that which senseless we so grossly fear,
> No Hell, no sulph'rous Lakes, no Pools appear:
> What underneath the busy Atoms do.
>
> (III, 6-17)

Lucretius further not only classifies mind and soul as physical in nature, but reduces soul itself to atoms:

> That Soul and Limbs are equal, o'er the Whole,
> To ev'ry Limb an equal Part of Soul.
> For first—, the Seeds of Souls are less than those
> Which all the Bodies grosser Parts compose….
> 'Tis likely then the Soul and Mind must die;

Like Smoke in Air, its scatter'd Atoms fly.

(III, 357-361, 436-437)

Here Lucretius asserts that both body and soul are composed of "seeds," or "atoms." While the science of Blake's day had advanced considerably since the breakthrough vision of Lucretius, Newtonian science seemed to support the atomistic and empiricist philosophy of Lucretius, and several popular seventeenth and eighteenth century English translations of Lucretius had advanced his view that creation was accidental and self-cycling through the aggregation and separation of atoms. Lucretian Atomism, for Blake and a large contingent of thinkers in Blake's day, was therefore another word for atheism.

Blake dedicated his art and poetry to reversing what he saw to be a creeping materialism that short-circuited spiritual thought and resulted in a much-shrunken notion of the nature of both man and the universe. In Blake's work, the atom becomes symbolic shorthand for a reductionist worldview that was rapidly taking over the science, social science and psychology of 18th century England, and he believed this was promoted by the growing popularization of Lucretius.

It is clear that Blake understood Lucretius was a disciple of Epicurus, and an exponent, therefore of Epicureanism. In his annotations to Bacon's *Essays*, Blake comments:

Every Body Knows that this is Epicurus and Lucretius & Yet Every Body Says that it is Christian Philosophy how is this Possible Every Body

must be a Liar & deciever but Every Body does not do this But the Hirelings

of Kings & Courts who make themselves Every Body & Knowingly propagate falsehood (E.610).

Knowledge of Epicurean philosophy would most likely have come to Blake, not through the writings of Epicurus, which existed in the form of only three summary letters and fragments of his work, but through those popular English translations of Lucretius' *On the Nature of Things*, available in several editions in Blake's time. Dryden, with whom Blake was familiar, translated into English several selections from Lucretius. His translation was poetically pleasing, if not precise in following the original text, and did much to establish Lucretius as a figure of interest to the English reading public (Gallagher 22). Thomas Creech was another translator of Lucretius, more accurate and academic than Dryden, and perhaps more influential in the long run. As Dryden did not translate some of the Lucretian passages to which Blake seems to refer, it is likely that Blake had read Creech. For this reason, selections from Lucretius in this paper are taken from the 1714 edition of Creech's translation, which include some quotes from Dryden's translation.

William B. Jensen shows that the English translations of Lucretius, dating from 1473, when they first appeared in book form, had a "significant impact on scientific thought," even affecting the thinking of Newton, who participated in this "revival of atomism." Not only did Newton own a 1686 Latin edition of Lucretius' *De Rerum Natura*, but his own notebook showed that he "favored the atoms and void of Epicurus [the mentor of Lucretius] over the competing plenum theory of Rene

Descartes, which rejected both a lower limit to particle divisibility and the existence of an interparticle void" (13). By the time Blake became acquainted with Lucretius' writings, it is clear that he saw this influence upon the science of his time, and was well aware of its effects upon the present and future state of human society. He feared the upsurge of a mechanistic materialism that would have a deadening effect upon the human spirit, and upon the perception of spiritual truths.

Although Newton had rejected Lucretius' notion that the world was created by the accidental collision of atoms, and instead favored a more Christian idea that God was the controlling force shaping creation, he was nonetheless condemned by Blake as a perpetrator of atheistic ideas. The scientific community of Newton's time had become saturated with the idea that atoms were the substructure of existence, and Blake was born into such a worldview. Blake fought this materialistic worldview throughout his lifetime with a visionary poetry and a determination to awaken the sleeping "Con-science," or inner science of humanity, stunned and awed into silence by the seductive rationality and mathematical regularity of modern science.

According to Richard Olson in his *Science & Religion, 1450-1900*, Newton's ultimate argument for the existence of God is the imperfection of the universe, which requires a regular intervention by the Creator. This speculative position spawned another series of opposing reactions, including the response of Leibnitz that such a theory diminished the notion of God's perfection and potential to create a perfect system. Following the Newtonian lead, a number of attempts were made to systematize belief from observations of nature. John Locke had earlier encouraged

the development of Deist thought in his 1695 work, *The Reasonableness of Christianity* (124-126). By the 1800s, Deism had become widespread. William Paley in 1802 composed a work entitled *Natural Theology: Evidence of the Existence and Attributes of the Deity, Collected from the Appearances of Nature.* However, Blake, seeing that empiricism would never result in a transcendent vision, opposed Deism. His famous response to such rational polemics and systematic wedding of science and religion is voiced by Los, a character in his poem *Jerusalem*, representing the creative imagination. He declares: "I must Create a System or be enslav'd by another Mans" (*Jm* I.20; E 153). Blake's prophetic art is that opposing "system."

Blake was not alone in his opposition to Lucretius. Regarding his reception by most 18th century thinkers, George Hadzsits explains, "Lucretius was the avowed opponent of the ancient belief in Divine providence; he therefore appeared to almost all as the enemy of religion" (318). However, there were others, like Voltaire and De la Mettrie, who admired his rational approach to science, and who received asylum from Frederick the Great of Prussia, who was also enamored of the poetry and ideas of Lucretius. One of the main opponents of Lucretius, Cardinal Melchor de Polignac, in his work, *Anti-Lucretius*, argued "against Lucretius, against *voluptas*, which subverted religion, against Hobbes' Epicurean theory of the origins of justice, against Gessendi, and the doctrine of void, against Newton and his theory of gravity, against the theory that atoms were indivisible and immortal, against Spinoza and the belief that motion was inherent in matter, against Locke and his sensation-theories—a sweeping condemnation of everything that Lucretius stood for and of his growing influence" (321). According to Hadzsits, "Atomism signified a denial of a supreme,

intelligent Power, it meant 'atheism,' it destroyed belief in immortality: these conclusions were more than the eighteenth century could swallow" (323). Nonetheless, Lucretius continued to be admired by such powerful thinkers as Voltaire who saw him as an exponent of intellectual freedom, and despite those who were repelled by his thought, they were attracted by the beauty of his well-made verses.

Stephen Greenblatt in his Pulitzer Prize-winning work on Lucretius, *The Swerve*, narrates the rise in popularity of Lucretius, beginning with copies made in the fifteenth century. In the Renaissance, he says, "Couched in its beautiful, seductive poetry, the Lucretian vision was a profound intellectual and creative challenge" (225). He explains that "the recovery and recirculation of Lucretius' *On the Nature of Things* had succeeded in linking the very idea of atoms, as the ultimate substrate of all that exists, with a host of other, dangerous claims. Detached from any context, the idea that all things might consist of innumerable invisible particles did not seem particularly disturbing. After all, the world had to consist of *something*. But Lucretius' poem restored to atoms their missing context, and the implications—for morality, politics, ethics, and theology—were deeply upsetting" (252).

The first English translation of Lucretius was completed by John Evelyn, and in 1682, the first complete English version was published by Thomas Creech. There had been strong attempts by orthodox powers to suppress the popularity of Lucretius' poem, "But by the seventeenth century the pressure of the new science, growing intellectual speculation, and the lure of the great poem itself became too great to contain" (257). While Newton was fully aware of the teachings of Lucretius,

he referred only subtly to the title of his poem in one work where he declared himself an atomist, stating that "the nature of things" depended upon atomic theory. Greenblatt explains: "For Newton, as for other scientists from the seventeenth century to our own time, it remained possible to reconcile atomism with Christian faith" (261). However, Blake saw that such reconciliation could not be more than superficial, as it called into question the very problem of how we know what we know and demanded a clearer epistemological explanation, one that transcended the circular logic of his contemporaries.

In rejecting Lucretius and the Newtonian worldview, Blake is not offering an opposing science, but rather an alternate vision that does not diminish the potential of human knowledge and human dignity. In Stuart Peterfreund's study of Blake's response to Newton, he argues that Blake is aware of the dangers of empiricism and offers a poetic vision to counter the reductionism of contemporary scientific thinking: "In the pursuit of rational, universal, materialist understanding of reality, prescriptive thought attempts to deny the emotional, personal, and spiritual dimension of understanding through a strategy of marginalization and repression….Clearly Blake discredits the authority of the Newtonian model of matter, motion, and force….Yet though he repudiates that model, Blake recognizes the seductive power of its half truths and imagines the effect of taking them for the whole truth….He recognizes the damaging emotional, personal consequences of Newton's prescriptive vision for the individual who fails to see it for the half truth, or 'Single vision' that it is" (38-39). Newton was aware that science could not explain the spirit that animates matter, so he casually removed it from the realm of science with a few dismissive words: "

…these are things that cannot be explained in a few words, nor are we furnished with that sufficiency of experiments which is required to an accurate determination and demonstration of the laws by which this electric and elastic spirit operates" (40).

However, this is not enough to restore a spiritually infused vision of nature. Blake opposes the way both Lucretius and his followers, especially Newton, who perfected in a way the Lucretian vision, divided science from spirituality. He further objected to the way experimentation had infected even religious thinking, as we see in the philosophy of the Deists, who believed the power of reason was sufficient to explain the presence of God in the world's workings. But Blake countered this way of thinking with the argument that spiritual knowledge could only be attained by a very different, "prophetic" way of thinking that transcends the limitations of rational thought. Knowing that it would never be the role nor mission of the scientist to re-integrate this fragmented worldview, Blake took upon himself the mission to revive a living world from the dead vision of material science through the medium of art.

Yet as Blake saw it, even the realm of art had been corrupted by Newtonian and Epicurean thought. In a piece of marginalia, Blake comments on a statement of Sir Joshua Reynolds (1798) that nature includes "the human mind and imagination." Alongside these words, Blake writes: "Here is a Plain Confession that he Thinks Mind & Imagination not to be above the Mortal & Perishing Nature. Such is the End of Epicurean or Newtonian Philosophy it is Atheism" (E660). In aligning Epicureanism with atheism, Blake clarifies the thrust of his argument with Lucretius. By attracting readers through the art of his poetry, Lucretius had betrayed them with

a deadly vision of the universe. Blake calls this not art, but artifice in another of his annotations to Reynolds:

"The Artifice of the Epicurean Philosophers is to Call all other Opinions Unsolid & Unsubstantial than those which are Derived from Earth" (E659). By "Earth" Blake means the material universe reduced to its fundamental and measurable attributes. A few lines later he declares: "God forbid that Truth should be Confined to Mathematical Demonstration" (E 659). In these quotes we find the reason for Blake's focus upon this connection between science and Epicurean philosophy—Blake sees it as a dangerous philosophy, rooted in denial of all that cannot be mathematically substantiated, and therefore, an "Atheistical" philosophy. By contrast, he makes his own position plain in one of his satiric verses:

> He's a Blockhead who wants a proof of what he Can't Perceive
> And he's a Fool who tries to make such a Blockhead believe
>
> (E 507)

Throughout his works, Blake takes aim against Epicureanism and empiricism, as in these lines from his final poem *Jerusalem*:

> They cut the Fibres from the Rocks groaning in pain they Weave;
> Calling the Rocks Atomic Origins of Existence; denying Eternity
> By the Atheistical Epicurean Philosophy of Albions Tree…."
>
> (*Jm*, Ch. 3, 67:11-13; E 220)

This death-giving tree he has earlier identified as the tree of science.

Blake's work is an attempt, by restoring the spiritual function of art, to combat the reductionist vision of empirical science. While Newton represented for

Blake the farthest advance of mathematical science, and the scientific method especially, Epicurus and his philosophy represented more completely the potential effects of a growing faith in scientific demonstration over other ways of knowing. Epicurean philosophy, especially as Lucretius represented it, outlawed God from the universe, leaving a shrunken universe devoid of life and spirit, and reducing the view of human nature from a being of soul and imagination to one that is barely alive, just a mechanical part of a mechanistic universe. In his *Visions of the Daughters of Albion* Blake describes this effect of empiricism:

> They told me that the night and day were all that I could see;
> They told me that I had five senses to enclose me up;
> And they enclos'd my infinite brain into a narrow circle,
> And sunk my heart into the Abyss, a red, round globe, hot burning,
> Till all from life I was obliterated and erased.
>
> (*VDA* 2:30-34; E 47)

For Blake, this is the very story of the "Fall" as he retells it in *The Book of Urizen*. In this work, a reductionist, atomic view of nature manifests in human psychology as a shrunken vision of the universe, a material vision, that reduces the world to hardened, lifeless particles crushing and limiting human vision and joy. The universe of this poem is the Lucretian universe of atoms and voids, leading to a fallen view of human nature as nothing more than a collection of soulless atoms.

Blake next takes aim at Lucretius' "proof" that the soul is a collection of atoms. Lucretius approaches such a critical, materialistic definition of human nature by attempting to explain what appear to be innate characteristics in living creatures.

He sees these characteristics as evidence of the soul's atomistic structure and consequent mortality, arguing that if souls outlived bodies and at random found new homes in other animal bodies, then nature would show mixed traits from the intermingling of the souls and bodies of diverse species. He structures his argument in verse, as a series of rhetorical questions:

> Besides, why Lions Fury? Why the Deer
> From their cold Sires derive their nat'ral Fear?
> Why Foxes Craft? Why proper Pow'rs adorn
> Each diff'rent Kind, unless the Souls are born?
>
> . . .
>
> What Change in An'mals Manners must appear?
> The Tiger-dog would fly pursuing Deer;
> The Hawk forget his Rage, and learn to fear,
> Trembling at ev'ry little Dove that flies;
> Men would be foolish all; and Beasts be wise.
>
> (III, 709-712, 717-721)

While Lucretius looks at animal instincts and behaviors as evidence of an atomistic soul that dies with the body, Blake responds with a passage that parallels the above lines of Lucretius to argue the very opposite. Instinct is knowledge gained from within, not from external sense data. Blake asserts that this kind of knowledge is the eternal portion of our human nature, the wisdom that is our divine birthright. The following lines from his *Visions of the Daughters of Albion* seem to mock Lucretius by their parallel structure and opposing conclusion that human nature is imbued with

innate wisdom. Like Lucretius, Blake shapes his argument as a series of rhetorical questions that examine animal behavior:

> With what sense is it that the chicken shuns the ravenous hawk?
> With what sense does the tame pigeon measure out the expanse?
> With what sense does the bee form cells? Have not the mouse & frog
> Eyes and ears and sense of touch? Yet are their habitations.
> And their pursuits, as different as their forms and as their joys:
> Ask the wild ass why he refuses burdens: and the meek camel
> Why he loves man: is it because of eye ear mouth or skin
> Or breathing nostrils? No. for these the wolf and tyger have.
> Ask the blind worm the secrets of the grave, and why her spires
> Love to curl round the bones of death; and ask the rav'nous snake
> Where she gets poison: & the wing'd eagle why he loves the sun,
> And then tell me the thoughts of man, that have been hid of old.
>
> (VDA 3.2-13; E.46)

This is Blake's most central and direct argument against the materialistic worldview of Lucretius, Lockean psychology, and the reductionism of modern science. The implied response to these questions is, of course, that the senses are not the vehicles of such instinctual knowledge. The final argument is that human thought, likewise, does not derive from sense data. For Blake, perception is not a passive process of data passing through the senses to the blank tablet of the mind. Rather, it is the eternal soul and imagination that actively interpret the world, and bring knowledge to the act of perception. Blake argues that knowledge is not derived

solely from a rational methodology. Rather, it is inborn, and is that divine and eternal portion of human nature we call wisdom.

While Lucretius proclaims that there is no immortal soul distinct from body, Blake asserts the opposite. For Blake, the immortality of the soul, and the role of innate knowledge in human perception is expressed early in his poetry in one compact line from *The Marriage of Heaven and Hell*: "Man has no Body distinct from his Soul for that calld Body is a portion of Soul discernd by the five Senses, the chief inlets of Soul in this age" (E 34). Here, in a rather direct mockery of Lucretius, soul is not a material portion of body, but rather, body is an extension of the eternal soul. Therefore, in Blake's epistemology, knowledge has an eternal origin and dimension, and any denial of innate ideas is an expression of atheism. Blake, in his prophetic role of poet for his era, sees in the very inductive method embraced by both the science and psychology of his time, the danger that a materialistic and mechanistic worldview will obliterate both faith and imagination. Human perception, he fears, will shrink and human life will be circumscribed and limited by a materialistic worldview.

Blake confronts this dilemma, this shrunken, atheistic worldview with the Christian view of the possibility of redemption through faith. Faith sets limits to the degradation of material views of nature and human nature, and this is dramatized in Blake's poem *The Four Zoas*. In this work, not only had he adopted his framework of limits, but by it he had resolved the dilemma of the potential for regenerated life and vision within the fallen world:

The Savior mild & gentle bent over the corse of Death

Saying If ye will Believe your Brother shall rise again
And first he found the Limit of Opacity & namd it Satan
In Albions bosom for in every human bosom these limits stand
And next he found the Limit of Contraction & namd it Adam
While yet those beings were not born nor knew of good or Evil
Then wondrously the Starry Wheels felt the divine hand. Limit
Was put to Eternal Death….

(IV, 56.17-22; E 337-338)

While the Limit of Opacity refers to matter, it seems that the Limit of Contraction refers to the atom, the smallest point of creation. Here, by way of the pun "Adam" for "Atom" Blake deftly conflates the vision of science and the vision of humanity to demonstrate how a dead end view of nature can only result in a dead end view of humanity. It is the Savior who keeps humanity from falling into oblivion, raising to symbolic levels the atomistic perception expressed by Lucretius. Therefore the atom, as the smallest divisible point, is likened to Adam, whose spiritless, physical form is the most shrunken vision of human nature—a corpse without inner life.

The Savior says "Believe." It is belief, faith in what cannot be perceived—inimical to the scientific method of investigating nature—that distinguishes Blake's universe from that of Lucretius and other scientists, and those who enshrine science as a creed in itself.

In response to reductive atomism, Blake takes the atom as a symbol of a contracted vision, and opens it into the symbol of what he calls a "center." This,

Blake sees as the role of high art, to open men's eyes to the eternal dimensions, In *The Four* Zoas again, we see this creative/redemptive act performed by the character Eno, a spiritual being:

> Then Eno a daughter of Beulah took a Moment of Time
> And drew it out to Seven thousand years with much care & affliction
> And many tears & in Every year made windows into Eden
> She also took an atom of space & opend its center
> Into Infinitude & ornamented it with wondrous art
>
> (*VDA* I, 9.9-13; E 304-305)

If the atom is the most limited form of existence, and if, according to Lucretius, the res extensa is without limit, then every atom has the potential to be a center, since there can be no absolute center in infinity. The following lines from Blake again illustrate this opening of atoms, symbolically, into points of spiritual illumination, represented by Israel's tents: wisdom that outshines science.

> The Atoms of Democritus
> And Newton's particles of light
> Are sands upon the Red Sea Shore
> Where Israel's tents do shine so bright.
>
> (E 478)

Here Blake opposes atomistic philosophy, from the days of Democritus through the era of Newtonian physics, with the prophetic spirit of the ancient Israelites. It is his belief that this spirit is kept alive through high art. In the preface to his prophetic poem, *Milton* (E 95), Blake addresses artists directly: "Painters! On you

I call! Sculptors! Architects!…We do not want either Greek or Roman models if we are but just & true to our own Imaginations, those Worlds of Eternity in which we shall live forever; in Jesus our Lord." Blake sees that the work of the poet as a prophet and visionary is directed to the "opening of centers," to create "expansion" where empirical science had created contraction and to reinfuse life into the dead heart of matter through a poetry of inner vision and faith.

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William Carey's Romantic Notions

By Jennie Noonkester

William Carey, D.D., the future Father of Modern Missions, was born in 1761 in Paulerspury, England. From an early age, Carey showed a love for reading and nature. Basil Miller quotes Carey as saying about his childhood reading, "Novels and plays always disgusted me. I avoided them as much as I did books on religion. I was better pleased with romances, and this prompted me to read the *Pilgrim's Progress* with eagerness but without purpose" (Miller 11). Carey studied books on natural history, botany, and records of voyages and travel. He walked through his village collecting all forms of natural specimens and housed them is his room (Wright 157). Like Carey, William Wordsworth, Samuel T. Coleridge, Percy and Mary Shelley, William Cowper, and William Blake all shared a connection between science and nature.

Ashton Nichols notes that natural science from 1730 to 1860 both relied on and influenced literary Romantic thought (304-5). Many works have been published on Carey's life focusing on his mission work, Bible translations, and botany pursuits, yet very little is known about what literary works he read because his library was sold after his death to raise money to help support his widow. Hints among his writings shed light on his interaction with the Age of Romanticism. Hence, Carey was influenced by many ideas that shaped Romantic thought.

Science and Reform and the Individual. In "Romantic Responses to Science," Ian Wylie argues that Joseph Priestley's belief that discoveries in the natural world would lead to social and political reform and usher in the new

millennium, heavily influenced Romantic writers (Wu 506-507). Whether or not Carey read about this view or not, Priestley's idea was spreading throughout the scientific and literary world affecting people like Erasmus Darwin, Samuel T. Coleridge, William Wordsworth, and Mary and Percy Shelley. The Romantic artists used, according to Ashton Nichols, natural science to fill their works with metaphor and develop their "naturalist tradition" (305-308). Erasmus Darwin composed two lengthy poems in which he combined the science of nature with art. This collected work was called *The Botanic Garden,* and Darwin also produced a work called *Zoonomia* which was a work of natural history. According to Basil Miller, Carey was involved in associations of scientists before leaving for India. At these meetings lecturers and explorers, who were primarily interested in humanitarian projects, were asked to present their ideas (35). Like Carey, Coleridge frequently attended scientific lectures. (Nichols 305). Carey and Romantic writers recognized the benefits that science had to empower the individual. Hence, through these scientific meetings, Carey may have noticed the benefit of science in bringing social and political reform to India.

For Carey, a focus on scripture combined with Priestley's ideal would change men's souls and bring about social and political change throughout the world and herald in the prophesied new Millennium and Apocalypse. This ideal is reflected in Carey's revolutionary work of 1792, *An Enquiry into the Obligation of Christians, to Use Means for the Conversion of the Heathens.* Notice that Carey argues for loving the Hindus and Muslims as individuals first and then as Christians in Section IV of the *Enquiry:*

> Can we as men, or as Christians, hear that a great part of our fellow creature, whose souls are as immortal as ours, and who are as capable as ourselves of advancing the gospel… are enveloped in ignorance…without the gospel, without government, without laws, and without arts, and sciences; and not exert ourselves to introduce among them the sentiments of men, and of Christians. (70)

Also, in the *Enquiry*, Carey states that he believes that navigation is the "fulfillment of the Latter Day's Prophesy" found in Isaiah 9:1. He writes that, "navigation especially that, which is commercial, shall be one great means of carrying on the work of God" (68). The Romantic poets from this period also expressed the belief that progression would issue in the new age. According to Morton D. Paley, Blake in his work "America: A Prophesy," 1793-94, believed apocalypse and millennium events were taking place "in the here and now and inextricably linked with the revolutions of the late eighteenth century" (Wu 471). However, the Romantic poets' ideas of the apocalypse and millennium began to change as a result of violence developing the France (Paley 474-485). Therefore, Blake, Coleridge, and Wordsworth linked progress of the individual politically and socially by means of the revolutions with the millennium and apocalypse. Accordingly, rhetorical choices in Carey's *Enquiry* and that of the Romantic poets parallel Priestley's view that progression would bring reform and help bring forth a new age.

William Cowper. Carey set sail on June 13, 1793 aboard a Danish ship bound for India. Myron Noonkester in his essay "Carey's Ark: Charting Sea-Lanes from Enlightenment to Evangelicalism" views Carey's voyage as a metaphor in which the missionary connects his Enlightened ideas with Evangelicalism (2). Noonkester defines Evangelicalism, "as a nineteenth century romantic reaction against enlightened civility, and its doubts about revealed religion as found in the

Bible" (3). This approach resembles what the early Romantic writers were doing in their poetry. They were rejecting reason as the only form of knowledge. The most sublime knowledge for a Romantic thinker is found through the imagination. Carey must have been full of emotion and optimism. His childhood musings on nature and readings of Captain Cook's voyages were now becoming realized. He was going to take God's word and poetic garden to India. Instead of slaying the albatross on this journey, he embraces nature and loves it. On June 28, Carey enters the following statement in his journal, "-have begun to write Bengali- & read Edwards' sermons- Per legs Cowper's poems- mind tranquil and serene- I have of late found my mind more impressed than ordinary with the importance of the work which I am going" (Carter 4). At first glance, it looks as if the journal entry is a brief statement about reading poems. But the text is actually stating the title of the work by Cowper. In 1793, the year Carey left for India, J. Johnson printed a fifth edition of *Poems* in two volumes by William Cowper. Carey could have had any of the five editions. The preface to volume written by John Newton was a mutual friend of Cowper and Carey (Cowper, iv-x). Carey actually visited Newton in London prior to leaving for India in 1793 which suggests that he could have received it upon his visit with his friend. *Poems* contains some of the following works: "Table Talk", "The Task", "An Epistle to Joseph Hill, Esq., "Tirocimium: or, A Review of Schools", "The History of John Gilpin", and "The Poet, The Oyster, and Sensitive Plant." Therefore, future research needs to focus on these poetical works in regard to Carey because they identify works that he read. Not only was Carey receiving inspiration from Cowper, he and Cowper shared close friendships with three ministers while they were both

living in and around Olney, England. Therefore, it seems possible that Carey may have drawn religious comfort from Cowper's works.

Olney, England: 1769 to 1792. Cowper came to Olney in 1769 in order to be near the evangelical, ex-slave trader, Anglican minister, John Newton. The two upon meeting become instant friends. They worked together in creating the 348 *Olney Hymns*: John Newton wrote 280 hymns in the collection, one being *Amazing Grace*, and William Cowper penned 68. There are primary sources connecting Cowper and Carey with three evangelical ministers that lived in Olney: John Sutcliff, John Newton, and Thomas Scott. Thomas Wright in his book *The Town of Cowper,* describes the spiritual influence these men had on both Cowper and Carey's lives; he states, "The dissenters and Anglicans decided to keep an open door between them in Olney; thus, the greatest harmony prevailed between Newton and the Baptist ministers" (135). George Smith points out that the place where Carey studied under Sutcliff is located right across the marketplace from where Cowper was writing "The Task" (1). Not only did Carey encounter the same spiritual influences; he would have been aware of the natural spots and the people that Cowper used in his poetry. He would be able mentally to associate with the images. There is not a primary source connecting Carey to Cowper; however, in a society where connections were very important, it is hard to believe that Cowper would not have some knowledge of Carey.

"Light Shining Out of Darkness". On January 30, 1795, Carey wrote a letter to his friend Rev. Fuller about the recent death of his five year old son, Peter. In this very moving letter, Carey shares with Fuller how he was emotionally dealing

with the death of his son. And in this letter Carey uses lines from Cowper's *Olney Hymn* "Light Shining out of Darkness." Carey writes the following:

> The Dealings of God are mysterious, but always end well, and oftentimes in our greater temporal felicity, and happiness [advantage]. During the time in which I could see very little else but sorrow, I was powerfully supported by the reflections I often had upon the goodness of the Cause upon which I had undertaken… And now I have Light arisen out of Darkness, and a Wide field for usefulness… (Carter 256)

Carey echoes the title of the hymn when writing "Light arisen out of Darkness." Also, in the first line of the hymn, Cowper is credited with penning his famous line, "God moves in a mysterious way" (582). Thus, Carey seems to be echoing Cowper when he writes "The Dealings of God are mysterious." Charlotte Smith dedicated her poem "The Emigrants,"1793 to Cowper saying," I hope, some propriety in my addressing a composition to you, which would never perhaps have exited had I not, amid the heavy pressure of many sorrows, derived infinite consolation from your poetry"(Wu 100). It seems that both Carey and Smith saw Romantic optimism expressed in Cowper's work; thus, they were able to deal with the melancholy in their lives.

The Deathless Sermon: Nottingham, England, May 29 and 30, 1792. Carey was scheduled to preach at the Baptist Association meeting in the radical city of Nottingham on May 30, 1792. Until this point, Carey had met much resistance in trying to persuade his fellow ministers not to adopt the constricting anti-mission reasoning of the day. Wright noted that Carey was told by Mr. Ryland, senior, "Young man, sit down! When God pleases to convert the heathen, He will do it without your help or mine" (162). Carey's newly published *Enquiry* outlined his

argument refuting Mr. Ryland's claims, and he would continue his argument during what has been named his "Deathless Sermon."

The Biblical text for his sermon was based on Is. 54:2 & 3. In Pearce Carey's biography, W.T. Whitley testifies that Carey's sermon text was inspired by William Cowper's *Olney Hymn*, "On Opening a Place for Social Prayer," 1769 (78). However, he does not cite a primary source. It is apparent, however, that they hold a striking similarity. This local lore may have its basis in truth. After all, Carey preached his sermon in Nottingham. Cowper writes:

> Behold! At thy commanding word,
> We stretch the curtain and the cord:
> Come thou, and fill this wider space,
> And help us with a large increase. (*Fire and Ice*, 1)

The scripture text Carey chose for his sermon was the following:

> Enlarge the place of the tent, and let them stretch forth the curtain of thy habitations. Spare not; lengthen thy cords and strengthen thy stakes, for thou shall break forth on the right hand and on the left; and thy seed shall inherit the Gentiles and make the desolate cities to be inhabited. (P.Carey 80, Is. 54:2 &3)

This text not only shows a connection to a forefather of Romantic writing, Cowper; it expresses the Romantic idea of the freedom of the individual by showing through his sermon that God wished to expand his kingdom to include all humankind. He is challenging Calvinistic thought, and expressing a high regard for humanity that is beyond mere reason. Blake also expresses this expansion notion in his 1790 poem, "The Marriage of Heaven and Hell," which he included in his text two of the most oppressed groups in human history: the Jew and African. Blake writes, "Look up! Look up! O citizens of London, enlarge they countenance! Oh, Jew / Leave

counting gold, return to thy oil and wine; oh African! Black African / (Go, winged thought, widen his forehead)" (Wu 217).

Wu attaches meaning to the text saying that Blake "foresees revolution across the world, from England to the Middle East and Africa" (217). According to Morton D. Paley in "Apocalypse and Millennium," sympathizers of the revolutions in America and France found appropriate historical models in the Biblical concepts of apocalypse and millennium, and this was also true of the poets" (Wu 470). Carey saw the revolution as an opportunity to spread the Gospel to the four corners of the world, in hopes that this would help bring forth the end of the age. As alluded to before, he felt that the spreading of the gospel and scientific ideas would help bring forth the new millennium.

Furthermore, in "The Marriage of Heaven and Hell" Blake also speaks of London; London was viewed by many of the millennium expectants as the New Babylon foretold in Revelation. In Tim Fulford's article "Prophecy and Imagination in the Romantic City," he asserts that the millennium prophesies preached by people like Joseph Priestly, Joanna Southcott, the Richard Brothers, the Swedenborgians, and others produced the stigma that London was now the New Babylon (52). According to Fulford, Cowper in his poem "The Task" thinks that London is the New Babylon because of the increased commerce and wealth brought in by the East India Company which in turn has led to the corruption of the city (54). The idea that the Gospel would be preached to the entire world before the coming age, and the concept of a new corrupt Babylon are part of millennium and apocalyptic rhetoric.

Therefore, Carey, Blake, and Cowper's views coincide with one another in regard to the texts.

Peace in Jerusalem. The Romantic poet Blake began to wish that London or England would be transformed into the New Jerusalem as it had been prophesized about in Revelation 21:1-2. The text states the following: "Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. (2) And I saw the holy city, the New Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband" (NRSV). As the American Revolution was taking place, Blake viewed this as the historical millennium event which is reflected in his Lambeth books of 1790s (Paley 470). Morton D. Paley noted that Blake, however, began to see that a "socio-political millennium" in the early nineteenth century became impossible. Thus, Blake began to change his vision and the "regeneration of the world is now seen as a consequence of the regeneration of the human identity" found in Blake's poem "Milton*"* and collectively in his poem *"*Jerusalem" (472). People began to want England to be pure before God and hold an order in which "laws, ethics and human relationships are right and true" (Fulford 54). Hence, the idea of the regeneration of the individual and society is a romantic notion.

In a letter from 1831, Carey shares his wish that England and humanity would live peacefully and ethically as in Blake's "Jerusalem". Carey stated on August 17, 1831:

> …It is from the same source that I expect the fulfillment of all the prophecies and promises respecting the universal establishment of the Redeemer's Kingdom in the World, including the total abolition of Idolatry, Mohammedanism, infidelity, abolition of war, slavery, and oppression in all

> their ramification. It is on this ground that I pray for, and expect the peace of Jerusalem; not merely the cessation of hostilities between Christians of different sects and connections, but genuine love which the Gospel required and which the Gospel is well calculated to produce. (Carter 260)

This text reflects a wish that humanity could live collectively at peace with one another. Therefore, this text reveals that Carey held a metaphorical view similar to Blake's when he uses the term "Jerusalem." The letter penned toward the end of Carey's life suggests that his millennium views did not change like Coleridge and Wordsworth's, but remained consistent with Blake's to the end of his life.

Carey's "Sublime Meditation". Cowper and Blake are both viewed as connecting poets bridging Enlightenment poetry with that of the great Romantic poets like Wordsworth, Coleridge, Shelley, Byron, and Keats. In Michael Tolley's essay on "Preromanticism," he writes that Cowper embodies the Methodist movement in which "the writing of secular and religious poetry" would provide a "refuge from reason" (19). William and Dorothy Wordsworth throughout their correspondences with friends acknowledge their fondness and inspiration from reading Cowper's reflective poems and creative letters. Dorothy Wordsworth in a letter to Lady Beaumont on October 7, 1804 states that "We have received great pleasure from that poem of Cowper's which you mentioned to us. I believed it did my Brother some good, and set him onto writing after a pause sooner than he would otherwise have done (Selincourt, *Early Letters* 418). In an extensive letter to his friend John Wilson in June of 1802, Wordsworth explains his philosophy behind the poems of *Lyrical Ballads*. He notes that a poet should give man "new compositions of feeling" and connect pleasure with the wonders of nature, and Wordsworth quotes a

section of Cowper's work as an example (Selincourt, *Early Letters* 295-96). Hence, Cowper's ability to express his inward musings of the forces of nature and evangelical opposition to reason are a connecting feature among future Romantic poets and Carey.

The Friend of India: "On the Study of Nature, 1825." Carey was a devoted botanist and derived much pleasure from nature as well as using the benefits of it to help the people of India. In a monthly periodical called, *The Friend of India,* Carey contributed an essay entitled: "On the Study of Nature" (247-250). Carey begins the essay with the notion that, "The great Author of nature has filled the world with so great a variety of objects something presents itself…to the view of the most incurious observer and forces itself upon his notice" (247). This statement from Carey seems to express that nature has the power alone to connect one to God. Next, Carey uses an enlightened tone and describes with scientific "minuteness" for three pages the design and possible practical uses of many of the wonders of the natural world. Then in the final paragraph, Carey states that, "The works of God are confessedly calculated to raise the mind to sublime meditation upon and admiration of their Maker" (250). Carey like so many Romantic writers is showing that there is something in nature alone that "forces itself" and connects a person through sublime imagination to the godhead. Carey believed that science should be integrated with the spiritual, and that both concepts should co-exist together (Crockett 8). This is not the only instance recorded in which Carey uses this rhetoric. Pearce Carey records a letter in which Carey reflects on nature at Newport, England. Carey says that, "This place much favors retirement and meditation; the fine woods and hills and sea all

conspire to solemnize the mind, and to lift the soul to admire the creator of all" (121). Hence, Carey shows in these two texts that the intricate design of God's creation drives humankind to admire the "Maker" of all creation.

In Carey's work "On the Study of Nature", he makes at least three references to a work by Erasmus Darwin called *Zoonomia.* As referred to earlier in this paper, Darwin heavily influenced the Romantic poets. In Carey's essay he makes the following statement, "…yet the opinions recorded by writers on the science of medicine, and even some of those current amongst the common people, respecting the virtues of vegetables and other articles of the *materia medica* may have some foundation in truth, and afford useful hints to men of science" (250). In the third edition of *Zoonomia,* Darwin has a section of his work called *Materia Medica* to which Carey seems to be referring. Darwin also suggests in his work the "possibility of organic evolution" (Nichols 313). Darwin states in the second paragraph of his "Preface" to his work that, "The great Creator of all things has infinitely diversified the works of his hands, but has at the same time stamped a certain similitude on the features of nature, that demonstrates to us, that *the whole is one family of one parent"* (*Zoonomia* 6*).* In Carey's opening paragraph that was viewed earlier, states that, "The great Author of nature has filled the world with so great a variety of objects" (247). This line echoes the first line of Darwin's text, but in the closing paragraph after Carey has talked about "sublime meditation", he states, "…and the admirable adaptation of every animal and vegetable to the station it is intended to occupy, proves incontestably the wisdom and goodness of the universal Parent of all creatures" (250). Carey is saying that God is the universal Parent in which Darwin is

referring to in *Zoonomia.* Carey is already dealing with the religious ramifications in regard to the future evolution theory that Darwin's grandson would begin forming in the next decade. Therefore, Carey through his essay was defending Erasmus Darwin's research in regard to the *Materia Medica*, but Carey theologically was maintaining that God was the Parent of all creation. Consequently, Carey used the Romantic notion of sublime meditation to stress his point.

"Carey's Daisy in India, 1822". James Montgomery was a minor-Romantic poet. He composed several works which were: "The Ocean," 1805, "The West Indies," 1809, "The World before the Flood," 1812, and he was also a contributor to the *Eclectic Review* (Selincourt, *Middle Years* 638). Montgomery was mentioned throughout William and Dorothy Wordsworth's correspondence. In a letter to Professor Reed dated July 1, 1845, Wordsworth mentions that James Montgomery was one of few living poet friends that had attended the reception upon his appointment to the Poet- Laureateship upon Robert Southey's death (C. Wordsworth, *Memoirs* 420-21).

On March 30, 1822, Montgomery wrote Carey an extensive letter and included a poem that he penned. He had been inspired by a letter Carey had written, to a gardener of Lord Milton, Mr. Cooper (P. Carey 400). This letter signifies that Carey was not only inspired by Romantic ideas, but inspired a poet's work. Montgomery wrote Carey the following:

> Will you accept the following fancy-piece from the hand of a stranger…who could not help writing it after the perusal of a letter…in which you mention with a simplicity that delighted and affected me exceedingly, the beautiful circumstances of a daisy being unexpected born in India of England earth transported thither. I have probably wronged your feelings in attempting to imagine what they were at this apparition… (P. Carey 400)

The following is the first two and last stanzas from Montgomery's poem "Carey's Daisy in India," 1822:

> Thrice welcome, little English flower!
> My mother-country's white and red,
> In rose or lily, till this hour,
> Never to me such beauty spread:
> Transplanted from thine island-bed,
> A treasure in a grain of earth,
> Strange as a spirit from the dead,
> Thine embryo sprang to birth.
>
> Thrice welcome, little English flower!
> Whose tribes, beneath our natal skies,
> Shut close their leaves while vapors lower;
> But, when the sun's gay beams arise,
> With unabashed but modest eyes,
> Follow his motion to the west,
> Nor cease to gaze till daylight dies,
> Then fold themselves to rest.
>
> Thrice welcome, little English flower!
> To me the pledge of hope unseen:
> When sorrow would my soul o'erpower,
> For joys that were, or might have been,
> I'll call to mind, how, fresh and green,
> I saw thee waking from the dust;
> Then turn to heaven with brow serene,
> And place in God my trust (P. Carey 400-01).

This poem reflects the widespread influence Carey had obtained. In England, a land that he loved, he was a schoolmaster, preacher, and cobbler. However, he put the progressive theory to the test by bringing science, literacy, and social reform to India. He accomplished what he set out to do. He supported the abolition of the slave trade. He with others were successful in making the Hindu practice of *sati* (widow burning) illegal. In the field of botany, he brought the first English garden to India and had the Saul tree in India named in his honor, *Careya arborea* (Overton 335). He worked and corresponded with top botanists in the world, Dr. William

Roxburgh and Dr. Nathanial Wallich; and he founded the Agricultural and Horticultural Society of India. Also, in 1823, the Linnaean Society of London inducted Carey as "Fellow of the Linnaean Society", and in the year of his death, he sent "floral submissions" along with Henry Clay and John Quincy Adams to the Fiftieth Public Exposition of the Royal Society of Agriculture and Botany, Ghent, Belgium (Crockett 9). Carey advanced literacy and education by creating a written language and translating into the vernacular forty different tribal dialects and giving 200,000,000 people access to the Bible and literature (Wright 171) The Indian literature scholar, Sisir Kumar Das, credits Carey and his colleagues with having made the most important contribution to the "early Bengali prose" and having brought the India language out of a state of decay (21). He was a professor at Fort William College and created Serampore College which still existed today. Besides the numerous Bible translations, he produced many other works such as: the *Grammar of the Bengali Language*, *Kathopakathan*, and the *Dictionary of the Bengali Language.*

When William Carey arrived in India, he lived out the theory of Joseph Priestley (with whom he did not agree theologically): he brought science and literature to the region. Consequently, political and social reform developed in India. Because of the remoteness of India and the amount of work Carey undertook, it may have caused him to occupy a literary time capsule; therefore, Carey's early literary influences may have stayed with him his entire life span. Hence, Carey was able to live in the Romantic dream. Carey even confesses to his sisters in a letter on July 17, 1799, that he must put his poetical knowledge to the test by writing the

following, "The people [Mudnabati] are very fond of singing hymns, and I have been forced to commence as Poet, to furnish them with hymns to sing" (Carter, *Journal & Selected Letters*, 108).

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Pedagogical Approaches

Service Learning in the Classroom: Undergraduates Research Successfully Integrating Service Learning into College English Classroom

By Preselfannie E. Whitfield McDaniels

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Introduction

As a result of recent trends in higher education to explore ways in which institutions can impart civic responsibilities into discipline curriculums, Jackson State University (JSU) has begun to require community service/service learning participation as a graduation requirement. With this move, JSU joins many other colleges and universities in the effort to prepare students to be service competent and service minded, in addition to their academic preparation. In requiring service, JSU acknowledges the importance of developing the whole student. Gallini and Moely state that service learning "promote[s] interpersonal, community and academic engagement" (11) and significantly impacts a student's overall development. In addition, Thomas Ehrlich asserts that "students learn more when service learning is integrated into their coursework" (qtd. in Mariani).

The incorporation of service into the curriculum is not totally new to JSU and other HBCUs, as most were founded with the mission of helping the underprivileged and the community alike, by creating civic-minded students who give back to their

respective communities. Undergraduate students at Jackson State University are now dealing with the recently instituted 120-hour community service/service-learning graduation requirement (60 hours for transfer students), and they are voicing extremely strong, mostly negative, opinions about this graduation requirement. Hence, at JSU (like other institutions around the U.S.), service learning is a hot and controversial topic. Concerning this topic, students, especially English majors, are asking smart and relevant questions about how this requirement will affect their matriculation at the university; they want to know the real difference between community service and service learning and how service is disciplinarily relevant to them as English majors. Interestingly, many students cite the required 120 hours as excessive; however, the hours come down to performing only one hour of service per week for the student who follows a normal four-year undergraduate degree plan. Via the JSU Center for Undergraduate Research (CUR), these questions and concerns have led me, as a faculty researcher, to partner with undergraduate students in researching the integration of and effectiveness of service-learning in courses in our discipline.

Currently, Jackson State University features the nationally recognized Center for Service and Community Engaged Learning, which is charged with providing training, overseeing, sustaining, and documenting service learning and community service activities for the university. The background section on the center's website addresses service learning in the following statements: "Students engage in volunteer service related to a service-learning course in which they meet regularly with a faculty member to reflect, discuss and analyze the impact of their issues. Students

will think critically about issues of public policy, active citizenship and civic responsibility" (Center for Service and Community Engaged Learning). As this research makes clear, when considering the academic, civic, and public benefits, the importance of service-learning is undeniable. Therefore, our research team thought it would be significant and helpful to examine the service-learning impact on our own majors, hopeful that the data gained would encourage educators and students to see the benefits associated with classroom integration. In short, we hope to combat the negative reactions to this service learning requirement with knowledge.

Our joint (faculty and undergraduate researchers) research project sought to answer the following questions:

1. What are English major undergraduate students' attitudes toward the service learning requirement?
2. As evidenced in their self evaluations, what impact do English capstone course students say service learning has on their skills as English majors?

The purpose of this research is also to increase the effectiveness of the inclusion of service learning components/units in English, while also meeting the needs of students in academic preparedness, procedural research knowledge, and conference presentation experience (Mariani). Not only was it essential to choose research questions, it was also imperative to choose the best team of student researchers. The students' academic curriculum was a chief consideration in the selection of the student research team for this study, as all students on the team had either been enrolled in, were enrolled in, or would be required to enroll in the Senior Seminar in English to complete the service-learning requirement for that course. This factor

made certain that all researchers had a vested interest in the research topic itself. However, participation in this research project in no way affected the students' grades in the English capstone course or any other course.

As suggested by administrators from the JSU Center for Undergraduate Research, guiding research professors were assigned to select academically sound and reliable students with research interests and who would most likely complete the project's research agenda for the academic year. Guiding professors also selected five undergraduate researchers based on their past work ethic as observed in major English courses, in cooperative group learning situations, and based on their expressed interest in having an outside research experience and professional academic opportunities to present at conferences and possibly publish research. As a part of the process, these students were assigned individual research tasks. The students contributed the results to collaborative conference presentations and will contribute the results to a collaborative publication. The faculty researcher formed the student research team and facilitated the students through the research process, which included developing, collecting, and analyzing the qualitative data.

Methodology

The choice to use qualitative methods in this research project hinged on the fact that as researchers, the team hoped to gain critical results with this research in order to better understand student perspectives on the topic at hand. When expounding on the importance of qualitative research, Greenhalgh and Taylor refer to earlier work by Sackett, Haynes, Guyatt, and Tugwell. They note that "researchers who use qualitative methods seek a deeper truth. They aim to 'study

things in their natural setting, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them,' and they use 'a holistic perspective which preserves the complexities of human behaviour'" (qtd. in Greenhalgh and Taylor 740). Two studies served the faculty researcher well in the decision to use qualitative methods in this study and to use the qualitative combination of reflective essays, surveys, and interviews. The first, Krisanna Machtmes et al's article "Teaching Qualitative Research Methods Through Service-Learning" suggests that the "class-based research project" is a major tool in training students to become effective qualitative researchers and that such a study addresses two academic requirements, "the expansion of research on service-learning as a teaching methodology" and the expansion of "the research on the value of experiential learning in teaching qualitative research methods" (161-162). The second, Jeannie Beard's *Composing on the Screen: Student Perceptions of Traditional and Multimodal Composition* successfully utilizes the combination of reflection essays, surveys, and interviews in order to gain a clearer view of students' academic, professional, and skills acquisitions (14).

Findings: Interviews

At the suggestion of the team's youngest student researcher to add freshman or first-year student interviews to the research study, it was agreed upon by all researchers involved that the incoming freshman English students' attitudes toward service learning would be helpfully comparative when examining the attitudes of graduating senior students reflecting on their service experiences as part of the English capstone course requirement. The youngest student researcher then

originally developed four question sets for researchers to randomly ask when interviewing first-year English students. They are as follows:

- Question 1: Do you feel that community service projects are helpful for college students? If yes, then how so?
- Question 2: How has community service aided your overall perspective of humanitarianism, and are you looking forward to projects outside of the campus?
- Question 3: What does community service mean to you?
- Question 4: Have you grown an appreciation for community service? Do you feel that it is a necessary requirement for graduation?

The various first-year student interviews conducted regarding the community service/service learning requirements for graduation provided a pool of both positive and negative statements which reflected the views of the college students. Results from these interviews were compared to senior-level undergraduates' reflective writings on service experiences, which were overwhelmingly positive. Some first-year students felt that community service is a pure waste of time and serves no true benefit to their overall character or future. These individuals made their disdain very clear for mandatory service activities and even blamed the university for lack of guidance and clear information throughout the process. These students felt that the community service/service learning requirement initially should be clearly explained as it relates to the benefits for the all stakeholders: the undergraduate students, the community entities, and the university climate. Such an approach might aid in addressing different students' values and life philosophies, recognizing that some students entering the university do not equate *service* as a true component of their lifestyles.

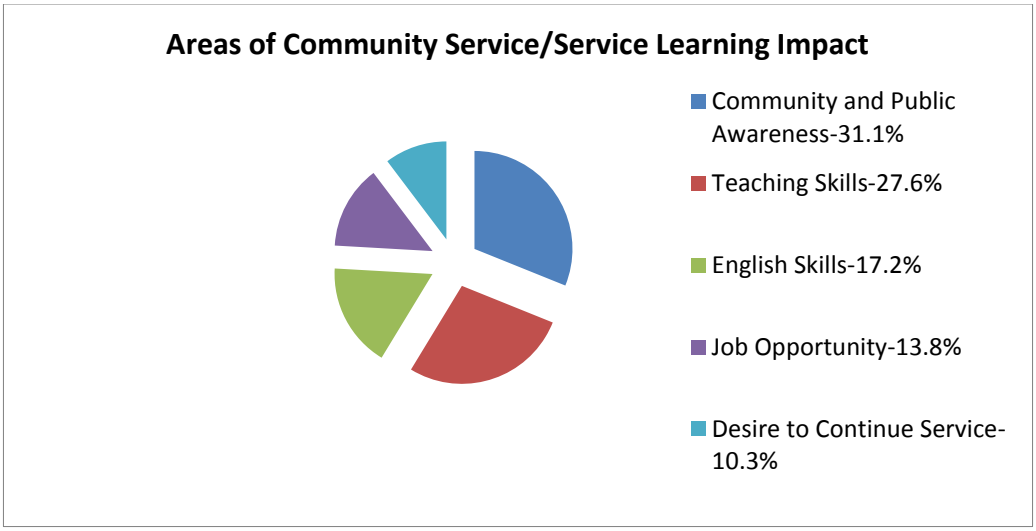
On the other hand, some students willingly devote their time and energy to the many service projects around the city and surrounding area. These particular students feel that it is not only a goal, but an obligation to commit themselves to community service. Many of the college students that feel this way have been reared via some sort of religious background and have had no other choice but to serve the community. There is no generalization made by the addition of the *religion factor*, however, it seems to play a significant role in the decision of these young adults as it pertains to performing community service. Therefore, the factor is mentioned here because it was a re-occurring theme in the students' interview responses.

In our opinion(s) as student researchers, community service should be perceived as a humanitarian act of giving and not questioned for its relevance or significance. Nevertheless, the reality remains that a great number of students who walk the campus of Jackson State University do not express gratitude or eagerness toward a commitment of service. And to be quite frank, one can find this emotion of apathy toward service on other college campuses in the state, particularly with those students who have not yet had a meaningful service experience. However, these negative attitudes seem to shift greatly as students have meaningful service experiences throughout their undergraduate matriculation, especially when the service requirements are tied to academic structure, such as in the Senior Seminar in English course. We found evidence of this in the self-reported data of senior-level students via their reflective essays.

Findings: Reflective Essays

Community service/service learning at Jackson State University offers several opportunities and benefits for students. The influence that community service has on students extends beyond the college experience because students gain character and become more confident in their abilities to improve their community, state, and nation. In addition, students share their positive attitudes about community service with their peers. According to the data collected from senior English majors in their reflective essays, service learning/community service positively impacted the students by improving English skills, increasing teaching skills, motivating additional community service, creating job opportunities, and increasing community and public awareness. The statistical data related to the impact of service components is listed as follows: increased community or public awareness at 31.1%, increased teaching skills at 27.6%, increased English skills at 17.2%, increased job opportunities at 13.8%, and an increased desire to continue community service at 10.3% (Figure 1). In the case of these students, they had utilized the skills acquired in their discipline to complete assigned service components: tutoring students, reading to students, developing lesson plans, assisting with homework, providing clerical assistance, assisting with grant-writing, collaborating with non-profits and developing public campaigns.

Figure 1. Areas of Community Service/Service Learning Impact



The five areas determined by the students' responses suggest that the benefits of service learning/community service are experienced by the students and the community recipients. In addition, students experienced these impacts because the community service opportunities were not restrictive or rigid. Some students served at on-campus sites, while others served at off-campus sites. Also, students had the opportunity to serve within state and national organizations, including non-profit organizations. This variety in the service options also contributed toward the positive impact that was recorded. Most importantly, as students learn to reach the needs of others, they begin to improve themselves personally and professionally with real-life work experiences.

Findings: Examination of Surveys

The focus of this section of the research was to evaluate how service learning affects students and teachers by examining their responses on a variety of service-learning surveys from previously conducted studies. Service learning, of course, consists of students and faculty collaboration with community partners to develop learning opportunities. Service learning combines community service with academic

instruction, focusing on critical evaluative thinking and civic engagement. Research information to guide this study was gained from the 2000 study conducted by the Higher Education Institute at the University of California in Los Angeles and from a 2011 study at Owens Community College.

The University of California study was collected from 22,236 college undergraduate students (Astin et al). Through the research on service-learning surveys, it was found that students and teachers both enjoyed the service learning experience. Service learning helped to develop civic responsibility in faculty and students. Service learning allowed students to connect service experience to the content of the classroom. Service learning made students feel as if they made a difference. The study from Owens Community College surveyed 147 individuals exploring the nature of the service learning projects (Rathke and Harmon 1). Over 55 percent performed community service to help people, and 29.8 percent worked toward improving community health (Rathke and Harmon 4). The statistics offer a small glimpse of the positivity that spreads through service learning. Students also expressed that service learning gave more meaning to education. Service learning gave students tangible experiences that impacted the way that they viewed their community and the world. The service learning experience often exposed students to situations they had never seen before. Service learning brought students out of their comfort zone and expanded their learning experience. It provided an avenue for students to explore their values, which can potentially change their career choices and impact their futures. These results were quite similar to the themes that emerged from the reflective essay of the senior-level students at JSU.

Discussion and Conclusion

In light of such research, some JSU students remain skeptical concerning the benefits of mandatory service learning. The answer lies in the importance of emphasizing structured service learning experiences as opposed to highlighting a specific calculation of hours to be completed. School efforts to promote service learning should be paired with organization and structure in order to benefit the students' academic experiences. As acknowledged by some JSU students, when students are given a required task of performing service without structure and guidance, the connection between service and their own education is readily lost. The focus deteriorates from a partnership of simultaneous learning impacting the community to merely completing hours in order to graduate. Further, if students lack a deeper understanding of the purpose of their service, their choice of service projects will reflect that misunderstanding. Rather than choosing a project that relates to their field of study, those students may select the easiest service project available, though the activity may have no relation to their studies. Having no personal or academic connection to their misdirected energies, the point of service learning is effectively lost altogether. The more guided the process, the more relevant the service component will be.

If service is incorporated into academic requirements for graduation, then the structure of academia can be used as a model for building the service learning experience, meaning that core courses are introduced to students in a service learning context at the beginning of their university experience. Just as general studies are introduced in a student's freshman year of college, the broader concept of service

assisting learning can easily be introduced early on. Early exposure to structured service paired with classroom lessons ensures that the message of learning throughout the service experience is understood early in the students' academic careers. As students progress through their courses, the presence of service learning can then be concentrated to fit specific needs in a student's major field of study for a more personal connection. Though structure is imperative, creativity should be celebrated within the realm of student service initiatives. Also, allowing students the freedom to construct their own discipline-related service projects, like the Senior Seminar in English course, encourages individuals to take learning into their own hands and strive to meet their personal potential for academic and professional excellence. A balance between supervised structure and creativity is vital to the foundation of a progressive service learning environment at JSU. Fostering a structured environment that stimulates creativity enables JSU students to explore and develop their personal ambition and self-motivation.

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Note on the 2015 Mississippi Philological Conference

Thanks to the generosity of Greg Bentley and his colleagues in the English department, the 2015 conference will once again meet at Mississippi State University in late February.