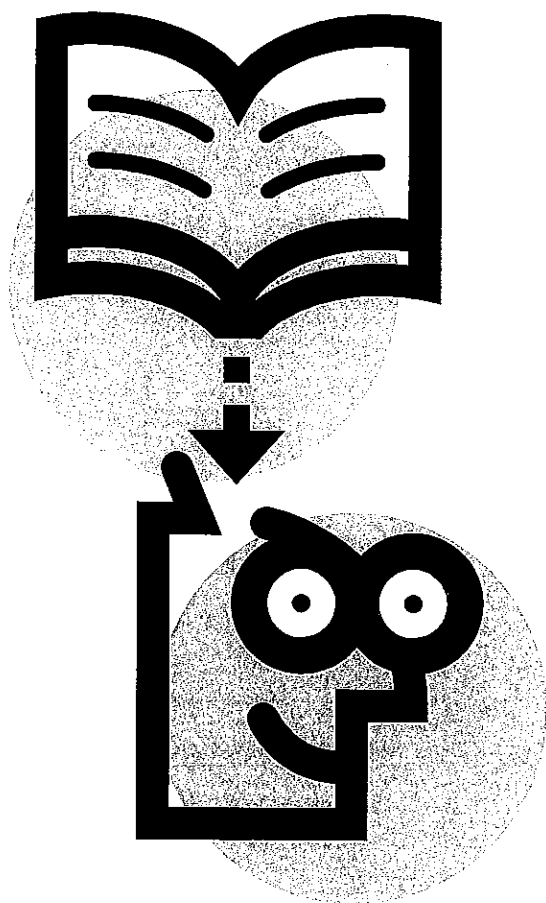


**English I
&
Honors English I
Student Workbook**



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College students short on empathy

Posted by ALICE PARK Friday, May 22, 2010 at 12:01 am Time Magazine Online

Students today seem to care more about things like the environment and animal welfare and poverty around the world, but how much empathy do they really have toward their fellow man?

Surprisingly, not that much, according to a survey by researchers at University of Michigan. In fact, today's college students, the scientists found, exhibit the least empathy of students studied over the past 30 years.

According to the data, which involved 72 studies of college students collected between 1979 and 2009, today's students are 40% less empathetic than their counterparts from the 1970s. They were less likely to agree to statements such as "I often have tender, concerned feelings for people less fortunate than me," or "I sometimes try to understand my friends better by imagining how things look from their perspective." They were more likely to display self-centeredness during crises by agreeing to statements such as "When I see someone who badly needs help in an emergency, I go to pieces." The results were presented at the annual meeting of the Association for Psychological Science.

The results aren't that surprising given that the current crop of higher education students have been dubbed "Generation Me" to highlight their tendency toward narcissistic and selfish behavior — a trait that some blame on over-indulgent baby boomer parents [who were born after WWII and before the 1970s]. Such an individualistic focus can lead to a devaluing of others, say the scientists, in proposing some theories about why empathy is on the decline.

That "me"-centric perspective is only exacerbated by the prevalence of social media. The more that students are tied to one another electronically, and informed of every move their friends make, the more likely they are to treat interactions with others as noise, and tune some of it out. Such habitual dismissal over time can lead to caring less for what a person has to say or how he feels.

In addition, the scientists note, recent generations of college students are the first to grow up having played video games for a good part of their childhood; such games, with their emphasis on competition and frequently destroying or killing objects and people, could also desensitize players to the feelings of others.

C O R P O R A T I O N S A N D T H E U . S . P O O R

Payday Profiteers

Payday Lenders Target the Working Poor

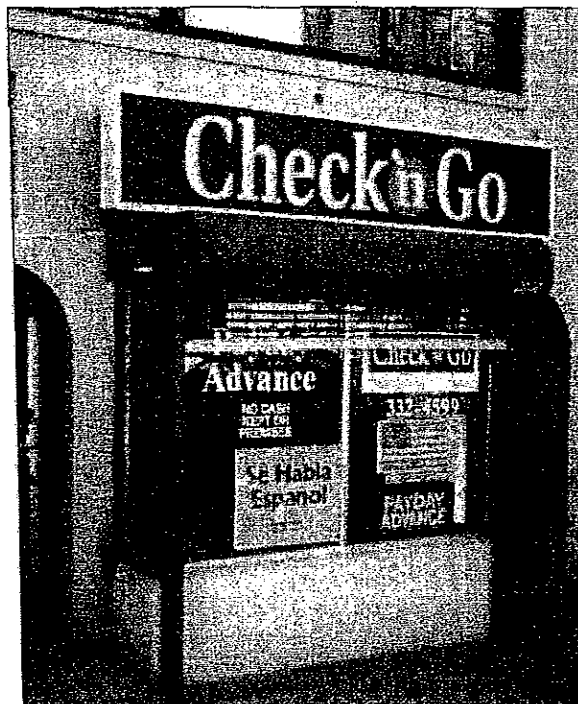
By Kari Lydersen

WITH GAUDY NEON SIGNS and hand-lettered posters promising money that seems too quick and easy to be true, payday loan outfits have sprung up like mushrooms on corners and in strip malls in low-income neighborhoods in the United States over the last few years. While payday lenders were relatively rare just a decade ago, today an estimated 8,000 to 10,000 ply their trade around the country, recording a profit of over \$9 billion a year.

Payday loans are supposed to be quick, relatively small (average \$200 to \$300) infusions of cash for emergencies such as car repairs or medical bills. The loans are usually payable in two weeks, presumably after the borrower's next paycheck, and usually at an interest rate of around 15 to 20 percent over the two-week period. Come payday, the majority of borrowers are unable to repay the loan, so it is refinanced again at an additional 20 percent. This process, called a "rollover," is often repeated many times before the borrower is finally able to pay back the loan — or declares bankruptcy. Over a year-long period, that means a borrower may pay as much as 2,000 percent in interest — \$4,000 on a \$200 loan.

For those living paycheck to paycheck, with little or no ability to secure credit from banks for loans large or small, payday loans may appear the only alternative for quick cash, irrespective of the interest rate. The lenders are able to reap a bonanza on the borrower's misery, so it is no surprise that payday loan operations seem to multiply by the day. Most of

Kari Lydersen is a reporter at the Washington Post Midwest Bureau and associate editor of StreetWise, a Chicago-based newspaper.



Payday loan operation in Washington, D.C.

the time, these outfits also offer other services, which can also include high service fees, such as check cashing, notary public services, license plate distribution and money orders. Most also offer high interest loans on car titles, where defaulting borrowers lose their car.

"It appears not every company is reporting missed sales

expectations, slashed payrolls and poor earnings," trumpets a recent newsletter put out by the payday consulting firm Affordable Payday Consulting. "As all of us are aware, our industry is recording record growth throughout the U.S. and in several foreign countries! Here is a company based in Texas with pawnshops, payday loan stores, and more, doing very well, thank you!"

The company is First Cash Financial Services, Inc. It reported a 54 percent rise in profits in the first six months of 2001.

"Payday loans are really a new phenomena," says Rob

Dixon of the Coalition for Consumer Rights, a national non-profit. "When the usury caps were lifted during periods of inflation in the '80s, the payday lending people saw a loophole and they crawled in. The growth since 1997 has been exponential."

Industry spokespeople and business owners tend to give the impression that payday loan operations are "mom and pop" businesses, and many of them are. Many have a fly-by-night air. Of about 20 Chicago area payday operations listed in a current phone book, for example, many have already changed names or have disconnected numbers, and most

WHEN THE PREDATORS COME KNOCKING

NINETY-YEAR-OLD Jessie Montano has owned her house on Chicago's South Side for 26 years. She had fully paid off the mortgage years ago. Now, she is losing her home because of the practices of a predatory lender called Regional Mortgage Lending.

The term "predatory lending" is used to describe subprime mortgage loans — high interest loans for people with bad credit who cannot get standard loans — accompanied by a host of deceptive or unethical practices. These practices include slapping customers with hidden, exorbitant fees and taxes; selling properties at prices far higher than they are worth; repeated unnecessary refinancing of loans (known as "flipping"); and persuading customers to take out loans they have no realistic ability to repay. Predatory lenders often work with realtors who sell houses that are

structurally unsound. When the need for drastic repairs on the house becomes obvious, the predatory lender will conveniently show up with a tempting loan offer.

Predatory lending frequently leads to foreclosure on homes, since borrowers are

often unable to make the high payments they have been tricked into making.

Low-income, elderly people are frequent targets of predatory lenders. African-Americans and Latinos are disproportionate victims, as are Native Americans. A recent survey by the National American Indian Housing

stream banking services on reservations makes Native Americans particularly vulnerable to predatory lending, as noted in hearings before the Senate Banking Committee on the issue in late July.

Much of the time, victims are talked into loans for holiday shopping, home renovations or other non-essential costs.

Montano was hoping to buy her grandson a car before he went off to the University of Illinois at Champaign, partly so he could more easily make the trek back to Chicago and visit her and other family members. Several years ago, she did a \$60,000 reverse mortgage on her house for money for repairs and expenses. A reverse mortgage is a program tailored for seniors in which they are able to collect the equity on their property while they are alive; the loan is paid back through the sale of the house after they die.

In 1998, Montano says, she started getting calls from Regional asking if she wanted more cash.

"I wanted money to give to family members and to buy my grandson a car," she says. "He is such a wonderful kid."

The broker, whose full name Montano does not know, convinced her to get a \$76,000 conventional loan on her reverse mortgage. Basically, the policy meant buying out the reverse mortgage and supposedly providing her with \$16,000 or so in cash. But as is typical with predatory lenders, the various complicated taxes and fees involved in the transaction were not revealed to Montano; and she ended up with only \$2,300 in cash. She used the money to buy her grandson a used car, and ended up with debts of \$737 a month to pay off the loan and interest. Her income, from Social Security, is only \$875 a month. With



GAILERIE COPIVADORN

Council showed that 68 percent of Native Americans surveyed have been victims of predatory practices, including interest rates as high as 25 percent on home improvement loans and mobile home loans. Racial discrimination and an extreme lack of main-

refuse to give out the number for corporate headquarters. But increasingly, these operations are run by large corporations with branches in many cities and states. And large banks, which have traditionally avoided any association with payday lenders because of their seedy reputations, are finding payday loan operations' profitability hard to resist. These banks, which don't offer small short-term loans as part of their services, have been increasingly partnering with payday loan companies.

"That is the deeper story," says Dixon. "They don't want you to hear about it, but it's happening. Some are much

more blatant than others." For example, Eagle National Bank in Philadelphia funds, processes and profits from the loans obtained by Dollar Financial Group, a payday loan operation that has over 200 locations in 15 states.

"We provide the loans and they find the customers," says Eagle President Murray Gorson, noting that this partnership has been going on for six years.

"We wouldn't do this if it wasn't profitable. A few years ago there were only a couple banks doing this, but now more and more are. I keep hearing from national banks who want to get into this."

Montano unable to pay the loan off, Regional moved to foreclose on the loan.

"I didn't understand what I was getting into," says Montano, noting that predatory lenders from numerous companies are still calling her. "I listened to the wrong people."

"This has really grown astronomically over the past seven or eight years," said Gale Cincotta, a long time community activist and leader of the National Training and Information Center (NTIC), who recently passed away. "People are being scammed all over. In 1993, we were dealing with a few hundred foreclosures (in the Chicago area) from predatory lending. Now we're dealing with over 5,000."

As with payday loans, predatory lending companies change names and locations and seemingly go out of business frequently. But they are increasingly being bought up by major financial institutions drawn by the tempting potential profits.

In November, Citigroup, co-chaired by former U.S. Secretary of the Treasury Robert Rubin, won approval to purchase The Associates First Capital Corp., in a \$31 billion merger. The Federal Trade Commission says The Associates is notorious for making predatory loans, charging in a March 2001 federal suit that The Associates has engaged in "systematic and widespread abusive lending practices, commonly known as predatory lending." As of last fall, The Associates was facing more than 700 lawsuits regarding predatory lending, involving a total of \$19 million.

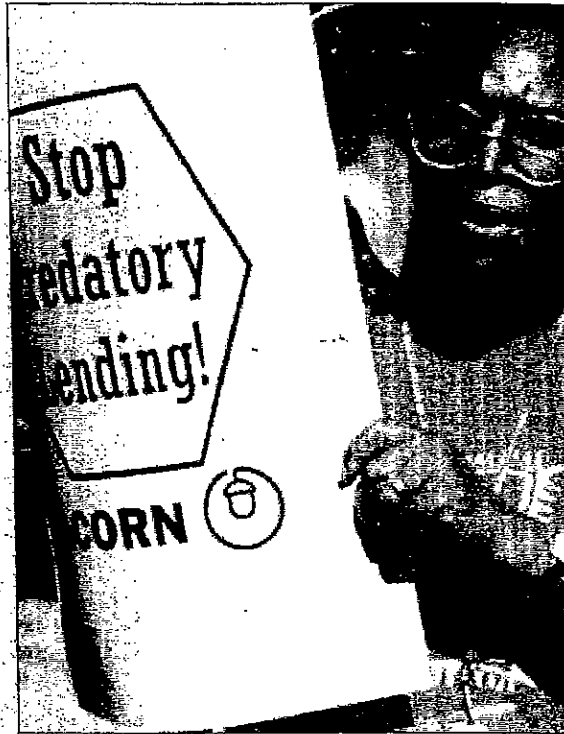
Despite outcry from countless community groups and statements of concern or opposition from the Federal Deposit Insurance Corp. (FDIC) and the New York State Banking Department, federal authorities permitted the merger. Consumer advocates say this sets a dangerous precedent of mainstream investment in predatory lending.

Many believe the Citigroup-Associates merger set the stage for Chase Manhattan Bank's purchase of Advanta, another company with a history of alleged predatory lending. Lending industry representatives point out that not all subprime lending is predatory, and complain that the whole industry is being stigmatized because of the actions of a few.

At hearings regarding proposed anti-predatory legislation in Illinois this spring, Jeffrey Setzler of the National Home Equity Mortgage Association says that he is "highly offended" at being lumped in with unethical lenders. "Rather than being predators, our lenders have made loans available to millions of Americans who wouldn't otherwise have gotten them," he says.

Illinois's anti-predatory legislation, which was passed this spring, includes requirements that lenders verify a client's ability to repay the loan; prohibit fraudulent and deceptive practices; ban loan flipping; provide for independent review of loans; provide counseling to loanees before any loan is made; and other measures.

vide counseling to loanees before any loan is made; and other measures.



North Carolina, South Carolina, New York, Philadelphia and at least 20 other states and major cities recently have passed or are in the process of considering strong city or state anti-predatory lending regulations or legislation.

But in every case industry lobbying groups strongly oppose proposed anti-predatory lending regulations.

Al Wood, president of the Illinois Association of Mortgage Bankers, says that low-income people will actually suffer because of anti-predatory regulations that impede even honest subprime lenders.

"Unfortunately, if these [Illinois] rules pass, people would not be able to enjoy the same benefits they enjoyed when [subprime] loans allowed them to buy their homes," he says. "These regulations would strangle a vital segment of the industry."

— K.L.

ROLLING OVER CONSUMERS

Payday lenders say they provide a valuable service.

Rick Lyke, spokesman of the New Jersey-based FiSCA (Financial Service Centers of America), the national industry group for check cashers, payday lenders and other storefront financial services, says consumers are happy with payday loans.

He points to a May study by Georgetown University Professor Gregory Elliehausen, which found that 94 percent of payday borrowers report having other financial options but choose payday loans instead, and that 92 percent of customers had favorable attitudes toward the experience.

"Lots of critics try to portray our customers as financially

illiterate, but we think it's the opposite," says Lyke. "People choose to come here because it's a more convenient location, it's open late, the staff are friendly and might speak their native tongue and they have considered other options and found that this is the best one for their needs."

Gorson adds that with interest rates in the 20 percent range, payday loans can cost less than the charge for bouncing a check or not meeting a minimum payment on a credit card.

"Payday loans are designed to be used in emergencies with only one extension," says Gorson, adding that Dollar tries to keep people from refinancing their loan more than four times or from taking out more than one loan. "There

THE COMMUNITY DEVELOPMENT CREDIT UNION ALTERNATIVE

CLIFFORD ROSENTHAL is the executive director of the National Federation of Community Development Credit Unions (NFCDCU), an association of credit unions that serve predominantly low-income communities, two-thirds urban and one-third rural. NFCDCU has more than 200 member institutions across the United States in 40 states, the District of Columbia and Puerto Rico. Its members range in size from less than a million dollars in assets to more than \$600 million. NFCDCU was formed in 1974. Some of its credit unions have been in existence since the 1930s.

MM: How does a Community Development Credit Union (CDCU) differ from a regular credit union?

Rosenthal: Primarily by its mission of serving predominantly low-income people. All credit unions in the U.S. are non-profit consumer or member-owned cooperatives, but CDCUs are distinguished by having memberships that are low-income and by having a commitment to serving not just its members but the communities to which they belong. CDCUs also have certain financial powers by virtue of the distinct role that they play in the financial system. These powers in terms of raising outside deposits or other forms of capital are not available to other types of credit unions.

MM: The needs of low-income communities remain large, and access to financial services remains a problem. Why are there not more CDCUs?

Rosenthal: Because running a financial institution in general is not an easy business. Running it with heavy use of volun-

teers makes it even more difficult.

Financial institution management has become more and more complex. There has also been a rise in expectations. Whereas 30 or 40 years ago a community — especially a minority community with no access to financial services — could be pretty much satisfied with basic savings and loans operated a few hours a week on a volunteer basis, even low-income communities expect more these days in terms of consumer financial services. Managing that all is more difficult and more costly than it's been in the past.

We've made a lot of progress in the last 10 or 15 years in educating the philanthropic community and government of the value and needs of credit unions in low-income communities. Still, the money available to start one up is very limited.

The Federal Community Development Financial Institutions (CDFI) fund, which we worked hard to create, does provide funding and capital, but not to institutions that don't have their charter yet, so it becomes a kind of vicious cycle. There isn't a capital requirement the way there would be for a credit union or bank, but in practical terms you have to be economically viable. Since it takes a significant amount of time to build up to that point, it helps if you have the commitments up front when you launch an institution. So the CDFI fund has not been as available as we would have hoped for the means of startup institutions. There are not a tremendous number of funders that provide startup dollars.

CDFI operates under the U.S. Department of the Treasury. In general terms it's an institution that we and our colleagues in the

lending field advocated for and President Clinton pushed hard to create back in 1994. It provides capital in various forms to CDCUs, community development banks, community development loan funds, and micro-enterprise funds.

MM: Why hasn't there been a bigger push for CDCUs as the cure for predatory lending and related scams?

Rosenthal: Consciousness of predatory lending is a relatively recent phenomenon. This campaign has really scaled up in the past two years. The abuses of predatory lending have accelerated in the 1990s. The number of automobile title lenders and payday lenders increased geometrically. I don't think anyone was prepared for the magnitude of that expansion. It's really only in the past couple of years that there's been much public outcry about these kind of practices.

It's scarcely surprising that the needs of the least well-off in society do not come to first-tier attention of the powers that be, particularly when the economy seems to be thriving for so many people. So CDCUs are not widely recognized by those who have the resources to change things. That's starting to change now, and it will continue to change.

We're on the verge of raising some money to help CDCUs develop products that are specifically geared towards helping people who have suffered from predatory lending. Generally, that's always been the marketplace of CDCUs, but there hasn't been a product that has had that written all over it. We and our members are trying to change that.

are some operators out there who try to extend the loan as much as possible, but for the vast majority of customers they get the loan and repay it with only one extension."

While Gorson, Lyke and other industry leaders say the majority of payday lenders avoid repeated rollovers and provide a positive financial service for customers, consumer groups say that good experiences with payday loans are outweighed by disastrous ones.

A national study by the Chicago-based Woodstock Institute shows that "despite industry claims to the contrary, the average payday loan is rolled over 13 times" in six months.

"This has had a devastating effect on many consumers," says Marva Williams, vice president of the Woodstock Insti-

tute. "Even though you're starting with a small amount of money, after six months you're talking about a large amount of money that the person has to pay without even paying the principal back."

THE REGULATORY CHALLENGE

Payday loans are regulated by states through usury laws that limit payday lending and legislation or regulations that specifically curb payday lending. Nineteen states, including New York and Pennsylvania, ban payday lending and 21 impose interest rate (APR) ceilings.

Regulatory legislation went into effect in Illinois in August after an extended battle between industry leaders and

MM: Is it true that for many communities, particularly low-income urban communities, payday loans exist because there are no alternatives?

Rosenthal: It's a complex situation. Banks don't make unsecured small loans. They never did and they're never going to. You're never going to be able to walk into a bank and get a \$150 unsecured loan until payday, because it wasn't and isn't and won't be profitable for them. Nonetheless, the departure of banks from a lot of communities — the debranching of banks — has diminished access to credit in many areas of the country, including the inner cities.

The most visible alternatives in a lot of cases have been these payday lenders that often, though not always, are tied to check-cashing outlets. Over the last few years they've perfected that product — if you can call it that — and expanded it enormously. The convenience is very great for people. If you've got a paycheck, you can walk in and walk out with cash in your hands. So they're a big draw.

People need more financial education. We're working on that, as are many others.

MM: Some CDCUs get contributions from some of the nation's biggest banks. What is the association they have with these banks?

Rosenthal: Citibank has been a big supporter of our organization. About five years ago they provided a grant of about \$1.25 million that we have largely distributed to our credit unions to build their capital position. Prior to merging with Travelers and becoming Citigroup, among all the big banks Citibank was the most helpful to us in cash terms. Certainly their Community Reinvestment Act (CRA) people had a very

enlightened view of the role of CDCUs and tried to help. We have not gone back to them in recent years and asked them for additional money. We're pretty distressed at what has happened there since The Associates merger.

MM: What would you like the Bush administration to do for CDCUs?

Rosenthal: There are not a lot of CDCU programs out there. The most important one is the Community Development Financial Institutions (CDFI) fund. The Bush Administration requested a cutback in the proposed funding from \$125 million down to \$68 million. It was a draconian cut for an institution that was just beginning to prove its worth in filling this niche. The House came in at \$80 million; the Senate came in at \$100 million. Our hope is that the \$100 million will prevail. So I think that the first thing that's necessary is for the Bush Administration to do no harm and to maintain the momentum that the fund had built up over the years, because it is by far the most important source not only for us but for the loan fund and for the community development banks as well.

The other area for CDCUs is the Community Development Revolving Loan Fund under the National Credit Union Administration. That's more modestly helpful and has gotten some appropriation this year as it has for the last few years. But by no means does it have the impact that the CDFI can have.

Another thing that has concerned us for several years started in 1998, when legislation passed called the Credit Union Membership Access Act (HR 1151). It was a piece of legislation with huge importance, because it reasserted the ability of all types of credit unions to expand their membership rather broadly. The banks had litigated in

order to contract the field of membership for credit unions. Unfortunately, in that piece of legislation, the Treasury Department, at the behest of banks, imposed mandatory minimum capital standards on the credit union industry for the first time. That meant that you had to have 7 percent capital-to-assets ratio in order to be considered well capitalized and more or less immune from regulatory pressure. At levels below that, particularly below 6 percent, you were subject to a regulatory regime known as prompt corrective action.

The fruits of that are just beginning to be seen as the regulations implementing it came into being this year. It has placed extreme pressure on fast-growing institutions who can't grow their capital to keep up with their asset growth, but also on struggling small institutions, including a number of ours. We have institutions that have been in business for decades that may have 3 or 4 percent capital, which three years ago was not perfect, but would not subject you to pressure. Now we see increased pressure on them to shed assets, to cut expenses, to go out of business.

A lot of people would say this all was a concession to the banking industry, which didn't want credit unions as competitors and so wanted to raise the standards for them. For most credit unions it's not a big problem, for some it is.

MM: Do you feel the CDCUs are adequately supported by the Credit Union National Association?

Rosenthal: They receive some support. The support is not as great it was some years ago. We enjoy cordial relations with them, but wish they would find a way to increase their support significantly. ■



ACORN members march against predatory lending, Philadelphia.

consumer advocates. The rules limit payday loan amounts to \$400 and car title loans to \$2,000; limit rollovers to two times, and only when the principal is reduced by 20 percent; and initiate a 15-day cooling off period between loans. The rules went into effect only after extended delays required by the state legislature.

But payday outfits are able to circumvent existing regulations by locating in unregulated jurisdictions and making loans by phone or Internet. Consumers can find a host of companies willing to offer fast money by doing an Internet search, and the companies, which are often located out of the country, wire the money into their bank accounts. As with most Internet-based businesses, the government has scant ability to regulate.

"Pennsylvania didn't help its citizens at all with [its] regulations," says Jerry Ayles, founder and owner of Affordable Pay Day Consulting, which does consulting for other payday lenders.

"It just forced them to do business on the Internet. You could have someone sitting in the Bahamas with their laptop making payday loans to people in Texas. That is definitely growing already. Costa Rica is very popular. And there you also have the privacy issue. People are giving these companies all their personal information, including their employer and their personal references. Then that information is out there for anyone to use."

Many industry leaders have now joined consumer advocates in calling for federal legislation to regulate payday

lenders.

"Without a doubt there are lenders out there who are abusing people," says Ayles. "That's why we need some legislation from the feds. This has to be made a win-win process."

Illinois Congressman Bobby Rush, among others, has drafted legislation to combat payday lending on a federal level, but the legislation has not gained much steam.

But industry and consumer

support for regulation in general rarely translates into agreement on the terms of legislation.

Industry groups typically advocate much weaker legislation, which frequently includes loopholes that enable lenders to avoid restrictions. For example, rules limiting rollovers may be circumvented by disguising a rollover as a new loan, especially if there is no mandated cooling off period between loans.

Consumer groups usually find themselves at a decided disadvantage in legislative fights. A state senate bill in California that would have placed moderate limits on the industry was defeated after payday lenders spent \$528,000 in lobbying and donations, according to the Los Angeles Times.

RACE AND LENDING

Industry representatives contend that payday lenders serve communities, particularly in low-income and minority neighborhoods, that are neglected by banks and other financial institutions.

"We have really good relationships with people in minority communities, where banks aren't offering services," says Lyke, noting that NAACP head Kwesi Mfume is slated to be the keynote speaker at FISCA's national conference in San Diego this fall.

Industry representatives also contend that payday loan customers have higher incomes and higher education levels than most people expect, and that the majority of them pay off their loans without excessive rollovers. Over half of pay-

day loan customers make between \$25,000 and \$50,000 a year, Georgetown's Ellihäusen found in his study, and three quarters have a high school diploma.

Critics counter that poor working people, disproportionately people of color, are the primary users of payday loans. The Woodstock study found that 19 percent of payday loan customers make less than \$15,000 a year, and another 38 percent make between \$15,000 and \$25,000. The Woodstock study also says that borrowers in predominantly minority neighborhoods had an average of 13.8 rollovers, 37 percent higher than in predominantly white neighborhoods.

One thing consumer advocates and payday lenders agree on is the fact that the industry is likely to continue its rapid growth.

"This is like raging bulls," says Ayles. "No one is going to be able to stop this."

The Woodstock Institute's report notes that debt is steadily increasing while personal savings are decreasing for low-income households. Poor households possess more credit cards than ever before, the report says, and 40 percent of households in 1995 had less than \$1,000 in liquid assets, a figure that is also worsening. This spiral of more debt and less cash makes payday loans more attractive than ever.

THE CREDIT UNION OPTION

One alternative to payday lending is localized credit unions that offer members short term loans at afford-



Payday loan operation in Chicago.

able interest rates.

The Woodstock Institute study examined a number of viable credit unions around the country, including the ASI Federal Credit Union in Louisiana and the Faith Community United Credit Union in Cleveland. With these credit unions, members have direct deposit of their paychecks, and, after a certain number of months they are able to access credit at affordable annual interest rates.

At ASI, for example, members can get up to \$500 on credit with an annual interest rate of only 18 percent. Members also have access to free financial counseling, a free 10 minute phone card and travelers checks, free checking and ATM usage and 25 cent money orders. The credit union runs at a profit and has been around since 1961 with 56,913 members, proving that offering affordable small loans and other services to moderate-income people is feasible.

Credit unions and other programs that serve and empower low-income people are vital, says the Woodstock Institute's Marva Williams, to fight the exploitation of the poor by payday lenders and others.

But she emphasizes that it is poverty that makes such exploitative lending possible to begin with. "The thing we can't forget here is that what we're really talking about is plain old poverty," says Williams. "The fact is that in our economy too many people just don't have enough money to live on." ■



Tenderloin district, San Francisco.

The Harvard Crimson

ONLINE EDITION

News

From Sharecroppers' Son To College's Gatekeeper

During Evans' tenure, black population at Harvard multiplied 15 times

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By MATTHEW S. BLUMENTHAL

Crimson Staff Writer

As he stood in the Naumberg room of the Fogg Art Museum this May, next to a portrait of his likeness that now graces the walls of Harvard University, Senior Admissions Officer David L. Evans seemed a long way from his childhood home.

The son of two sharecroppers who had six years of education between them, Evans was orphaned by the age of 16. But his parents' untimely deaths did not prevent them from inspiring their seven children with a message that would send them on paths to great success.

For more than 35 years, Evans has filled a wide range of roles at Harvard—from his primary job in admissions to a number of administrative and advisory positions for freshman to leadership in the minority community.

As an admissions officer for a diverse set of regions, he has helped to select 36 Harvard classes.

He has been an advisor to the Harvard Foundation for Intercultural and Race Relations since its creation in 1981.

He has been extremely active in the minority and service communities at Harvard. As a distinguished African-American on campus, he has provided sanctuary for students whose ethnicity may have made Harvard seem quite intimidating.

And finally, and perhaps most importantly, Evans has been a leader and an essential voice, through recruitment, vision, and personal attention, in the dramatic increase in minority enrollment and matriculation at Harvard. During his tenure, more than 15 times the number of African-American students have matriculated than had in the previous 334 years of Harvard's history.

"My parents believed that there were two sources of magic in the world: religion and education," Evans says. "I haven't really practiced the first one but I think that I have the second."

Evans has been honored twice over the last few years for his achievements: with the Faculty of Arts and Sciences' top prize for Administrative Service in 2002, and with the unveiling of his portrait in the Fogg Museum in May.

INSPIRED BY EDUCATION

The fourth of seven children, all of whom went to college, Evans credits the supportive nature of his family relationship with putting him on the road to academic fulfillment.

"My older siblings helped me, and I helped my younger siblings. My parents inspired more than helped," he said.

His sister Darnetta Clinkscale, who heads the medical department of Barnes Jewish Hospital in St. Louis, says that although their family "was one of material scarcity, it was one with a lot of love."

A native of Phillips County, Ark., Evans says the process often was not easy, but those problems did not prevent him from achieving academic success, both in high school and at Tennessee State University and Princeton University, where he studied electrical engineering.

Evans says that he came to Tennessee State as an undergraduate with a "well-directed mind."

"I could not afford to be an English major or to dabble," he says. "I focused on academics, in particular on engineering, to lessen the burden on my family."

COMMITMENT TO SERVICE

Even after completing his studies, Evans' parents' educational message continued to drive him.

When working in Huntsville, Ala. on the 1969 moon landing, Evans says he saw young African-American adults being "swallowed up" by the new integration.

He says that he saw then that he could do something to help—he started a one-man, unpaid recruiting and placement service

for young African-American students, helping many gain admittance to the most prestigious colleges in the United States.

"I had learned from my siblings that there are some very deserving people that would perish without some help from someone who is a little farther along," Evans says. "There are so many out there even today who are near the edge, and all they need is a helping hand."

Evans' work quickly gained him media attention and job offers from the College Entrance Examination Board, Harvard College, and MIT.

But Evans also received attention from less savory sources.

While working in Huntsville, Evans caught the attention of the local Ku Klux Klan, which put him under surveillance.

"I knew that they were watching me," he says. "But I knew just to ignore it and do the best work that I could."

Impressed by Harvard College and Case N. Peterson '52, its dean of admissions, Evans accepted a job with the admissions office in 1970 during a two-year leave-of-absence from his engineering work.

Evans makes it quite clear that he never expected then that he would spend the next 35 years working in Harvard admissions.

"I met my wife after three weeks. Of course I didn't know then that she would be my wife, but that's why two years of absence turned into 35 [full] years, and my participation in the selection of 36 classes," he says.

ON THE JOB

Evans arrives at Byerly Hall promptly at 9 a.m., seven days a week, and seldom leaves before six o'clock in the evening—and during the busy season, he often stays much later reading applications. Dean of Admissions William R. Fitzsimmons '67 calls him "tireless," but Evans is more modest.

"You sort of have to do it, otherwise all the work will never get done," he says.

He used to take the applications home with him, but decided to do all his reading in his office to make sure he does not lose any.

Upon reaching his office each morning, he checks his inbox, his e-mail, and his voicemail; orders the communications in order of difficulty and urgency; and responds to them accordingly.

His day revolves around reading applications and meetings with staff members and Fitzsimmons.

Evans regularly contacts the Harvard Foundation, on whose board he sits, to see how he can help, and he says he tries to have lunch with a representative of some campus organization each day.

After lunch, he walks for three to five miles, usually around Harvard Yard, and is regularly seen walking as far as to Fresh Pond. He used to jog, but found it was "hard on the ankles and such."

He also helps organize Black Alumni Weekend, an annual celebration sponsored by the Office of the President and the Black Students Association.

As a regional admissions officer, Evans has covered locales as diverse as Arkansas, Louisiana, Alabama, Tennessee, Ontario, parts of Connecticut, Southern California, and Boston.

Today, he oversees eastern Kansas, Springfield, Ill., suburban Washington, D.C., part of New York City, and Cambridge.

Fitzsimmons lauds Evans in particular for his informative and engaging information sessions.

"He is very funny, but imparts huge amounts of information at the same time," Fitzsimmons says.

"I like to put on a little English spin, some Southern charm—I guess people like it," Evans says.

BEYOND THE JOB DESCRIPTION

Evans was honored in May at a ceremony in which his portrait was unveiled as part of the Harvard Foundation Minority Portraiture Project. His portrait hangs in the Fogg.

Evans was honored both for his admissions work and for his activism on behalf of minority groups on and off campus.

Evans has also branched out into the University community by working as a proctor in Harvard Yard, an advisor to first-year students, and an assistant dean of freshman.

"He works 16 hours a day, but at the same time, feels responsibility to make sure that students from wider backgrounds gain the same chances as others," Fitzsimmons says. "He also feels the double burden that many other minority faculty feel, in that they must be mentors and serve on committees."

Evans impressed several of his Mower protees, including Martha Newton '79 and Raymond J. McGuire '79, so much that in October 2003, they created a scholarship in his name—the David L. Evans Scholarship Fund.

The fund, which started out with the goal of reaching \$250,000, has now raised over \$660,000 from over 425 donors—and has set a new goal of \$1 million.

"The lesson, I guess," Evans says, "is that you never know the influence you have—I had no idea that I had impressed those kids so much."

Evans recalls the shock with which he greeted the news of the Fund's creation.

"I thought one had to be dead or retired" to be honored with a scholarship, he jokes.

"I remember saying to someone, 'Do the doctors know something that I don't?'"

"A SURREAL EXPERIENCE"

Although he has received high honors before—in 2002 he received Faculty of Arts and Sciences' Administrative Prize, the most prestigious award an administrator can receive—Evans described the portrait unveiling as an unprecedented honor and experience.

"For me, as a member of the first generation of my family to graduate from high school, this is truly a surreal experience," he says. "I'll probably wake up and appreciate it in days and weeks to come, but right now I don't know how exactly how to deal with it yet."

His sister says he fully deserves the accolade.

"He is so giving and so concerned about others," Clinkscale says.

"Most of his waking hours are spent thinking about how he can help others achieve their maximum potential; he is constantly giving back."

—Staff writer Matthew S. Blumenthal can be reached at mblument@fas.harvard.edu.

<http://www.thecrimson.com/article.aspx?ref=509161>

Sharecropping

From: *Blues*, American Popular Music.

After the end of the Civil War, few African Americans were able to realize their dreams and own their own land. Although many left the plantations where they had been slaves, many had no place to go and lacked the financial resources that would have enabled them to leave. This led to the development of a new labor system called sharecropping. Sharecropping literally meant sharing the ownership of crops. A black farmer would work part of a large farm owned by a white planter. The owner would provide the sharecropper with "furnish," meaning that he would lend money for basic necessities like food, provide farm equipment, furnish seeds and other necessities, and they would share the cost of fertilizer. The farmer usually shopped at a store operated by the large plantation owner, where prices were often marked up.

If the sharecropper ran out of money before the end of his monthly stipend, he would have to borrow money from the planter.

The sharecropper's working year began in March, and by the end of November the cotton, which was often the crop involved, would be picked. Before Christmas the sharecropper settled up in boss's office. The boss would pay anything left over between the monies advanced and the sales of the crop.

Many sharecroppers were only partly literate at best, and they had to take the owner's word for what monies were owed to them. Disputes might prompt the farm owner to call the sheriff, who was invariably white and took the side of the farm owner. Even if the farm owner did not overestimate the advance money he had paid to the sharecropper, between the interest that the owners charged and the inflated prices charged at the commissary, there was not likely to be much left for the sharecropper. In fact many owners claimed that the sharecroppers owed *them* money. This forced the cropper to stay on the farm until he could work himself out of debt, if that was ever to become a possibility.

Yale anthropologist Hortense Powdermaker, who spent a year studying the sharecropper system in the 1930s in Indianola, Mississippi, estimated that three quarters of sharecroppers were cheated by farm owners. (Indianola was the birthplace of B. B. King and is about 60 miles from Delta blues center Clarksdale.)

The disgruntled sharecropper had a limited number of alternatives to staying on the farm. He could remain and hope the next year would be better. He could also try to find a farm where the owner might treat him better. If the sharecropper owed the owner money, leaving would be like attempting a jailbreak. It required packing up in the middle of the night and moving far enough away that the owner could not trace him. The last alternative was to leave the area entirely and go north.

By the 1960s the sharecropper system had drastically declined, and what black workers were still working on the farm served as day laborers. In 1967 the federal government expanded the minimum wage program to include farm workers, and the farmers had to raise their wages to

\$1.15 an hour. According to Nicholas Lemann's book *The Promised Land*, the prevailing wage at the time had been \$3 a day. The use of chemicals and machinery then largely eliminated the need for black farm workers in the South.

Text Citation:

Weissman, Dick. "sharecropping." *Blues*, American Popular Music. New York: Facts On File, Inc., 2005. *African-American History Online*. Facts On File, Inc. <http://watchtower.bplserver.org:2065/activelink2.asp?ItemID=WE01&iPin=APMB0374&SingleRecord=True> (accessed April 7, 2011).

Joseph Stalin



(1879-1953)

Joseph Stalin was the second leader of the Soviet Union. His real name was Iosif Vissarionovich Dzhugashvili, and he was also known as Koba (a Georgian folk hero) to his closest sphere. The name "Stalin" (derived from combining Russian stal, "steel" with "Lenin") originally was a secret nickname before the revolution; however, it stuck to him and he continued to call himself Stalin after the Russian Revolution.

Childhood and early years

Born to illiterate peasant parents (who had been serfs at birth), his harsh spirit has been blamed on undeserved and severe beatings by his father, inspiring vengeful feelings towards anyone in a position to wield power over him (perhaps also a reason he became a revolutionary). His mother set him on a path to become a priest, and he studied Russian Orthodox Christianity until he was nearly twenty.

His involvement with the socialist movement began at seminary (religious) school, from which he was expelled in 1899. From there on he worked for a decade with the political underground. He soon followed Vladimir Lenin's teaching. His practical experience made him useful in Lenin's Bolshevik party leading up to the 1917 October Revolution (in which he played no direct part).

Rise to power

Stalin spent his first years after the revolution building his position as general secretary secretly into the most powerful one in the communist party. After Lenin's death in 1924, Stalin and two allies governed against Trotsky. By 1928 (the first year of the Five-Year Plans) Stalin's supremacy was complete. From this year, he could be said to have exercised control over the party and the country (although the formalities were not complete until the Great Purges of 1936-1938, when he killed all of his opposition in the government).

The final stage of Stalin's rise to power was the ordered assassination of Trotsky in Mexico in 1940, where he had lived since 1936 (he was exiled from the Soviet Union in 1929.).

Purges and mass murders

Stalin consolidated his power base with the Great Purges against his political opponents. Measures used against them ranged from imprisonment in work camps (Gulags) to assassination (such as that of Leon Trotsky). Several show trials were held in Moscow, to serve as examples for the trials that local courts were expected to carry out elsewhere in the country. There were four key trials from 1936 to 1938, The Trial of the Sixteen was the first (December 1936); then the Trial of the Seventeen (January 1937); then the trial of Red Army generals (June 1937); and finally the Trial of the Twenty One (March 1938).

Stalin also terrorized large segments of the Soviet population, such as the Kulaks, a term for prosperous farmers. He also orchestrated a massive famine in the Ukraine in which an estimated 5 million people died. It is believed that with the purges, forced famines, state terrorism, labor camps, and forced migrations, Stalin was responsible for the death of as many as 40 million people within the borders of the Soviet Union. According to former National Security Advisor to U.S. President Jimmy Carter, Zbigniew Brzezinski, Stalin murdered an estimated 20 million people.

World War II

In spite of the non-aggression pact, the Germans reached the outskirts of Moscow in December, but were stopped by an early winter and a Soviet counter-offensive. At the battle of Stalingrad in 1942-43, after sacrificing an estimated 1 million men, the Red Army was able to regain the initiative of the war. With military equipment aid of their allies the Soviet forces were able to regain their lost territory and push their over-stretched enemy back to Germany itself.

By some estimates, one quarter of the Russian population was wiped out in the war. There was, then, a huge shortage of men of the fighting-age generation in Russia. As a result, to this day, World War II is remembered very vividly in Russia, and May 9, Victory Day, is one of its biggest national holidays.

Post-war era

Following World War II, Stalin continued his genocidal policies while exerting ruthless control over the Soviet Union and its satellite states until his death in 1953.

Shortly before he died on March 5, 1953, Stalin accused nine doctors, six of them Jews, of plotting to poison and kill the Soviet leadership. The innocent men were arrested and, at Stalin's personal instruction, tortured to obtain confessions. Stalin died days before their trial was to begin.

"Joseph Stalin." *Jewish Virtual Library*. 2013. Web. 25 April 2013.

Ways to Read **ANIMAL FARM**

FABLE • SATIRE • ALLEGORY

FABLE

Short tale with a moral, which often includes unusual or even supernatural incidents.

Many fables, such as Aesop's, give human qualities to animal characters. These *beast fables* are usually satiric. Famous writers of beast fables include Rudyard Kipling (*The Jungle Book*) and Joel Chandler Harris (Uncle Remus stories).

SATIRE

Mockery of a view, group, or humanity, usually with the aim of inspiring change.

Famous satirists include Jonathan Swift (*Gulliver's Travels*) and Joseph Heller (*Catch 22*).

ALLEGORY

Symbolic story structured with at least two levels of meaning. For example, each character goes on a journey *and* represents a particular quality, such as courage.

Famous allegorists include John Bunyan (*Pilgrim's Progress*).

*One of the early critics of **Animal Farm** warned Orwell that he should expect the book to be misunderstood. Some readers have considered the book a failure. Others have judged it a success in three different genres—fable, satire, and allegory.*

Fable

In the preface to the 1947 Ukrainian edition, Orwell explains why he made his main characters animals rather than humans.

... For the past ten years I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the Socialist movement.

On my return from Spain I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages. However the actual details of the story did not come to me for some time until one day (I was then living in a small village) I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat.

I proceeded to analyse Marx's theory from the animals' point of view.

continued

Satire

Stories about animals often point out human failings. Orwell explains his satiric intent in a letter written to Dwight Macdonald in 1946.

Re. your query about "Animal Farm." Of course I intended it primarily as a satire on the Russian revolution. But I did mean it to have a wider application in so much that I meant that *that kind* of revolution (violent conspiratorial revolution, led by unconsciously power-hungry people) can only lead to a change of masters. I meant the moral to be that revolutions only effect a radical improvement when the masses are alert and know how to chuck out their leaders as soon as the latter have done their job. The turning-point of the story was supposed to be when the pigs kept the milk and apples for themselves (Kronstadt).¹ If the other animals had had the sense to put their foot down then, it would have been all right. If people think I am defending the status quo, that is, I think because they have grown pessimistic and assume there is no alternative except dictatorship or laissez-faire capitalism. . . . What I was trying to say was, "You can't have a revolution unless you make it for yourself; there is no such thing as a benevolent dictatorship."

Allegory

*Some critics believe that **Animal Farm** parallels Russian history so closely that the book became an allegory. Cyril Connelly, once a schoolmate of Orwell's, analyzes some similarities between the two revolutions.*

The farm is real, the animals are moving. At the same time it is a devastating attack on Stalin and his 'betrayal' of the Russian revolution. . . . The allegory between the animals and the fate of their revolution (they drive out the human beings and plan a Utopia entrusted to the leadership of the pigs—Napoleon—Stalin, Snowball—Trotsky. . .), and the Russian experiment is beautifully worked out, perhaps the most felicitous² moment being when the animal 'saboteurs' are executed for some of the very crimes of the Russian trials, such as the sheep who confessed to having 'urinated in the drinking pool' or the goose who kept back six ears of corn and ate them in the night. The fairy tale ends with the complete victory of Napoleon and the pigs, who rule Animal Farm with a worse tyranny and a far greater efficiency than its late human owner, the disolute Mr Jones.

¹ Kronstadt was a naval base near Petrograd. In 1921 sailors there demanded an end to the Bolshevik dictatorship. Their rebellion was ruthlessly suppressed.

² *felicitous*: well-said or well-expressed

ORWELL'S POLITICAL PURPOSE

As a young man, Orwell had no desire to write about politics. But he became increasingly concerned about the state of the world and felt compelled to make political writing into an art. His essay "Why I Write" explains the political purpose behind his most successful works, including *Animal Farm*.

In 1947, Orwell wrote a preface to the Ukrainian edition of *Animal Farm*. In it, he explained how his political beliefs developed. The original text has been lost; the excerpt below is from a retranslation into English.

From a very early age, perhaps the age of five or six, I knew that when I grew up I should be a writer. Between the ages of about seventeen and twenty-four I tried to abandon this idea, but I did so with the consciousness that I was outraging my true nature and that sooner or later I should have to settle down and write books.

... Every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic Socialism....

... My starting point is always a feeling of partisanship,¹ a sense of injustice. When I sit down to write a book, I do not say to myself, "I am going to produce a work of art." I write it because there is some lie I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing....

... *Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole....

It was only from 1934 onwards that I was able to live on what I earned from my writing. In the meantime I sometimes lived for months on end among the poor and half-criminal elements who inhabit the worst parts of the poorer quarters, or take to the streets, begging and stealing. At the time I associated with them through lack of money, but later their way of life interested me very much for its own sake. I spent many months (more systematically this time) studying the conditions of the miners in the north of England. Up to 1930 I did not on the whole look upon myself as a Socialist. In fact I had as yet no clearly defined political views. I became pro-Socialist more out of disgust with the way the poorer section of the industrial workers were oppressed and neglected than out of any theoretical admiration for a planned society.

In 1936 I got married. In almost the same week the civil war broke out in Spain. My wife and I both wanted to go to Spain and fight for the Spanish

continued



Orwell and his wife Eileen (front) fight with anti-Fascist militias at Huesca, Spain. Orwell Archives, London

¹partisanship: strong support or loyalty

Government. We were ready in six months, as soon as I had finished the book I was writing. In Spain I spent almost six months on the Aragon front until, at Huesca, a Fascist sniper shot me through the throat.

... [In] 1937, when the Communists gained control of the Spanish Government and began to hunt down the Trotskyists, we both found ourselves amongst the victims. We were very lucky to get out of Spain alive. ... Many of our friends were shot, and others spent a long time in prison or simply disappeared.

These man-hunts in Spain went on at the same time as the great purges in the USSR. ... The nature of the accusations (namely, conspiracy with the Fascists) was the same and as far as Spain was concerned I had every reason to believe that the accusations were false. To experience of all this was a valuable object lesson: it taught me how easily totalitarian propaganda can control the opinion of enlightened people in democratic countries.

... It was of the utmost importance to me that people in western Europe should see the Soviet régime for what it really was. Since 1930 I had seen little evidence that the USSR was progressing towards anything that one could truly call Socialism. On the contrary, I was struck by clear signs of its transformation into a hierarchical society,² in which the rulers have no more reason to give up their power than any other ruling class. Moreover, the rulers and intelligentsia³ in a country like England cannot understand that the USSR of today is altogether different from what it was in 1917. It is partly that they do not want to understand (i.e. they want to believe that, somewhere, a really Socialist country does exist), and partly that, being accus-

tomed to comparative freedom and moderation in public life, totalitarianism is completely incomprehensible to them.

... [In England,] to hold and voice minority views does not involve any mortal danger. In such an atmosphere the man in the street has no real understanding of things like concentration camps, mass deportations, arrests without trial, press censorship, etc. Everything he reads about a country like the USSR is automatically translated into English terms, and he quite innocently accepts the lies of totalitarian propaganda. Up to 1939, and even later, the majority of English people were incapable of assessing the true nature of the Nazi régime in Germany, and now, with the Soviet régime, they are still to a large extent under the same sort of illusion.

This has caused great harm to the Socialist movement in England, and had serious consequences for English foreign policy. Indeed, in my opinion, nothing has contributed so much to the corruption of the original idea of Socialism as the belief that Russia is a Socialist country

and that every act of its rulers must be excused, if not imitated.

And so for the past ten years I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the Socialist movement.

² *hierarchical society*: a society arranged into higher and lower ranks or classes

³ *intelligentsia*: intellectuals on the leading edge of new ideas or artistic movements

We were lucky to get out of Spain alive. ... Many of our friends were shot, and others spent a long time in prison or simply disappeared.

The
Fine
Art
of

PROPAGANDA

Orwell saw how dictators used propaganda when he fought in the Spanish Civil War. His writing often exposed the lies behind totalitarian propaganda. Several common propaganda devices are identified by The Institute for Propaganda Analysis.

Propaganda more than ever is an instrument of aggression, a new means for rendering a country defenseless in the face of an invading army. . . . We have seen it prepare the way for Hitler to seize the Saar, Austria, the Sudetenland and Czechoslovakia. . . .

. . . As generally understood, *propaganda is opinion expressed for the purpose of influencing actions of individuals or groups. . . .*

Some of the devices now so subtly and effectively used by propagandists are as old as language. All have been used in one form or another by all of us in our daily dealing with each other.

- | | |
|------------------------------|---|
| Name Calling | —giving an idea a bad label—is used to make us reject and condemn the idea without examining the evidence. |
| Glittering Generality | —associating something with a “virtue word”—is used to make us accept and approve the thing without examining the evidence. |
| Transfer | carries the authority and prestige of something respected and revered over to something else in order to make the latter acceptable; or it carries authority and disapproval to cause us to reject and disapprove something. . . |
| Testimonial | consists in having some respected or hated person say that [something or someone] is good or bad. |
| Plain Folks | is the method by which a speaker attempts to convince his audience that he and his ideas are good because they are “of the people,” the “plain folks.” |
| Card Stacking | involves the selection and use of [information] in order to give the best or the worst possible case for an idea, program, person, or product. |
| Band Wagon | has as its theme, “Everybody—at least all of us—is doing it”; with it, the propagandist attempts to convince us that all members of a group to which we belong are accepting his program and that we <i>must therefore</i> follow our crowd and “jump on the band wagon.” |

¹“Freedom,” “democracy,” “motherhood,” and “health” are examples of *virtue words*.

THE RUSSIAN REVOLUTIONARIES

Marx (1818-1883)

Karl Marx was a political writer and thinker. His ideas changed the course of history.

As a young man, Marx studied how people lived in industrialized nations such as Great Britain. He concluded that the rich were unfair to the poor. Poor people do most of the work, but rich people get the rewards. Marx felt that those who produce the wealth should share in it.

Marx became a journalist and wrote many pamphlets that introduced his ideas to the people. His ideas became known as Marxism. In Marxism, the state owns the land and its wealth. Everyone works hard, and everyone gets a fair reward. There are no rich and no poor.

Naturally, most rich people didn't like Marx's ideas. They saw no reason to change a system that had made them comfortable. Working people, however,

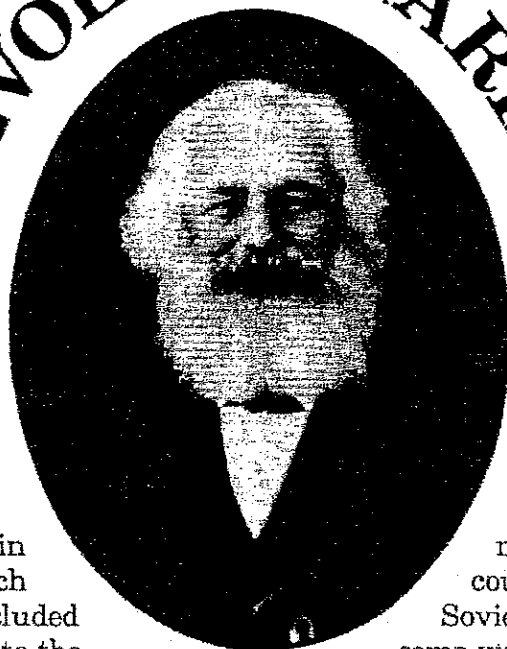
saw hope in his ideas. If his theories worked, they would have a chance at a brighter future.

Many leaders adopted Marx's ideas. Two of the most famous Marxist countries are the former Soviet Union and China. In some ways, Marxism helped these

nations. Both countries developed new industries and put people to work. However, many Marxist leaders hoarded the wealth just as the old leaders did.

In addition, people in these countries were not free to make choices. They could not disagree with their leaders. They worked hard, but could not make money for themselves. Instead, they had to work for the state and receive what the state gave them.

Marx's ideas did not bring prosperity to the countries which adopted them. Today, many Marxist governments are moving toward a free market economy.



Granger Collection

Three key figures in the Russian Revolution: Joseph Stalin, Vladimir Lenin, and Leon Trotsky

Lenin (1870-1924)

Vladimir Lenin was one of the leaders of the Russian Revolution. He helped create the modern Soviet Union.

When Lenin was growing up in Russia, most people were very poor. The Czar, or ruler, of Russia and his wealthy nobles owned most of the land. Peasants lived and died with no hope of a better future for their children.

World War I caused more misery. Thousands of young men died in battle. The families of these soldiers faced bleak winters without enough food or warm clothing to survive. Because of these hardships, the people were looking for a leader who offered new ideas. Lenin became such a leader.

At many political rallies, Lenin offered

It is true that liberty is precious—so precious that it must be rationed.

—Vladimir Lenin

bread, land, and peace for all people. In addition to making speeches, he wrote articles for many newspapers. He based many of his ideas on the writings of Karl Marx. Marx was a German writer who invented a political system in which the people own the

land and everyone gets a fair share of the common property.

When Lenin and his followers gained power, he began to industrialize the country. He built factories and introduced new ways to farm. However, in order to succeed in these much-needed reforms, Lenin became a dictator. He soon became an absolute ruler like the czar he had helped to overthrow.

When Lenin died in 1924, the Soviet Union had come out of the Dark Ages, but its people were still poor.

Trotsky (1879-1940)

Leon Trotsky was a leader in the Russian Revolution. With Lenin and Stalin, he helped create the Soviet state.

Trotsky and Lenin became friends when they were political exiles in London. After Lenin returned to Russia and seized power, a civil war erupted. Trotsky organized the army that won the war. He also served Lenin and the party in foreign affairs, representing the new nation with other countries.

Trotsky was popular with the people. He believed in industrializing the country, but wanted to give people time to adjust to all the changes. Another party leader,

The dictatorship of the Communist Party is maintained by recourse to every form of violence.

—Leon Trotsky

Joseph Stalin, disagreed with Trotsky's goals for the new Soviet Union. After Lenin died, Trotsky and Stalin struggled for power. Stalin won and sent Trotsky into exile. In later years, whenever there were problems,

Stalin blamed them on Trotsky's policies. He told the people that if they were hungry, it was Trotsky's fault.

Trotsky remained in exile for the rest of his life. He finally settled in Mexico. Though Trotsky lived quietly, Stalin still feared he would try to seize power. The dictator sent a secret police agent to murder Trotsky. Now Stalin could stop worrying. Another enemy had vanished.

continued

Stalin (1879-1953)

Joseph Stalin ruled the Soviet Union for more than 25 years. He became one of the most feared dictators in history.

Stalin was a revolutionary. He believed in Marxism and hated the capitalist countries of the West. After the Russian Revolution, he became Lenin's assistant. They worked together to create the new Soviet Union and the Communist Party. The other party leaders did not like or trust Stalin. They thought he was cold and brutal. Lenin planned to remove him from office but died before he could do so.

Stalin became the leader of the party and the country. He used his power to reshape the lives of Soviet citizens. He introduced a series of "five-year plans" to bring industry to the Soviet Union. The plans succeeded, but the people suffered. Consumer goods were scarce. People stood in long lines just to buy bread. The only people who lived well were Stalin's followers.

A single death is a tragedy, a million deaths is a statistic.

-Joseph Stalin

Even people who worked with Stalin feared him. He demanded absolute loyalty from his followers. He allowed no one to disagree with his policies. He used the secret police to spy on his opponents. Stalin ordered thousands of people

murdered. He sent many others to prison camps. People in the camps often died from beatings and starvation. Stalin didn't care if they suffered. His power was all that mattered to him.

Stalin was also untrustworthy. During World War II, Stalin joined with the Allies to fight Hitler. After the war was over, however, he broke promises he had made to Western leaders. He invaded small countries and made them part of the Soviet Union. His troops killed anyone who stood in their way.

By the time Stalin died, he was more powerful than any Russian czar. He was also hated as few men have ever been. The Soviet people can never forget his reign of terror.

Arabic Coffee

It was never too strong for us:
make it blacker, Papa,
thick in the bottom,
tell again how the years will gather
in small white cups,
how luck lives in a spot of grounds.

Leaning over the stove, he let it
boil to the top, and down again.
Two times. No sugar in his pot.
And the place where men and women
break off from one another
was not present in that room.
The hundred disappointments,
fire swallowing olive-wood beads
at the warehouse, and the dreams
tucked like pocket handkerchiefs
into each day, took their places
on the table, near the half-empty
dish of corn. And none was
more important than the others,
and all were guests. When
he carried the tray into the room,
high and balanced in his hands,
it was an offering to all of them,
stay, be seated, follow the talk
wherever it goes. The coffee was
the center of the flower.
Like clothes on a line saying
You will live long enough to wear me,
a motion of faith. There is this,
and there is more.

The Words under the Words
(For Sitti Khadra, north of Jerusalem)

My grandmother's hands recognize grapes,
the damp shine of a goat's new skin.
When I was sick they followed me,
I woke from the long fever to find them
Covering my head like cool prayers.

My grandmother's days are made of bread,
a round pat-pat and the slow baking.
She waits by the oven watching a strange car
circle the streets. Maybe it holds her son,
lost to America. More often, tourists,
who kneel and weep at mysterious shrines.
She knows how often mail arrives,
how rarely there is a letter.
When one comes, she announces it, a miracle,
listening to it read again and again
in the dim evening light.

My grandmother's voice says
nothing can surprise her.
Take her the shotgun wound and the crippled baby.
She knows the spaces we travel through,
the messages we cannot send — our voices are short
and would get lost on the journey.
Farewell to the husband's coat,
the ones she has loved and nourished,
who fly from her like seeds into a deep sky.
They will plant themselves. We will all die.

My grandmother's eyes say Allah is everywhere,
even in death.
When she talks of the orchard and the new olive press,
when she tells the stories of Joha
and his foolish wisdoms,
He is her first thought, what she really thinks of
His name.

"Answer, if you hear the words under the words --
otherwise it is just a world with a lot of rough edges,
difficult to get through, and our pockets full of stones."

My Grandmother in the Stars

It is possible we will not meet again
on earth. To think this fills my throat
with dust. Then there is only the sky
tying the universe together.

Just now the neighbor's horse must be standing
patiently, hoof on stone, waiting for his day
to open. What you think of him,
and the village's one heroic cow,
is the knowledge I wish to gather.
I bow to your rugged feet,
the moth-eaten scarves that knot your hair.

Where we live in the world
is never one place. Our hearts,
those dogged mirrors, keep flashing us
moons before we are ready for them.
You and I on a roof at sunset,
our two languages adrift,
heart saying, Take this home with you,
never again,
and only memory making us rich.

The above is excerpted from 19 VARIETIES OF GAZELLE by Naomi
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POETRY
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Home > Poems & Poets > My Papa's Waltz

My Papa's Waltz

BY THEODORE ROETHKE

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

Theodore Roethke, "My Papa's Waltz" from *Collected Poems of Theodore Roethke*. Copyright 1942 by Hearst Magazines, Inc. Reprinted with the permission of Doubleday, a division of Random House, Inc.

Source: *The Collected Poems of Theodore Roethke* (1961)

Performance Poetry Lives On

BY POOJA MAKHIJANI

Poetry doesn't have to be the 12 lines on a page in a book that is sitting in the dustiest corner of the library. Poetry doesn't have to be something you don't understand. Poetry is undulating, breathing, ever changing.

Want proof? Take a trip to the Urban Word Annual Teen Poetry Slam at the Nuyorican Poets Cafe in New York City!

Gathered in this tight space are

hundreds of teens from every corner of the city. They've come together to compete for one of five prized finalist spots in Brave New Voices, the Eighth Annual National Youth Poetry Slam Festival that will take place in late April in San Francisco.

Sitting in the café feels like being at a sporting event. A DJ revs up the ever-growing crowd with upbeat music. Young people erupt into wild applause as one of their own hollers his latest creation of slam before the microphone.

Take a listen to this excerpt from "Elementary Invasion," by 16-year-old slam poet Kai Zhang:

squeeze
green putty oozing out of your hands
and hugging your fingers cold and rubbery
escaping
your silly efforts to contain
or hold
I mean to run away.

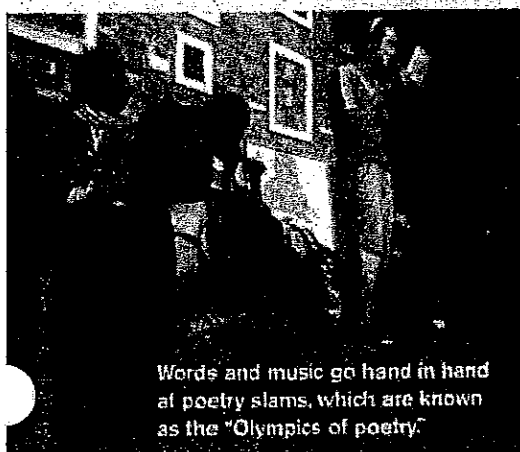
Zhang's recitation is a mix of rant, rhetoric, and stand-up comedy, with dashes of hip-hop and rap. Judges in the front row hold up placards with scores—10, 9.5, 10—as the crowd cheers him on, voting to keep him in the race.

The slam is about words, rhythm, and performance, and it's a lot of fun.

POETRY IS COOL AGAIN

The popularity of poetry is on the rise, thanks to literary nonprofit organizations such as Urban Word and Youth Speaks, which sponsor poetry slams and free writing classes for teens who want to learn to rap and rhyme.

"Without doubt, the most ... significant development in recent American poetry has been the wide-scale ... reemergence of popular poetry—namely rap, cowboy poetry, poetry slams, and ... performance poetry," says Dana Gioia, the chair-



Words and music go hand in hand at poetry slams, which are known as the "Olympics of poetry."

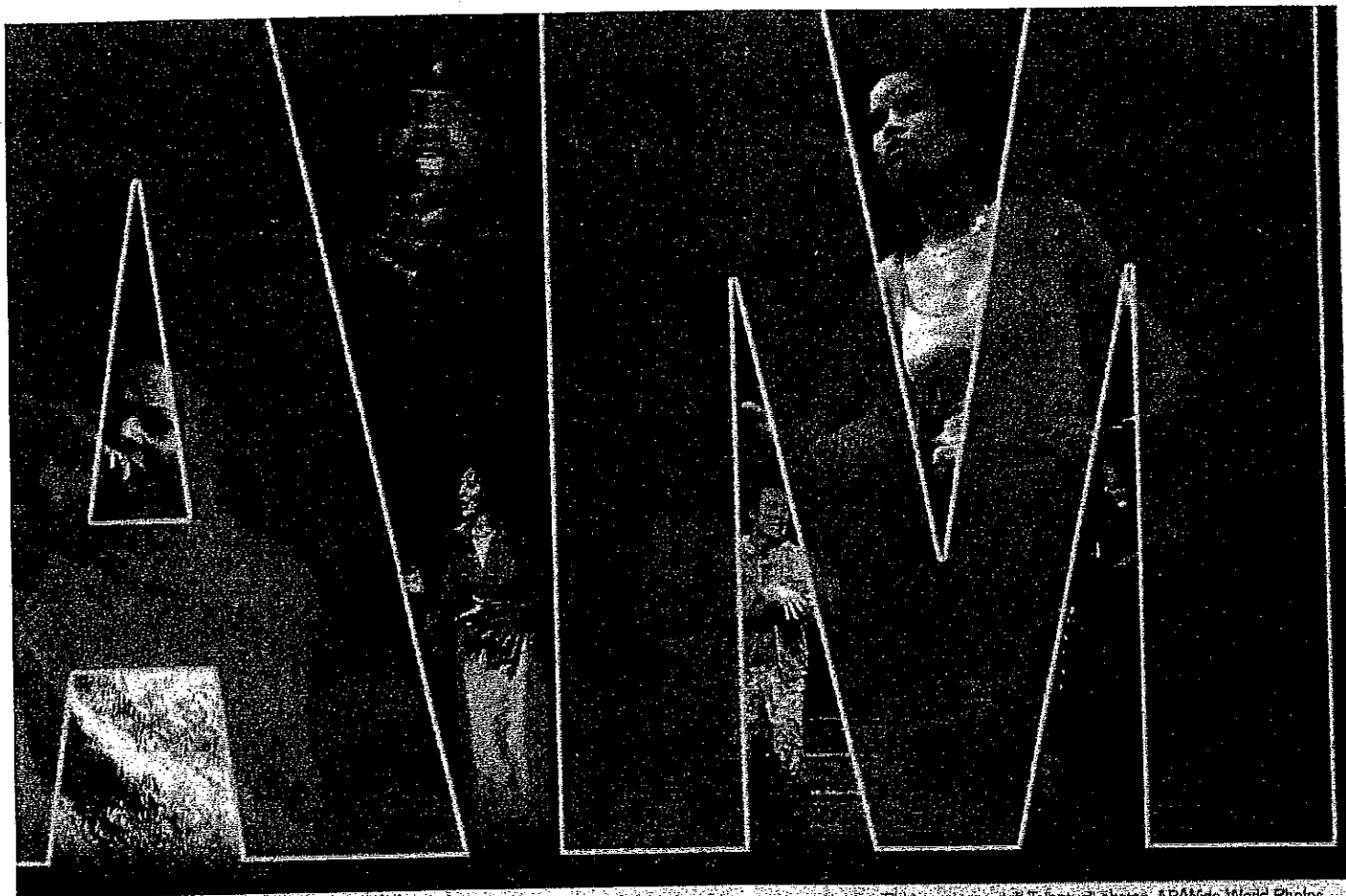


Photo montage, Jeff Talbot; all photos, AP/Wide World Photos

man of the National Endowment of the Arts and the author of *Disappearing Ink: Poetry at the End of Print Culture*.

He is right. Over the past decade, slams like the one at the Nuyorican Poets Café have become all the rage. Slams have made poetry alive again, helping teens discover that it can be an avenue of expression in the often-exclusionary world around them.

WHAT IS SLAM?

As the founders of Youth Speaks put it, slam is a form of expression for "a generation of young people speaking for themselves; a generation ... reciting struggles and successes on open microphones ... transcending traditional stereotypes by speaking their truths and listening to the truths of others."

"A poetry slam is like a lyrical boxing match that pits poets against other poets in a bout," according to journalist Shilanda L. Woolridge of the *Austin American-Statesman*. In plainspeak, a slam is a competition in which poets perform original works alone or in teams before an

audience that boos and cheers as it votes on the best performers. Each poet's work is judged as much on the manner of its performance as on its content or style.

'A poetry slam is like a lyrical boxing match that pits poets against other poets in a bout.'

—Shilanda L. Woolridge, journalist

audience that boos and cheers as it votes on the best performers. Each poet's work is judged as much on the manner of its performance as on its content or style.

The structure of the traditional slam—a spoken-word performance of three minutes plus a 10-second grace period—was started by construction worker and poet Marc Smith in a 1984 reading series at a Chicago jazz club. The emphasis on

performance soon laid the groundwork for the energetic brand of poetry that would eventually be exhibited in slam. Similar competitions quickly spread across the country and finally found a notable home at the Nuyorican Poets Café and in similar "slam cafes" around the country.

In recent years, slam has also carved out a niche for itself under the bright lights of the Big Apple—first when Russell Simmons's *Def Poetry Jam* moved from HBO to the big stage and most recently, in 2004, when the rising star poet Sarah Jones's *Bridge & Tunnel* finished a successful off-Broadway run with plans for a move to Broadway.

Really, though, the roots of slam can be traced from hip-hop back to the first storytellers, Shakespeare, and the Beat poets of the 1960s.

Poetry Comes To Broadway

After winning the coveted Nuyorican Poets Café Grand Slam Poetry Championship in 1997, Sarah Jones (pictured here) exploded onto the New York slam and theater scene, performing in four acclaimed one-woman shows.

This spring, she makes her solo Broadway debut in *Bridge & Tunnel*, where she plays 14 immigrants participating in a poetry slam in Queens, N.Y. Against a background of graffiti-covered walls, she depicts characters as diverse as a middle-aged Pakistani man named Mohammed Ali (no relation to the famous boxer) and Mrs. Ling, a prim Chinese woman.

One of the most popular poems in the show, "God Bless America," is recited by a Haitian character, Rose Aimée Sylvince. This poem has been praised for blending "wit and anger with a poetic flair":

God Bless all those who are proud of
this colorful nation
God Bless us whether we are first,
fifth, or tenth generation ...
God Bless your ancestors, real estate
man, once they were new here too
And God Bless this great America, but
not because of you.

The influence of slam is evident throughout *Bridge & Tunnel*. Critic Dan Bacalzo of TheaterMania.com points out, "Jones's background as a slam poet comes into play in the works of several of her characters ... [including] Bao Viet-Dinh, who delivers an identity politics poem similar to those you might hear at the Nuyorican Poets Café."

FROM SPOKEN WORD TO WRITTEN WORD

Although slam most obviously draws on urban street rhythms like hip-hop, it is first and foremost a contemporary manifestation of the oral roots of storytelling and poetry.

Oral storytelling predates the written word. In ancient times, stories were passed from lips to ears and traveled from place to place, changing as subsequent storytellers forgot details, deliberately left things out, and added their own embellishments. The idea of written poetry as a static object on the page

to be enjoyed in solitude is also relatively new. In ancient Greece, traveling bards nurtured a strong oral poetic tradition as they performed to audiences across their land, reciting the lines of epic poems.

Over the course of history, there has been a transition from the oral tradition to a written one. The earliest example of written poetry is Homer's *Odyssey*. Composed around the eighth century B.C., this epic poem was most likely the synthesis of several oral versions of the events surrounding the journey of Odysseus, which took place around 1200 B.C.

Perhaps the most famous poet of all is William Shakespeare, whose written work was meant to be performed rather than read. He wrote 37 plays and 154 sonnets between 1588 and 1613. Like the ancient Greeks, Shakespeare wrote many of his plays in verse. Most

often, he wrote in *iambic pentameter*, a structure that is composed of five sets of *iamb*s, or pairs of unstressed and stressed syllables. This excerpt from *Julius Caesar* vividly illustrates this rhythm:

Friends, Romans, countrymen,
lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest,—
For Brutus is an honourable man;
So are they all, all honourable men,—
Come I to speak in Caesar's funeral.

It is said that iambic pentameter, composed of 10-syllable lines, is modeled on the rhythm of the human heartbeat—*bom-BOM bom-BOM bom-BOM bom-BOM bom-BOM*. This structure was thought to elevate theater to a new height of language, separating it from the language of every day.



—Henry Dittz/CORBIS

BEATING TO THE SOUND OF THE TIMES

Although poetry has traveled in many different directions since the time of Shakespeare, it has always retained a deep connection to the oral tradition.

In the 1950s and '60s, for example, the Beat poets brought poetry directly to the people by reviving the ancient ways of the roving storyteller. Like today's slam artists, the Beats came to be known for their unique performance styles.

Allen Ginsberg is one of the most celebrated poets of the Beat generation. He first read his most notable poem, "Howl," in a series of famous readings that took place in October 1955 in San Francisco.

It was Ginsberg's first public performance, and it made him instantly famous at the age of 29. After starting his recitation in a calm tone, the story goes, he soon gained confidence and began to sway rhythmically with the music of his poetry, responding to the enthusiasm of the audience:

Breakthroughs! over the river! flips
and crucifixions! gone down the flood!
Highs! Epiphanies! Despairs! Ten years!
animal screams and suicides! Minds!
New loves! Mad generation! down on
the rocks of Time!

Ginsberg and other Beat poets such as Jack Kerouac, were heavily influenced by jazz music. This is most obvious if you listen closely to the music of their words as you read them aloud.

POETRY FOR THE PEOPLE

Slam has a mission for poetry that is similar to Ginsberg's—it seeks to bring poetry back to the people through rhythm, rhyme, and music. "What poetry is about is people," says Mike Henry, the coordinator of the Austin National Slams, of Austin, Texas. "Slams have put the voice back into ... the hands of the people."

Although the Beat poets were more influenced by jazz, slam poets have turned to hip-hop for inspiration. The godfather of popular slam, as we know it, is Russell Simmons. In 2001, the father figure to such rappers as Ludacris and Jay-Z created *Def Poetry Jam* (now called *Def Poetry*), a televised slam for HBO. The series has showcased such artists as poet Ursula Rucker; the hip-hop spoken-word performer Saul Williams; and the British musical diva duo Floetry.

The first season of "def" (slang for excellent) poetic pondering was hosted by hip-hop superstar Mos Def, who often opened the night with a classic poem by Byron,

Shelley, Keats, or Wordsworth. After that, the audience was treated to slam poetry such as Saul Williams's "Said the Shotgun to the Head":

CURRENTLY
MOON MARKED
AND
SUN SPARKED
UNMARKED BILLS
WILL I AM
CERTAIN
I SPEAK A NEW LANGUAGE
as is ALWAYS
THE FIRST SIGN
of a
NEW AGE

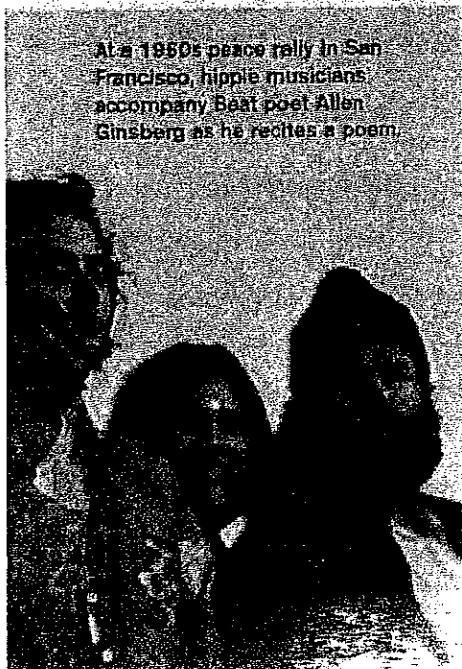
Def Poetry clicked and brought slam to center stage. In 2002, it made its Broadway debut, bringing together a cast of poets as diverse as the United States itself: from Chinese American Beau Sia to Palestinian American Suheir Hammad.

The success of *DPJ* has made people all around the country appreciate this form of expression. Matthew Murray, theater critic for TheaterMania.com, put it best when he wrote, "*Def Poetry Jam on Broadway* [is] dedicated to proving that poetry needn't be ancient or stodgy, but that it can still prove ... inspiring to the current generation."

Whether it is being recited on Broadway, in your classroom, or in a local coffeehouse, the same is true of slam.

Pooja Makhijani is the editor of *How Girls Experience Race in America*, a collection of essays. She lives in New York City.

At a 1950s peace rally in San Francisco, hippie musicians accompany Beat poet Allen Ginsberg as he recites a poem.



About the Author

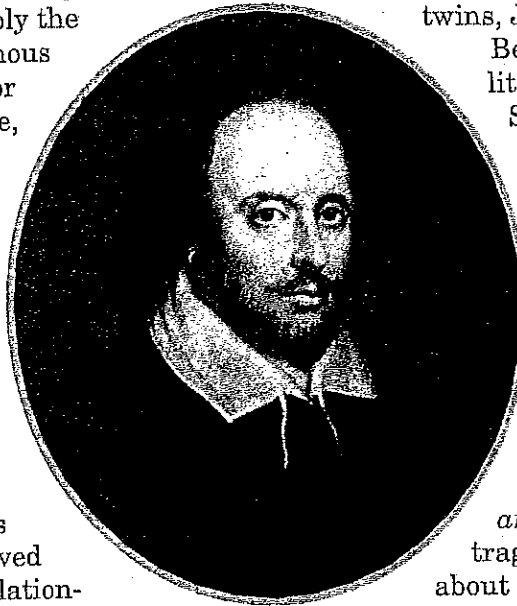


William Shakespeare is probably the most famous

playwright in history. For such a well-known figure, it's surprising that most of what we know about him comes from secondhand sources. Shakespeare never gave an interview. He never wrote his autobiography. Only a few of his letters survive. And of course, the people who knew him best had no idea how famous he'd become. So they saved few accounts of their relationship with him.

William Shakespeare was born in April 1564. The exact date of his birth is unknown, but he was baptized on April 26 in the Stratford-upon-Avon church. His father, John Shakespeare, was a prominent man, who served as town chamberlain and mayor. Young William probably attended grammar school in Stratford, where he would have learned Latin—a requirement for a professional career. Shakespeare probably read his first plays in Latin, as well as works by Roman authors such as Ovid and Virgil. He also had the chance to watch traveling acting companies. Perhaps these experiences made him want to write plays.

In 1582, Shakespeare married Anne Hathaway. He was 18; she was 26. Their first daughter, Susanna, was born in



This is the only portrait of Shakespeare painted by one of his contemporaries. Other representations were created after his death.

1583. In 1585, the couple had twins, Judith and Hamnet.

Between 1585 and 1592, little is known about Shakespeare's life.

During that time, he moved to London to become an actor and playwright. His family stayed behind in Stratford, and Shakespeare visited them from time to time. At least five of his plays were written during this time. *Romeo and Juliet*, one of his first tragedies, was written in about 1594. It was probably first performed for Queen Elizabeth I and her court.

No one knows why Shakespeare chose a career in the theater, but his family probably wasn't very happy about it. In those days, people viewed actors the way many people view professional wrestlers today—entertaining, but not exactly artistic. In fact, many people were against the theater. Ministers used fear-some language to warn their followers of the theater's dangers. Puritan preacher Thomas White thundered, "The cause of plague is sin. The cause of sin is plays. Therefore, the cause of plague is plays." In a city with at least one outbreak of plague every year, this was a serious accusation.

Fortunately, Shakespeare and his friends were lucky. Queen Elizabeth loved plays. She protected the acting

continued

About the Author *continued*

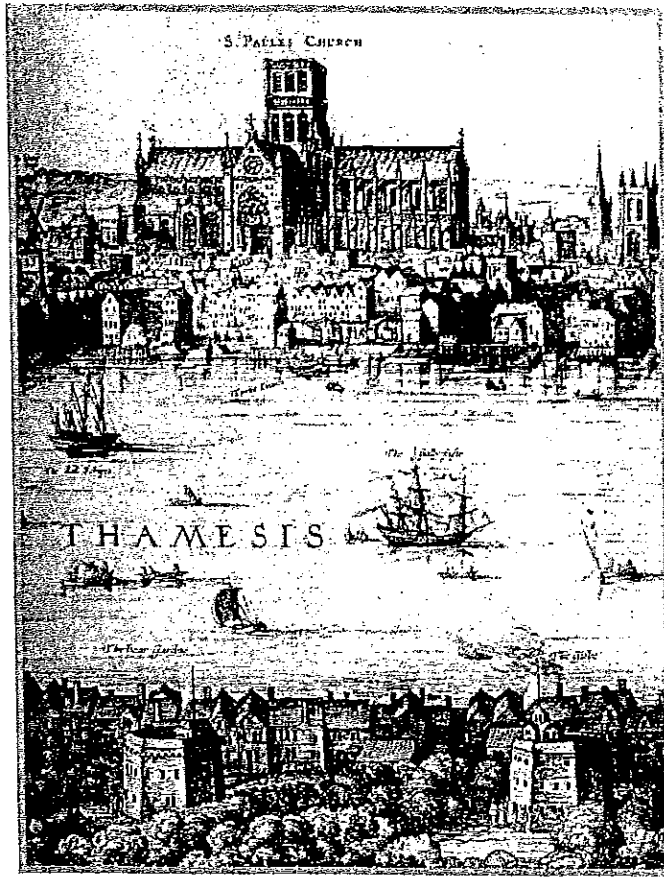
companies and gave them permission to perform. Shakespeare wrote several plays to be performed for the Queen, including *Twelfth Night*. After Elizabeth's death in 1603, Shakespeare became one of the King's Men, a group of actors who performed for King James I. The King gave the group a license that read:

James by the Grace of God....Know
ye that we have licensed and
authorized...these our servants,
Lawrence Fletcher, William
Shakespeare...freely to use and
exercise the art and faculty of play-
ing Comedies, Tragedies, Histories,
Interludes...within...any city,
university town or borough what-
soever within our said Realms....

Unlike many theater people, Shakespeare actually earned a good living. By 1599, he was part owner of the Globe, one of the newest theaters in London. Such plays as *Julius Caesar*, *Othello*, *Hamlet*, and *King Lear* were probably performed for the first time at the Globe.

In 1610 or 1611, Shakespeare moved back to the familiar surroundings of Stratford-upon-Avon. He was almost 50 years old, well past middle age by 17th-century standards. Over the years, he'd invested in property around Stratford and acquired a comfortable estate. Now he could enjoy his prosperity.

However, Shakespeare didn't give up writing. In 1611, his new play *The Tempest* was performed at Court. In 1613, *Henry VIII* premiered at the Globe. This performance was more dramatic than anyone expected. The stage directions called for a cannon to be fired when "King Henry" came on stage. The explosion set the stage on fire, and the entire theater was burned to the ground.



This image is from Visscher's View of London, 1616. It illustrates the Thames River as it flows past St. Paul's Cathedral, the Bear Garden, and the Globe Theatre.

Shakespeare died in 1616 at the age of 52. His gravestone carried this inscription, which some scholars believe Shakespeare himself wrote for the occasion.

*Good friend for Jesus sake forbear
To dig the dust enclosed here!
Blest be the man that spares these stones,
And curst be he that moves my bones.*

Shakespeare's bones rest undisturbed to this day.



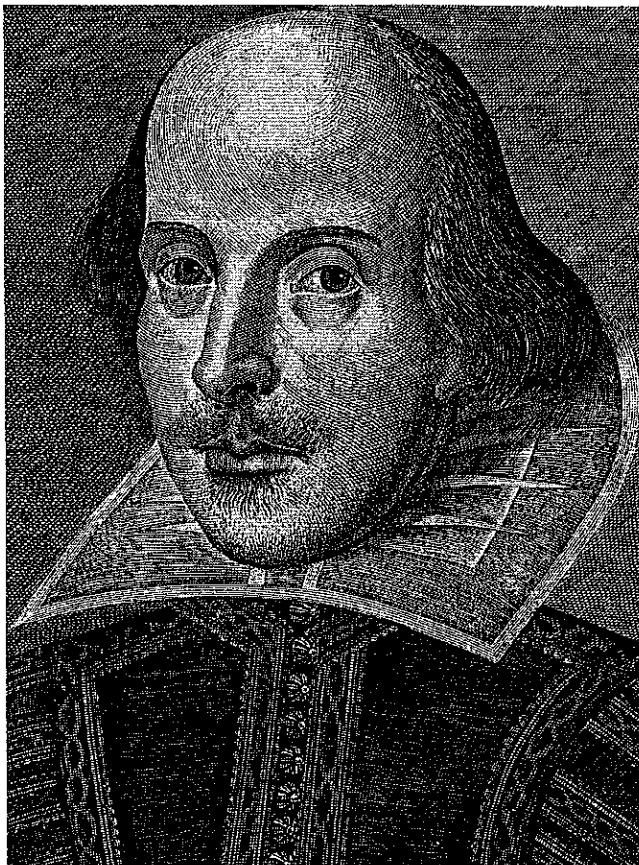
**GLOBE
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WILLIAM SHAKESPEARE

William Shakespeare is world famous. We know quite a lot about him but there is still much that remains a mystery. We don't know his date of birth. We don't know the date of his marriage. We even have very little idea of what he looked like. So what DO we know about William Shakespeare, the man?

When and where was Shakespeare born?

William Shakespeare was born in 1564 in Stratford-upon-Avon, a market town in a farming area of the Midlands. About 1000 people lived there. Shakespeare was baptised on 26th April 1564, but we don't know his exact date of birth.



This engraving of William Shakespeare was engraved by Martin Droeshout in 1623. It is used on the title page of the First Folio collection of Shakespeare's plays, but may be more flattering than he really looked.

What was Shakespeare's family like?

William was born to prosperous parents. His mother, Mary, was the daughter of a local farmer. His father, John, was a glove-maker and wool trader with a large family house. When William was four years old, his father was elected Bailiff of Stratford – effectively the mayor.

But his early life wasn't easy. Although William was the third of eight children, he grew up as the oldest. His two older sisters both died very young. And William was lucky to survive. When he was just a baby, in 1564, plague killed about 200 people in Stratford – 1 in 5 of the population. Fortunately, William survived.

Where did Shakespeare go to school?

From the age of seven, boys like William went to grammar school. There was one in Stratford and it is still there today. But schooling was different then. The boys learned to read, speak and write in Latin. They also had to memorise and perform stories from history - useful skills for an actor and writer. Shakespeare probably left school aged fifteen.

When did Shakespeare marry?

In late 1582, we don't know the exact date, Shakespeare married Anne Hathaway – a local farmer's daughter. William was only 18 years old. Most men at this time married in their mid- to late-20s. So why did William marry so young? The answer came six months later, when William's daughter, Susanna, was baptised.

What do we know of Shakespeare's family life?

The answer is... practically nothing. We know William and Anne had two more children, Hamnet and Judith, twins, born in 1585. Anne and the three children probably lived with William's parents at first. Later, they moved to New Place, a large house in Stratford. But it was a strange family life. Shakespeare spent most of his time 100 miles away, in London.

DID YOU KNOW?

Shakespeare, England's greatest writer, died on the day of England's patron saint – St George's Day – 23rd April.

Shakespeare may have been born on St. George's Day too. He was baptised on 26th April, so it is possible, but we really don't know.

What did Shakespeare do in London?

From about 1590 to 1613, Shakespeare lived mainly in London and by 1592 was a well-known actor there. He was also a playwright. His play, *Henry VI*, was performed at the Rose theatre in 1592. He went on to write, or co-write, about 40 plays. Shakespeare was also a poet and in 1609 published a book of 154 sonnets.

And Shakespeare was a businessman too. He was a sharer (part-owner) of a theatre company called *The Lord Chamberlain's Men*. And from 1599, he was part-owner of the Globe Theatre.

So, for about twenty years, he made money from acting, writing and running a theatre company.

When did Shakespeare die?

After 1613, Shakespeare spent more time at Stratford. Then, in January 1616, he made a will and died on 23rd April 1616. He is buried in Holy Trinity church in Stratford-upon-Avon.

FURTHER RESOURCES

National Portrait Gallery

This webpage has 92 images of Shakespeare. We can't be sure any show exactly what he looked like, but many share similar features.

www.npg.org.uk/collections/search/person.php?LinkID=mp04051

Shakespeare Birthplace Trust

This web page has 13 videos answering questions about Shakespeare's life.

www.shakespeare.org.uk/explore-shakespeare/about-shakespeare

SHAKESPEARE'S SIGNATURE

We have six surviving versions of Shakespeare's signature. They are all different. He wrote:

- Willm Shap
- Wm Shakspe
- Willm Shakspeare
- William Shaksper
- Willm Shakspeare
- William Shakespere
- and William Shakespeare.

The last version, taken from his will in 1616 is the version we use today.



WRITING PLAYS

An English traveller of the time wrote, "...there be more Playes in London than in all the partes of the worlde I have seene." A modern historian estimates that, between about 1560 and 1640, some 3000 new plays were written and performed in London.

Who wrote the plays?

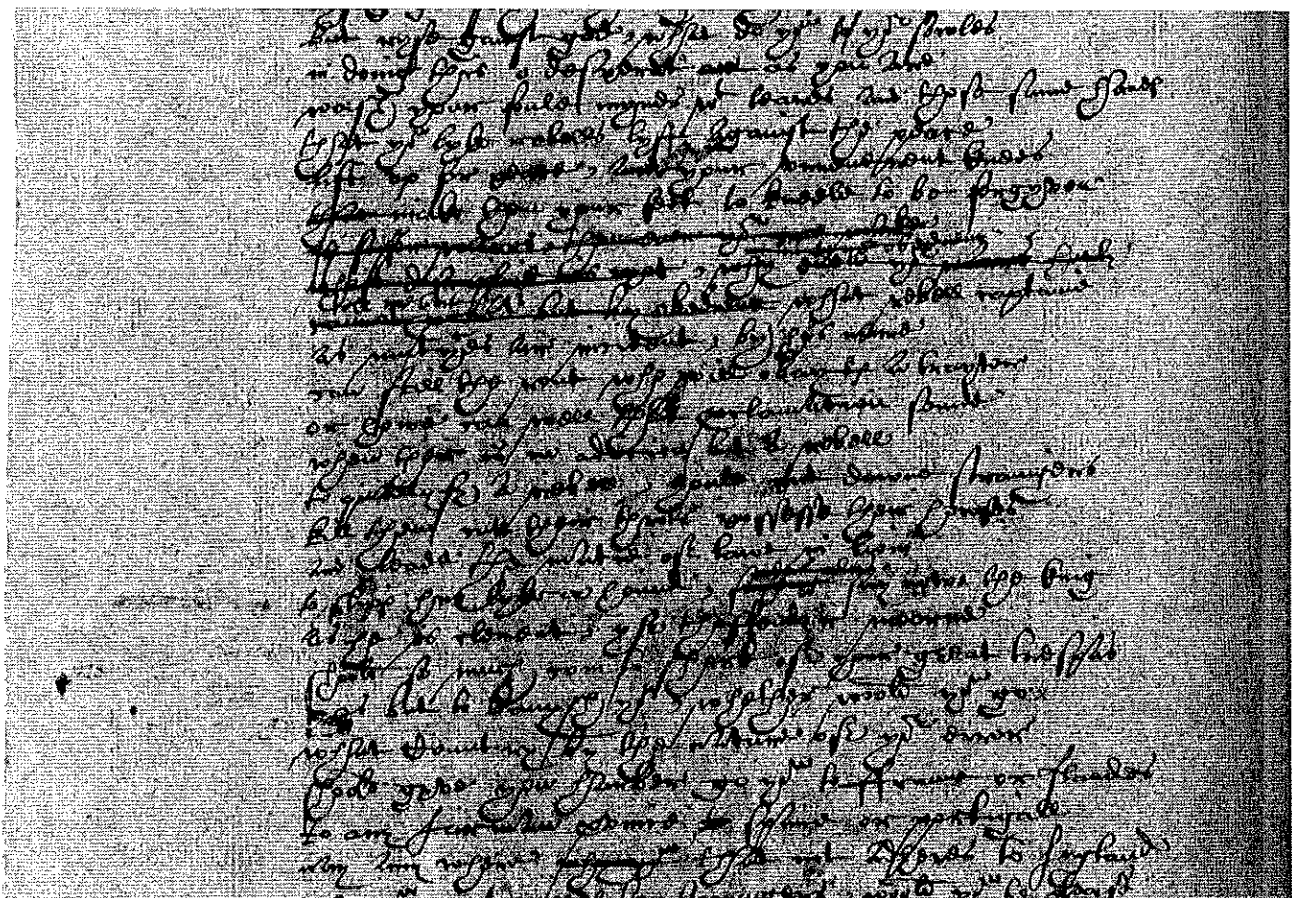
William Shakespeare has become the most famous playwright of his time. He wrote or co-wrote almost 40 plays. But he was one of many writers producing plays in London at that time. The best known of the others are Christopher Marlowe and Ben Jonson.

The grammar schools which boys like Shakespeare attended taught useful skills for playwrights. They

memorised the history and myths of Ancient Greece and Rome; they wrote their own stories and recited these to classmates. Many playwrights also went to university. For example, Marlowe went to Cambridge. But some playwrights did not - like Shakespeare and Jonson for example. They probably learned the skills of writing plays whilst working as young actors.

What were the plays about?

Playwrights at this time were not too bothered about being original. They were content to re-work old stories or even use other people's plots. Shakespeare's *The Taming of the Shrew* was a re-write of an earlier play and *The Comedy of Errors* was based on a plot from an ancient Roman writer named Plautus.



Part of the manuscript for the play 'Sir Thomas More'. There are six different writers on this manuscript, the original playwrights and others who have made edits and notes. It is believed some of these notes were written by Shakespeare. Apart from his signature, this is the only surviving example of Shakespeare's writing. © The British Library Board. (Harley 7368, f.9)

DID YOU KNOW?

Like today, playwrights in Shakespeare's time sometimes used blood and horror to entertain the crowds.

In Shakespeare's *Titus Andronicus*, two characters, Chiron and Demetrius

- have their throats cut onstage;
- they are then cut up and baked in a meat pie;
- and then their mother is tricked into eating the pie!

Plays usually fell into three types:

Histories were stories about England's past. Marlowe wrote *Edward II*, while Shakespeare wrote plays about King John, Henry IV, Henry V, Henry VI, Richard III, and Henry VIII. His first play about Henry VI was so popular that he wrote a sequel and then a prequel.

Tragedies told unhappy tales which often ended in deaths, like Shakespeare's *Romeo and Juliet*. John Webster had a big hit with *The Duchess of Malfi* and Shakespeare is famous for *Othello* and *Hamlet*. The tragedies often contained lots of blood and gore to entertain the crowds.

Comedies, on the other hand, could be relied upon for happy endings, often weddings. Shakespeare's *Two Gentlemen of Verona* is especially happy; it ends with two weddings! Other comedies were more satirical. Ben Jonson wrote *The Alchemist* to make fun of London society.



A 2013 production of *Romeo and Juliet*, one of Shakespeare's tragedies. Romance – both happy and sad – was a common theme for playwrights.

CENSORSHIP

The Master of the Revels was an official of the royal court. His job was to grant licenses to theatres, theatre companies and plays. He would not license a play (give it permission to be performed) if it had political or religious views he didn't like.

Playwrights could not risk offending him. So they often set their plays in imaginary countries to make sure that nothing in the plot seemed critical of the royal court or the government.

What were the playwrights paid?

Playwrights were not usually wealthy. They got no royalties or repeat fees if their plays were performed many times. They just got a one-off fee for selling their play to an acting company. Often they had to share the money, because it was common to write as pairs or in groups. For example, Shakespeare co-wrote *Henry VI Part 1* with someone else. We don't know who.

Philip Henslowe was a theatre owner who hired four writers called Chettle, Wilson, Dekker and Drayton. He usually paid them in instalments and they were sometimes writing several plays for him at the same time. But the fee for a play was worth having; in the 1590's it was about £5. This may not sound much today, but it was about a year's income to an average craftsman or shopkeeper at that time.

FURTHER RESOURCES

Christopher Marlowe

This web site has printed information and a short video about the playwright Christopher Marlowe.

www.biography.com/people/christopher-marlowe-9399572

Shakespeare's Plots

This web site tells you the plot of each of Shakespeare's plays. Read a few summaries. Are they histories, tragedies or comedies? How much romance and violence did you find?

www.nosweatshakespeare.com/play-summary/



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PLAYHOUSES

There were two different types of playhouse in London during Shakespeare's time. There were outdoor playhouses, also known as 'amphitheatres' or 'public' playhouses, and indoor playhouses, also known as 'halls' or 'private' playhouses. These were very different theatres that attracted different types of audiences.

Where was the first playhouse built?

The first playhouse, the *Red Lion*, was built in 1567 by John Brayne. He converted the Red Lion Inn, in Stepney, outside the city walls. There is little evidence of how successful it was, but the demand must have been there, because many more playhouses opened between the 1570s and the 1620s.

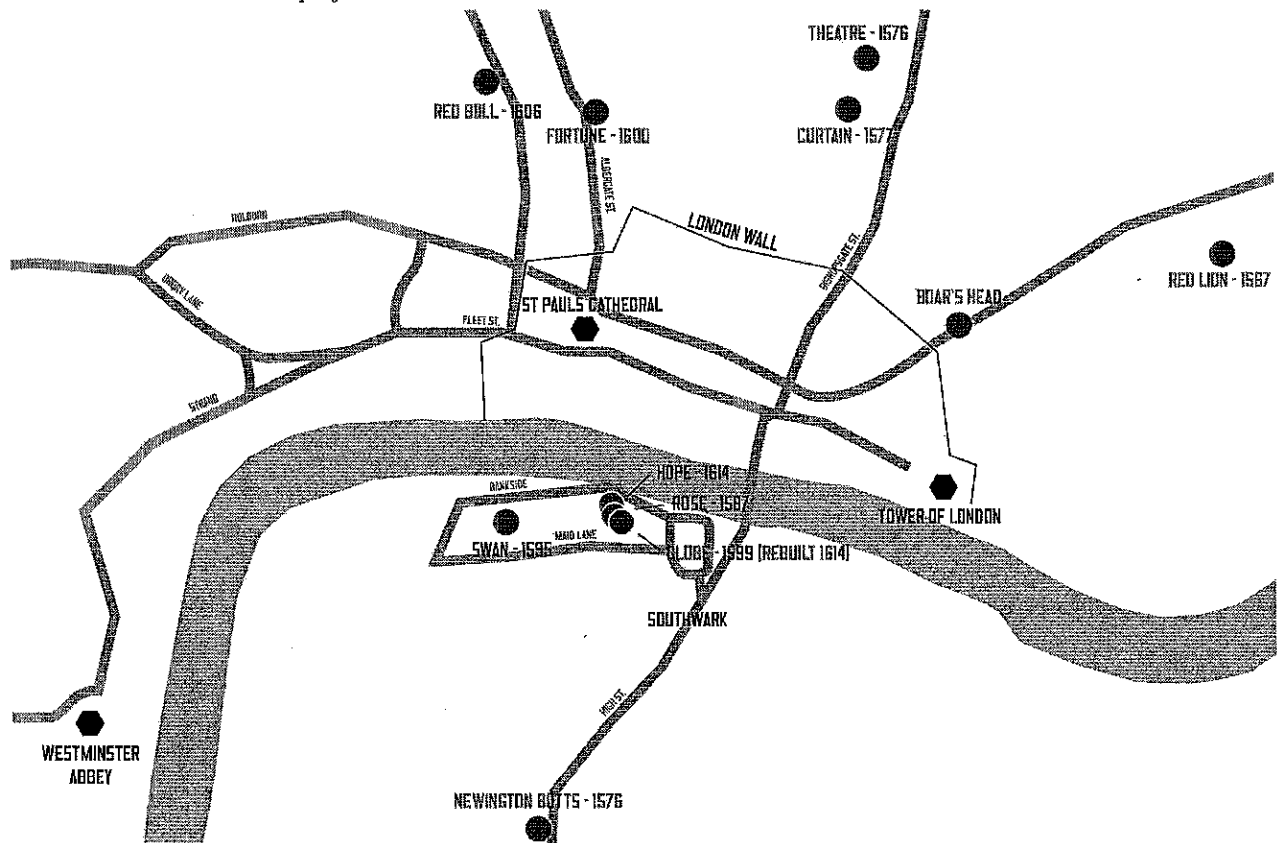
Where were the next playhouses built?

In 1576 Brayne and James Burbage built the *Theatre*, just outside the city walls. Burbage was an actor with the Earl of Leicester's Men, who played in the *Theatre* for

its first two years. *Newington Butts* theatre was built to the south in the same year. In 1577 the *Curtain* was built near the Theatre. After this, five more theatres were built and companies also performed regularly in the yards of several London inns. Not all theatres had performances of plays regularly and some theatres were also used for other types of entertainment.

Why build playhouses south of the Thames?

Playhouses drew big audiences, but they were not popular with everyone. The officials who ran the City of London thought that playhouses were noisy and disruptive, and attracted thieves and other 'undesirable' people. So people built playhouses on sites outside the control of city officials. This meant outside the city wall, in most cases. The south bank of the River Thames was outside the city and already had animal baiting arenas, brothels and taverns where people could buy food and drink. So people already went there for entertainment.



This map shows the outdoor theatres and inns where plays were regularly performed in Shakespeare's London.

DID YOU KNOW?

Shakespeare's company played at the Theatre, the Curtain and then the Globe. They also played at Court for Queen Elizabeth I and then later for King James I, toured and (after 1609) during the winter played at the Blackfriars indoor theatre.

What did the outdoor playhouses look like?

All outdoor playhouses had:

- a central yard that was open to the sky;
- a raised stage sticking out into the yard;
- a roof over the stage, which was called 'the heavens', although the first Rose theatre (1587-92) may not have had one;
- a tiring house behind the stage with a backstage area, where actors dressed and waited to come on. Above this were lords' rooms, rooms for storage, and a room level with 'the heavens' to work the special effects from;
- galleried seating all around the yard, on several levels, which was roofed.

Who built playhouses?

Playhouses were sometimes built by businessmen who saw the rising popularity of the touring acting companies that played in the yards of inns and other open spaces around the city. They had money to spare, while the acting companies did not. So a businessman leased some land, built a playhouse and leased it to acting companies for a set number of years. The company paid the playhouse owner a share of the takings; usually half the income from galleries.

FURTHER RESOURCES

Museum of London

Starting on page 17, this web book gives detailed coverage of building playhouses:

www.museumoflondonarchaeology.org.uk/NR/rdonlyres/B5E7F7E4-3CE7-441D-9DFD-F1238B60127A/0/ShakespearesTheatreLR.pdf

PlayShakespeare.com

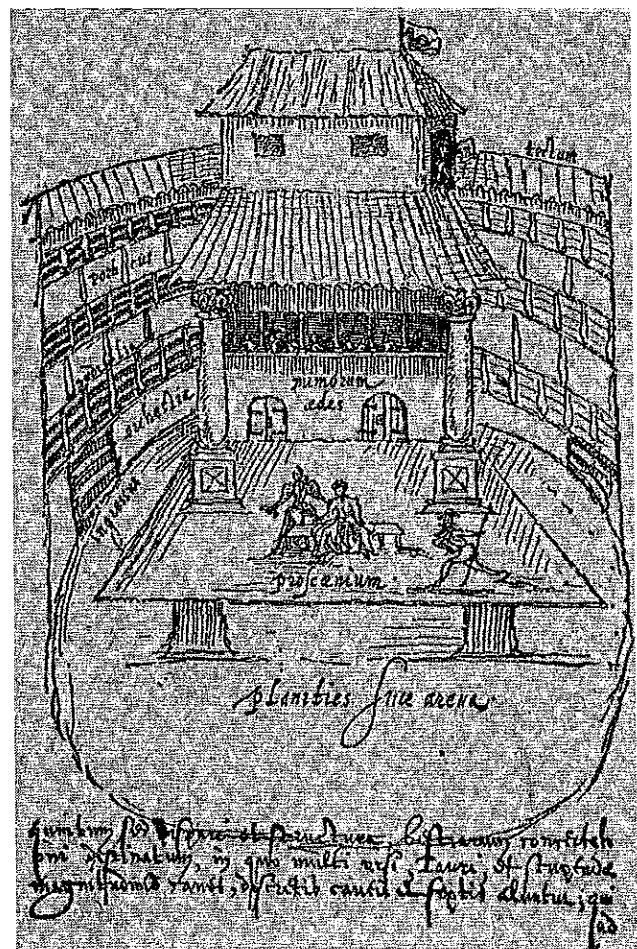
This webpage gives further details London playhouses:

www.playshakespeare.com/study/elizabethan-theatres

BUILDING MATERIALS

Most playhouses had a brick base with timber-framed walls. The gaps between the timbers were filled with sticks, hair and plaster. The roofs were made from thatch or tile.

Can you find out what happened to the first Globe theatre in 1613? What was the roof of the second Globe made from?



A 1595 sketch of a performance in progress at the Swan, by Johannes de Witt.



GLOBE
EDUCATION

THE GLOBE

Many of Shakespeare's plays were first performed at the Globe, although his plays were performed at other theatres and many playwrights wrote for the Globe.

Who built the first Globe?

The first Globe was built by the company Shakespeare was in – the *Lord Chamberlain's Men*. Richard Burbage was the company's leading actor. They had played at the Theatre, built by the Burbage family on land leased from a Mr Allen. In 1597, Allen refused to renew the lease. However the Burbages owned the Theatre because the lease said they owned anything built on the land. They took it down while Allen was away over Christmas. Their builder stored it in his yard on the north bank of the Thames. The Burbages could not afford to lease a new theatre site. So they offered five of the company, including Shakespeare, the chance to become part-owners of the new theatre for £10 each. With this money they leased land on the south bank of the River Thames, near the Rose theatre.

When and where was the Globe built?

The builder who stored the timbers of the Theatre was Peter Streete. Once the weather was better Streete took the timber across the Thames, to Southwark, and used them to build the Globe theatre.

Southwark was a good place for the new theatre. It was outside the control of the city officials (who were hostile to theatres). People already went there to be entertained. It had two theatres (the Rose and the Swan), animal baiting arenas, taverns and brothels.

Streete and his workmen built a brick base for the theatre. The walls were made from big timber frames, filled with smaller slats of wood covered with plaster that had cow hair in it. Because the owners were struggling for money, they used the cheapest options in the building process. For example, the roof of the theatre was thatched with reeds, not covered with more expensive tile. In 1599 the theatre opened and was a huge success.



This engraving of Bankside, made in 1644, shows the tiled roof and large tiring house and stage roof (like an upside-down W) of the second Globe. In this picture the labels were swapped around. The Globe is actually on the left and the baiting arena on the right.

DID YOU KNOW?

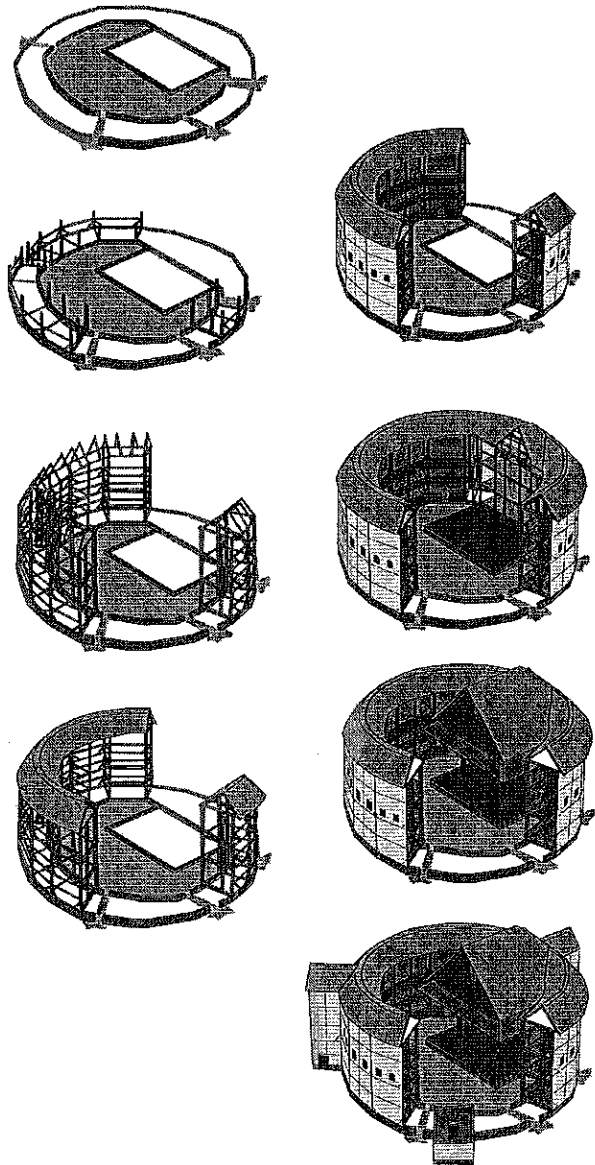
No-one was harmed when the first Globe burned down. A man's breeches caught fire, but a bystander put the flames out with his bottle of beer!

What plays were performed at the Globe?

Probably the first Shakespeare play to be performed at the Globe was *Julius Caesar*, in 1599. Some other Shakespeare plays first performed there are: *As You Like It*, *Hamlet*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth* and *Antony and Cleopatra*. Other playwrights wrote for the Globe, including Ben Jonson, Thomas Dekker and John Fletcher.

What happened to the first Globe?

Disaster struck the Globe in 1613. On 29 June, at a performance of Shakespeare's *Henry VIII*, some small cannons were fired. They didn't use cannon balls, but they did use gunpowder held down by wadding. A piece of burning wadding set fire to the thatch. The theatre burned down in about an hour. It was big news. By the next day two different songs had been printed about it. The company built a second Globe on the brick foundations of the first. It was the same size and shape, but was much more extravagantly decorated; the company could now afford it. It also had a tiled roof, not a thatched one.



The stages of the Globe being built, from brick foundations and the wooden frame, to the roof being thatched and the walls plastered.

FURTHER RESOURCES

McCurdy and Co

This webpage gives further details of the building of the modern Globe reconstruction:

www.mccurdyco.com/globepm

PlayShakespeare.com

This webpage has a section on both Globe theatres:

www.playshakespeare.com/study/elizabethan-theatres

Shakespeare Online

This webpage has a section on both Globe theatres:

www.shakespeare-online.com/theatre/globe

DIFFERENT THEATRES

There were two kinds of public theatres in Shakespeare's time. Playhouses, like the Globe, were outdoor theatres – they had some covered seating, but the yard in the middle was open to the sky.

Indoor theatres were inside a larger building, so had a roof. They were much smaller than outdoor theatres.



**GLOBE
EDUCATION**

ACTORS

The life of an actor changed dramatically during Shakespeare's lifetime. At first actors toured in companies, travelling the country to perform in towns and cities and in private homes. By the time Shakespeare died, London had several permanent theatres where the actors performed, drawing in huge audiences. Yet, despite the popularity of play-going, the acting profession had a bad reputation. Actors were seen as unruly and a threat to a peaceful society.

Who became an actor?

In Shakespeare's time acting was a profession only open to boys and men. Women were acting elsewhere in Europe but they were not allowed to perform in public theatres in England until 1660. In an Elizabethan production boys would play the female parts, like Ophelia in *Hamlet* or Desdemona in *Othello*, whilst occasionally men would play the older women.

What was an actor's training?

Many actors began their careers as young boys. They could join a company as an apprentice and be taught by one of the more senior actors within the company. Actors were expected to be able to sword fight, sing and dance, as well as having a good memory for learning lines.

How big was a company?

Company sizes varied, depending on where the company was working and how wealthy the company was. A wealthy company, when working in a theatre, might have 8–12 senior members called sharers, 3–4 boys, a number of hired players (hired men) and then stage hands, tiremen (who would help the actors dress back stage) and some musicians. Actors would join a company under the patronage of a monarch (like the Queen's Men) or a nobleman, such as the Lord Admiral's Men or the Lord Chamberlain's Men.



The 'Mechanicals' in Shakespeare's Globe's 2013 production of *A Midsummer Night's Dream*. In some plays, Shakespeare had characters in his play perform a 'play within a play'. In *Dream*, amateur actors rehearse and perform a play. This complicates the actor's job, as they are playing a character who is also an actor playing a character!

DID YOU KNOW?

As well as writing plays, William Shakespeare also acted in them. Legend has it that he played the Ghost in his own play *Hamlet*.

Where did a company work?

Most companies were based in London, using one of the permanent theatres. Sometimes the theatres were closed, for example when there was a plague in the city, and so companies would then go on tour. Mostly they toured England, but companies did also go abroad, particularly to the Netherlands and Germany.

What did an actor earn?

Many theatre companies operated a shareholder system. *Sharers* in a company earned more than the hired men. Shakespeare was a sharer of the *Chamberlain's Men*, later the *King's Men*, and so shared the costs and also the profits the company made. Actors' earnings also depended on where the company was playing. The company made more money in London than in the country, so could pay actors higher wages. In 1597 the actor William Kendall was paid 10 shillings a week in London but only 5 shillings in the country.

What was an average day like?

Actors normally performed in the afternoon because they relied only on natural light to be seen. Plays were performed in repertory, so the same play was never performed two days in a row. Actors might spend the morning rehearsing and then perform in the afternoon, but they did not have much time for rehearsals. Often they were juggling several plays and several parts at one time.



Image of Elizabethan actors from Thomas Kyd's *The Spanish Tragedy*

FAMOUS ELIZABETHAN ACTORS

Richard Burbage
Robert Armin
Nathan Field

Edward Alleyn
William Kemp

There were many more actors working across the country at the time, but these are some of the best known.

How did actors learn their parts?

There were not multiple copies of the play so each actor would have their own part written out to learn. An actor's part only contained their lines and their 'cues' – the last words spoken by another actor before their own.

Did actors specialise?

There were a great variety of characters to be played and some actors were renowned for playing a certain type of part. This led to some parts being specifically written to suit the actor playing them. For example, Shakespeare's clown, Dogberry, in *Much Ado About Nothing*, was written for William Kemp because he was very good at physical comedy. Similarly, the fool in *King Lear* was written for the actor Robert Armin, who focused on witty language rather than slapstick.

FURTHER RESOURCES

Dulwich Picture Gallery

This web resource contains portraits of some famous actors from Shakespeare's time:
www.dulwichpicturegallery.org.uk/collection/search_the_collection.aspx



GLOBE
EDUCATION

COSTUMES & COSMETICS

What costumes did actors wear?

In Shakespeare's time, clothes reflected a person's status in society – there were laws controlling what you could wear. As plays had kings, queens and wealthy people in them, the actors' costumes reflected their characters social status. Costumes were mainly the modern dress of the time. So for less important roles, actors might wear their own clothes. However, for a play set in ancient Greece or Rome, the company might try for an 'ancient' look for the important characters by giving the main characters togas over their normal clothes. The company reused costumes if they could – changing a cloak, or putting on some expensive lace. Sometimes they had to have a new costume made. A company probably spent about £300 a year on costumes, which in today's money would be over £35,000!

What about women's costumes?

In Shakespeare's time all actors were male. Men and boys played all the female parts. As with the men, women's costumes were usually ordinary clothes that reflected the social status of the character the actor was playing. They also wore wigs which, by their colour and styles, showed the age and status of their character.

Where did the costumes come from?

The company usually owned some costumes and reused them as often as possible. Actors left each other clothes in their wills, some sound as if they were costumes. Thomas Platter, a Swiss visitor to England in 1599, said that important people often left clothes to servants in their wills. The servants were not allowed to wear expensive clothes, so they sold them to actors. If the company had to have something made, they went to a tailor.



A scene from the 2009 production of *The Frontline* by Ché Walker at the Globe. The Globe has performances of 'new writing' – Shakespeare's work was 'new writing' in his time. The actors are wearing modern dress, just as actors in Shakespeare's time often wore modern dress from their time.

DID YOU KNOW?

Some of the accounts for the Rose theatre have survived. These show that the owner, Henslowe, paid £20 10s 6d for just one black velvet cloak, embroidered with silver and gold. At about the same time he was paying, on average, £6 for a new play.

How was stage make-up used?

Stage make-up, like costumes, helped the audience to understand a character. Actors playing Moors were made-up that made them seem dark-skinned. Pale-skinned, fair women were said to be the most beautiful at the time. A white face, red cheeks and a blonde wig turned a boy actor into a beautiful young woman. Crushed pearls or silver could be added to make-up to produce a shimmering effect. This was especially effective in make-up for actors performing indoors by candlelight or for fairies (as in *A Midsummer Night's Dream*). When two characters wore the same make-up and wigs (and often costumes too) you knew they were twins – even if they did not really look alike.

Who put the make-up on?

We know from the accounts of the Rose theatre that people were hired to 'paint the players' faces'. However, this is not recorded often, and actors probably did their own make-up.

NATURAL INGREDIENTS

In Shakespeare's time, some natural ingredients used in make-up were harmless. Powdered hogs bones mixed with poppy oil gave boy actors playing women a pale skin. But this could also be produced by mixing poisonous white lead and vinegar in a concoction called 'ceruse'.

FURTHER RESOURCES

Shakespeare Online

This webpage gives further details of Elizabethan clothing, wigs and make-up:

www.shakespeare-online.com/biography/elizabethanclothes

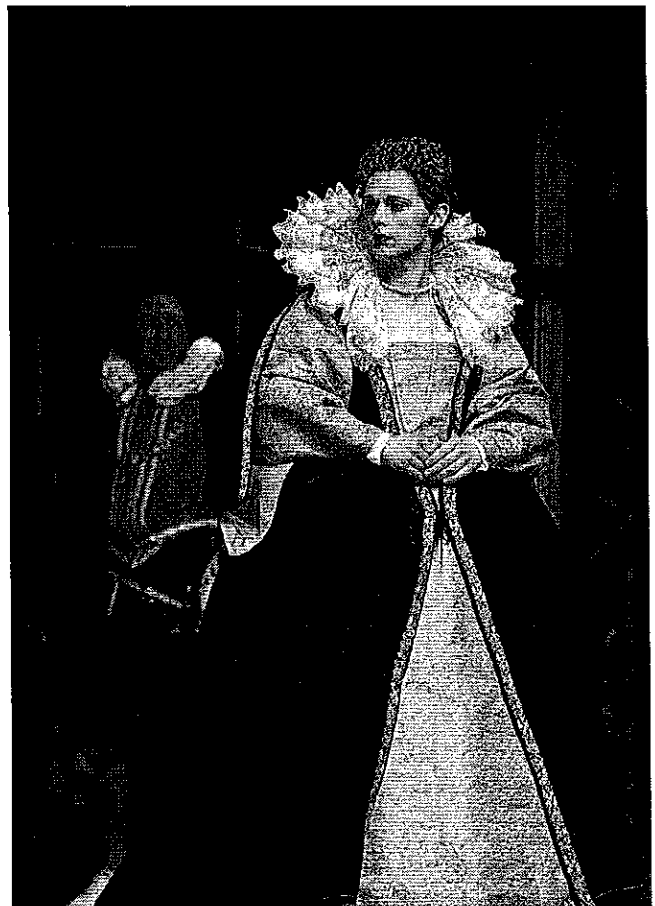
Elizabethan.org

This webpage explains the laws restricting clothing in Shakespeare's time:

elizabethan.org/sumptuary/index

Mount Holyoke College

This webpage shows a rare image of a play from Shakespeare's time. www.mtholyoke.edu/courses/pberek/titus1Image



A scene from the 2012 production of *Richard III* at the Globe. This was an 'original practices' production, so had an all-male cast and costumes and make-up similar to those used at the time.



GLOBE
EDUCATION

AUDIENCES

By 1600 London theatres, like the Globe, could take up to 3000 people for the most popular plays. With several theatres offering plays most afternoons, this meant between 10,000 and 20,000 people a week going to London theatres. That's a lot of people! So who were they?

Who came to the theatres?

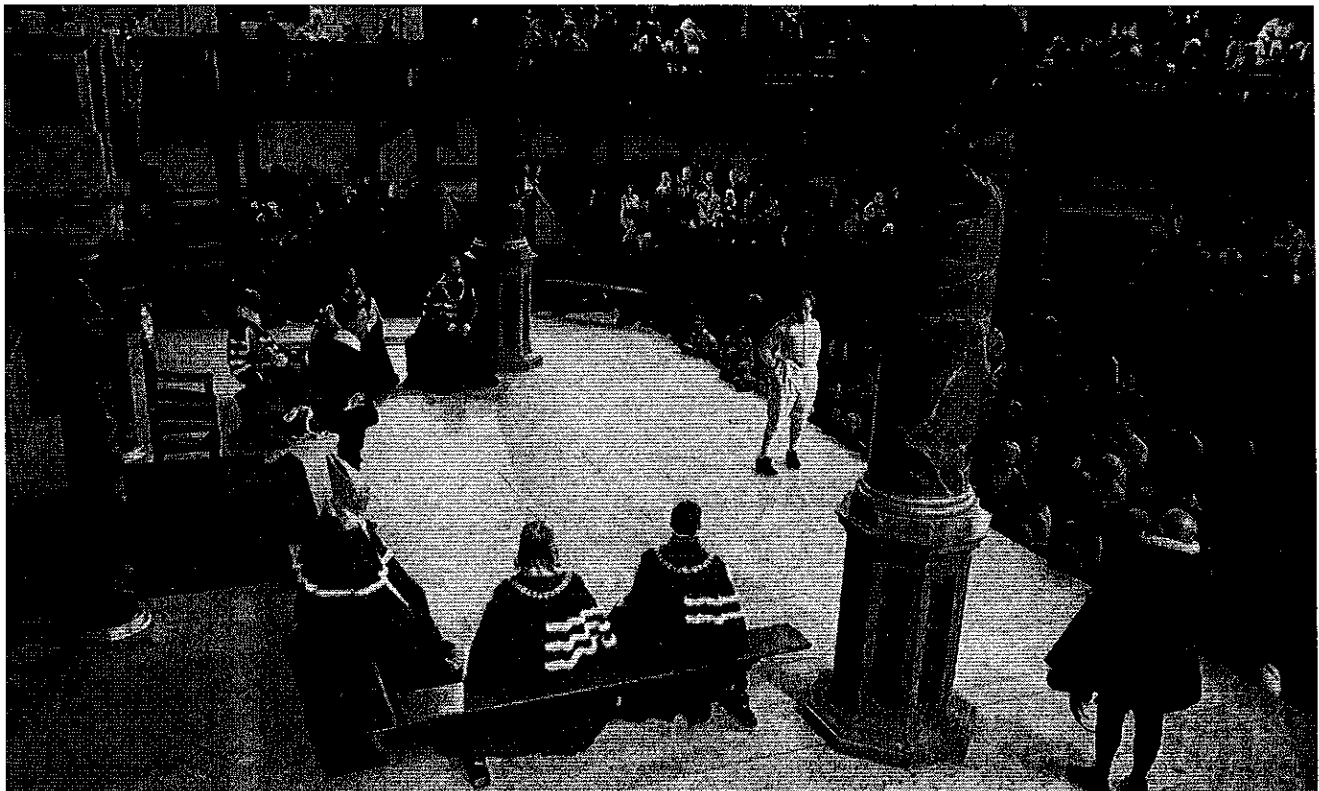
The answer is 'just about everyone in London society' – generally more men than women, but all sorts of people. One visitor, in 1617, described the crowd around the stage as '*a gang of porters and carters*'. Others talked of servants and apprentices spending all their spare time there. But wealthier people were in the audience too. In 1607, the Venetian ambassador bought all the most expensive seats for a performance of Shakespeare's *Pericles*. Even royalty loved watching a play. They didn't go to public theatres, but companies of actors were summoned to perform at the courts of Elizabeth I and James I.

How much did it cost?

In open air theatres the cheapest price was only 1 penny which bought you a place amongst the 'groundlings' standing in the 'yard' around the stage. (There were 240 pennies in £1.) For another penny, you could have a bench seat in the lower galleries which surrounded the yard. Or for a penny or so more, you could sit more comfortably on a cushion. The most expensive seats would have been in the 'Lord's Rooms'. Admission to the indoor theatres started at 6 pence. One penny was only the price of a loaf of bread. Compare that to today's prices. The low cost was one reason the theatre was so popular.

What did they get for their money?

The groundlings were very close to the action on stage. They could buy food and drink during the performance – pippins (apples), oranges, nuts, gingerbread and ale. But there were no toilets and the floor they stood on was probably just sand, ash or covered in nutshells. Some visitors complained that the pit smelled of garlic and beer and no good citizen would show his face there. So paying more got the wealthy a seat under cover, and perhaps a cushioned seat.



The groundlings stand in the yard very close to the stage during performances, with more expensive seating in the galleries surrounding them.

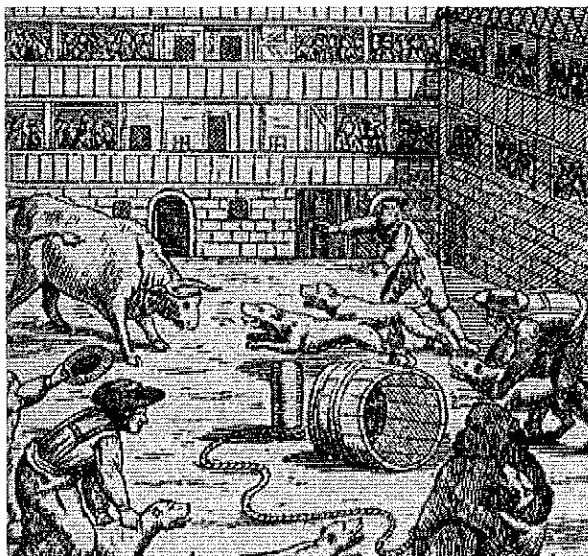
COMPETITION FOR AUDIENCES

Theatres had to compete for audiences against other London entertainment. These included cock-fighting and bear-baiting which were enjoyed by both the poor and the wealthy.

In 1591, London theatres were banned from performing on Thursdays because *'the players do recite their plays to the hurt of bear-baiting, maintained for Her Majesty's pleasure'*.

How did the audience behave?

Some of the audience went to the theatre to be seen and admired, dressed in their best clothes. But these people were not necessarily well behaved. Most didn't sit and watch in silence like today. They clapped the heroes and booed the villains, and cheered the special effects. Thieves were common in the audience and sometimes fights broke out. In 1612, magistrates banned music at the end of plays at the Fortune, saying the crowd had caused 'tumults and outrages' with their dances.



A woodcut of Bearbaiting, made around 1620.

DID YOU KNOW?

Today, the place where you buy your theatre tickets is called the Box Office.

In Shakespeare's day, as people came into the theatre or climbed the steps to their seats, audiences had to put their money in a box. So the place where audiences pay became known as the box office.

What affect did the audience have on the success of a play?

With such large audiences, plays only had short runs and then had to be replaced. Between 1560 and 1640 about 3,000 new plays were written. To attract the crowds, these plays often re-told famous stories from the past, and they used violence, music and humour to keep people's attention. This was vital because, if audiences didn't like a play, they made their feelings known. At the Swan in 1602, the audience damaged the chairs, stools, curtains and walls. And, in 1629, a visiting French company were hissed and 'pippin-pelted' from the stage. This was because the company used women to play the female roles, something which outraged the audience. Since it was so involved in the performance of a play, the audience was vital to its success.

FURTHER RESOURCES

Eyewitness Account

This webpage has a first-hand account of an audience member. It quotes the diary of theatre-goer In 1599.

www.wnorton.com/college/english/nael/16century/topic_4/platter

Bloodthirsty Plots

Theatre audiences seemed to love blood and gore. This webpage gives details of violent deaths in Shakespeare's plays.

www.shakespeare-online.com/plays/violenceinshakespeare



GLOBE
EDUCATION

LONDON

Although William Shakespeare worked in London theatres, plays were performed outside London; there was a theatre in Bristol, for example. Theatre companies also toured the all over the country, performing outdoors and in town halls. But Shakespeare spent most of his working life in London.

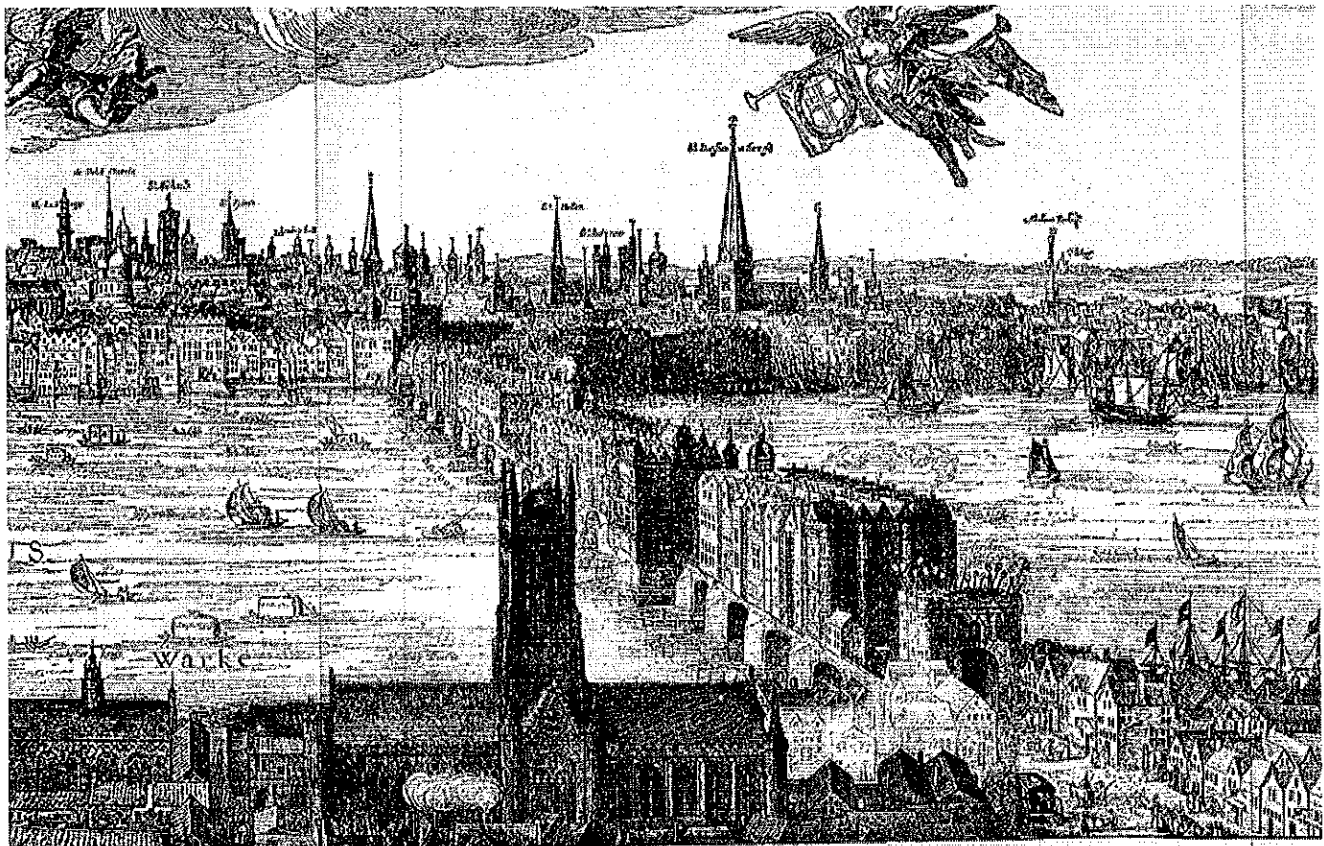
Why London?

London was the biggest and richest city in England; it was the home of the first permanent playhouses. Wealthy traders and manufacturers – and their workers – lived there. They had the money to go to the theatre. By 1600, London's theatre-goers numbered 20,000 per week. London was also home to royalty and much of the nobility. Rich noblemen became patrons of theatre companies, giving financial and legal support. Royalty also supported the theatre. From 1603 to 1613, Shakespeare's company played at the court of King James about 15 times per year.

What was London like?

London wasn't just big; it was also growing fast, mostly due to migrants from the countryside and from Europe. Between 1550 and 1600 it is estimated the city grew from around 50,000 residents to over 200,000. Inside the city's old medieval walls, every available space was being built on. Outside, the suburbs grew steadily into the countryside.

London was a bustling, overcrowded city. In 1599, a Swiss visitor said, *"one simply cannot walk along the streets for the crowds"*. Another visitor called the crowded streets *"dark and narrow"*. The dark attracted thieves and the overcrowding brought disease. Plague struck most summers; in 1593 about 10,000 people were killed and all the theatres were closed. In 1607, John Donne called it *"London, plaguey London, full of danger and vice"*.



Part of a panorama of London by Claes Van Visscher, 1616, showing London Bridge spanning across the Thames.

FURTHER RESOURCES

Medieval London

This web resource contains pictures and information of daily life, culture and more in Medieval London:

<http://www.museumoflondon.org.uk/london-wall/Whats-on/Galleries/medieval/>

What were the city's landmarks?

St Paul's Cathedral was the biggest of London's 120 churches. It had a tower almost 300 feet tall; people could climb to the top. Inside, as well as worship, crowds gathered to socialise or do business – which attracted pick-pockets and prostitutes. Outside, the cathedral was used as a market and it was London's centre for bookselling. There was also an outside pulpit, where, Baron Waldstein said weekly "open air services...last nearly 3 hours".

The Tower of London was London's old medieval fortress. By 1600 it housed rooms for the royal family, a treasury, a prison, a weapons store, a zoo and the royal mint, where nearly all England's coins were made.

London Bridge was the only bridge in London. It joined the City of London, on the north bank of the Thames, with Southwark on the south bank, where the Globe Theatre was. It was about 800 feet long and supported by 20 pillars, through which the river rushed. There were houses and shops either side of the bridge. John Stow, a historian from the time, said that "it seemeth rather a continual street than a bridge".

DID YOU KNOW?

London Bridge wasn't the only way to cross the Thames. People who were in a rush, or had money, could pay to cross the river by boats called 'water taxis'. In Shakespeare's time there were around 3,000 of them!

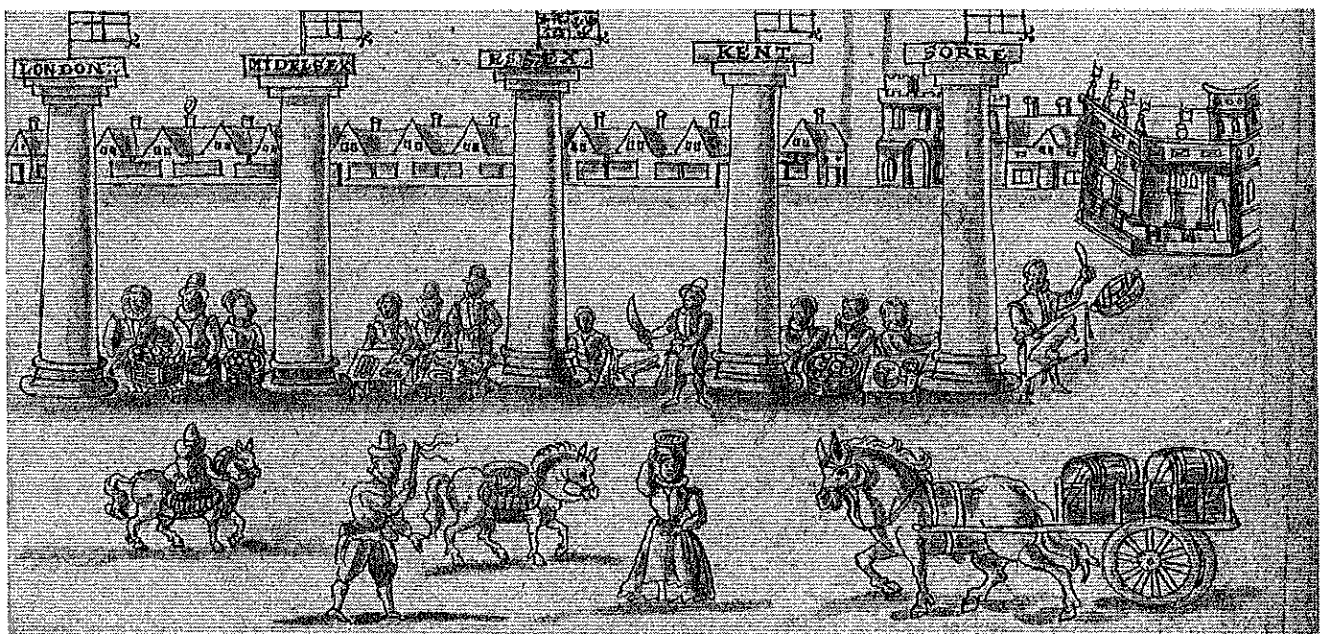
Where did Shakespeare live and work in London?

Shakespeare lived and worked in London from about 1590 to about 1613. But where exactly?

St Helen's: In the mid-1590's, Shakespeare lived in the London parish of St Helens, just north of London Bridge and close to The Theatre and The Curtain playhouses. We know he was twice assessed for taxes there – and failed to pay both times.

Paris Gardens: From about 1598-1602, he seems to have lived in the Paris Gardens area of Bankside south of the river near The Globe, where he worked.

Silver Street: From about 1602, Shakespeare rented lodgings in the Silver Street house of the Mountjoys, a family of French immigrants who made expensive hats.

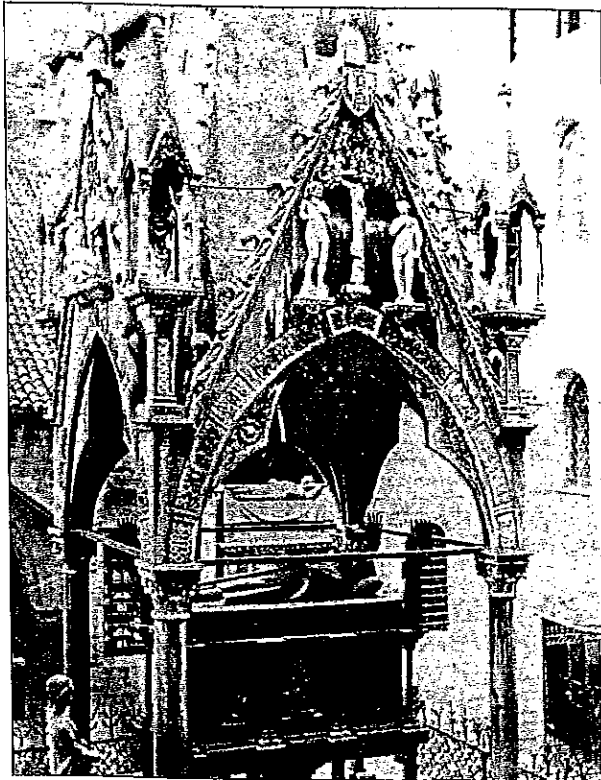



A market in London in 1598, with the names of the county sellers shown above their stalls.
By permission of the Folger Shakespeare Library.


BURIAL CUSTOMS IN THE MIDDLE AGES


*Beliefs and superstitions about death have influenced funeral practices for centuries. Shakespeare reflected some of these rituals in **Romeo and Juliet**.*


Verona Prince Mastino II della Scala was buried in 1365. His tomb sits beside a handful of other Scala tombs. It is thought that the character of Prince Escalus in *Romeo and Juliet* is fashioned from this family.





 During the Middle Ages in Italy, the dead were sometimes buried at night, and pallbearers carried flickering torches representing the uncertainties of life.


 Processions and feasts have been a part of funeral traditions for centuries. During the Middle Ages and Renaissance, the body would be carried to the tomb by pallbearers as the mourners followed it through town. A celebration followed that included eating, drinking, dancing, and music.


 During the Middle Ages and Renaissance, the Catholic religion forbade cremation. Instead, bodies were placed in individual and family tombs, often above ground.

 During the Middle Ages, it was believed that the dead should be kept close to their loved ones. For this reason, catacombs (underground tombs) were often built beneath churches and cities. To keep the dead informed of current happenings, it was acceptable to talk out loud in church.

 Coffins were used during the Middle Ages but became more popular during the Renaissance. It was illegal for poor people to have coffins, so their bodies were just placed in the ground to decompose quickly.

 In the Middle Ages, people were usually buried with coins on their eyes, in the belief that the money would pay the dead person's way into the next world.

 Tales were often told of people who were buried alive. Sometimes a body was placed in an unsealed casket and buried in a shallow grave to permit an escape, if necessary.

 Bells have been tolled (rung) to announce a person's death since the Middle Ages. There are various explanations for this practice. One account says that the bell is tolled to scare off evil spirits in the area. Another tale says that the tolling of the bell calls spirits home.

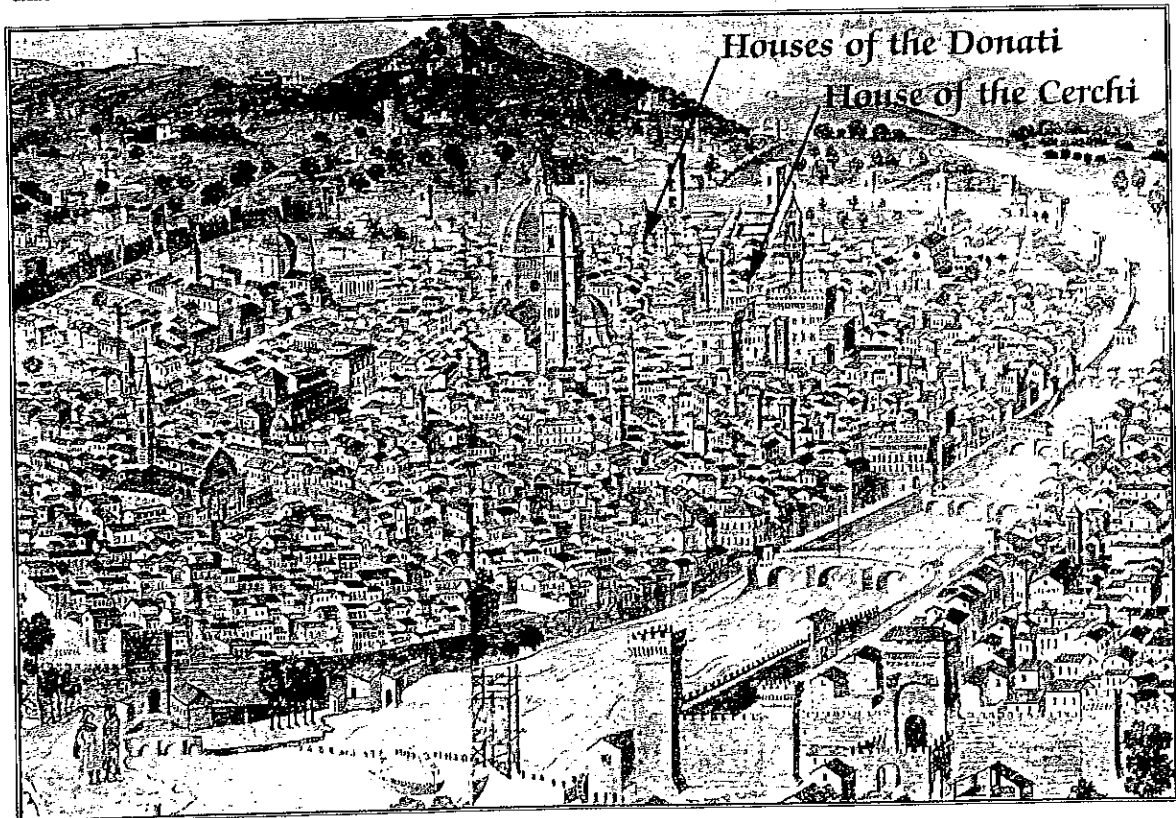
THE CERCHI and DONATI FEUD

Acts of violence were everyday occurrences in Italy during the Middle Ages. Streets were smeared with blood from riots, stabbings, and murders. Family feuds, such as the one between the Capulets and Montagues, were typical in all of Italy.

Around the year of 1300, a feud broke out between the Cerchi and Donati families in Florence. The cause was never recorded. The Cerchi headed the Ghibelline faction (Whites, who supported an Italian empire), and the Donati headed the Guelph faction (Blacks, who favored independent city-states). Fighting between families extended to friends and other citizens. Soon everyone was somehow entangled in this 50-year brawl, which split the city-state of Florence. Citizens would line up on opposite sides of the street. Then they'd meet in the middle to fight one another in the name of Cerchi or Donati.

Very little is recorded about the Cerchi family, but the Donati reputation survives. The Donatis were known to be arrogant, powerful, reckless, yet courageous Florentine nobles. They were most powerful during the late 1200s and 1300s, when Corso Donati ruled Florence. However, he became obsessed with losing power and grew suspicious of nearly everyone. Consequently, he started fighting with members of his own class. In 1299, he was banished from the city for disregarding the laws of the city-state. But he broke his banishment and forced his way back into the city. Then he ransacked his enemies' houses, freed his supporters from prisons, and set up his own government. His reign was brief, as his quick temper and irrational behavior turned his supporters, or Guelphs, against him. Eventually, he was killed in a second attempt to cause rebellion.

This map of Florence at the end of the 13th century came from *Dante-Forschungen* by Karl Witte.



Divine Order

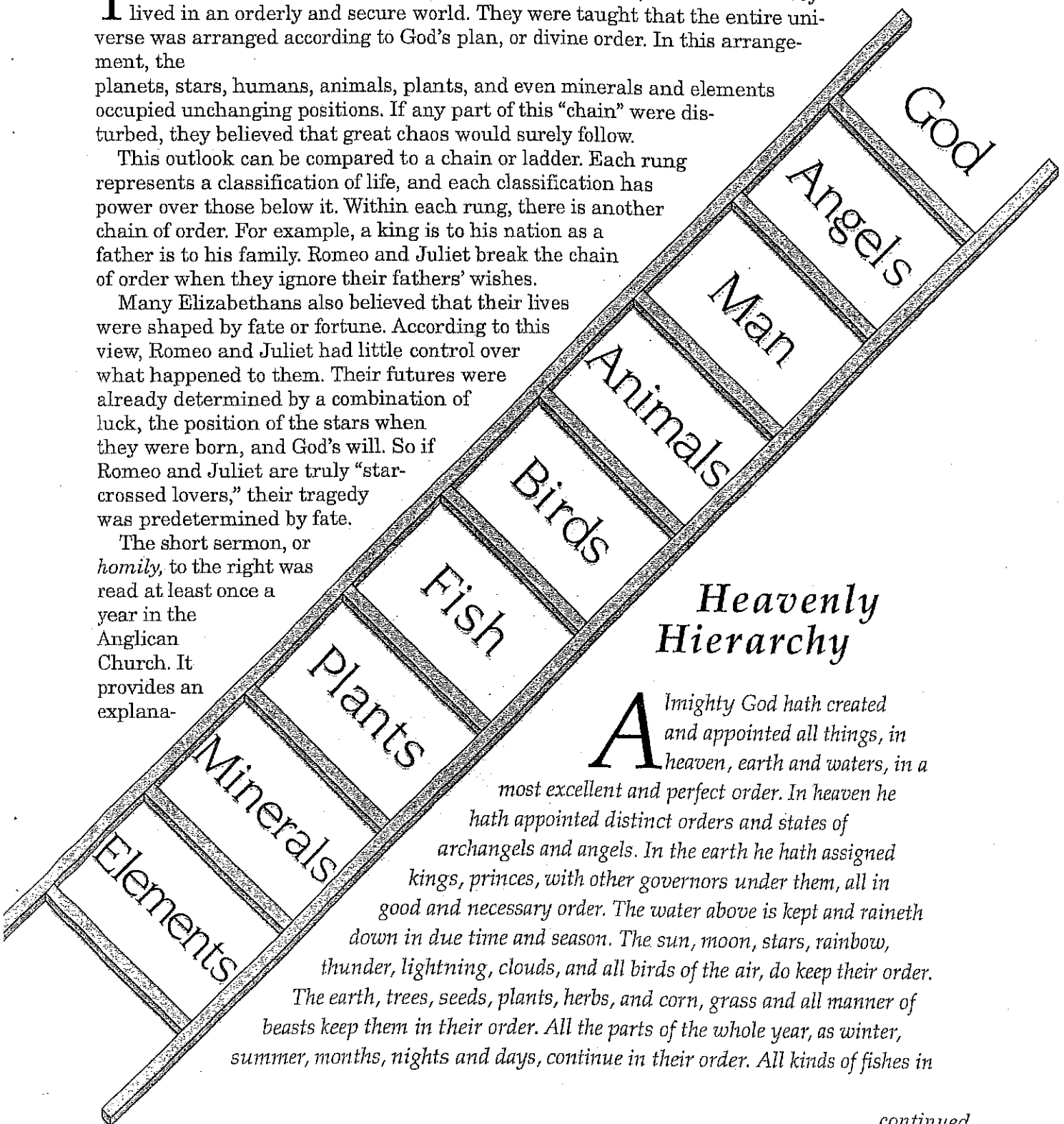
The Elizabethans, who made up Shakespeare's audience, believed that they lived in an orderly and secure world. They were taught that the entire universe was arranged according to God's plan, or divine order. In this arrangement, the

planets, stars, humans, animals, plants, and even minerals and elements occupied unchanging positions. If any part of this "chain" were disturbed, they believed that great chaos would surely follow.

This outlook can be compared to a chain or ladder. Each rung represents a classification of life, and each classification has power over those below it. Within each rung, there is another chain of order. For example, a king is to his nation as a father is to his family. Romeo and Juliet break the chain of order when they ignore their fathers' wishes.

Many Elizabethans also believed that their lives were shaped by fate or fortune. According to this view, Romeo and Juliet had little control over what happened to them. Their futures were already determined by a combination of luck, the position of the stars when they were born, and God's will. So if Romeo and Juliet are truly "star-crossed lovers," their tragedy was predetermined by fate.

The short sermon, or *homily*, to the right was read at least once a year in the Anglican Church. It provides an explanation



Heavenly Hierarchy

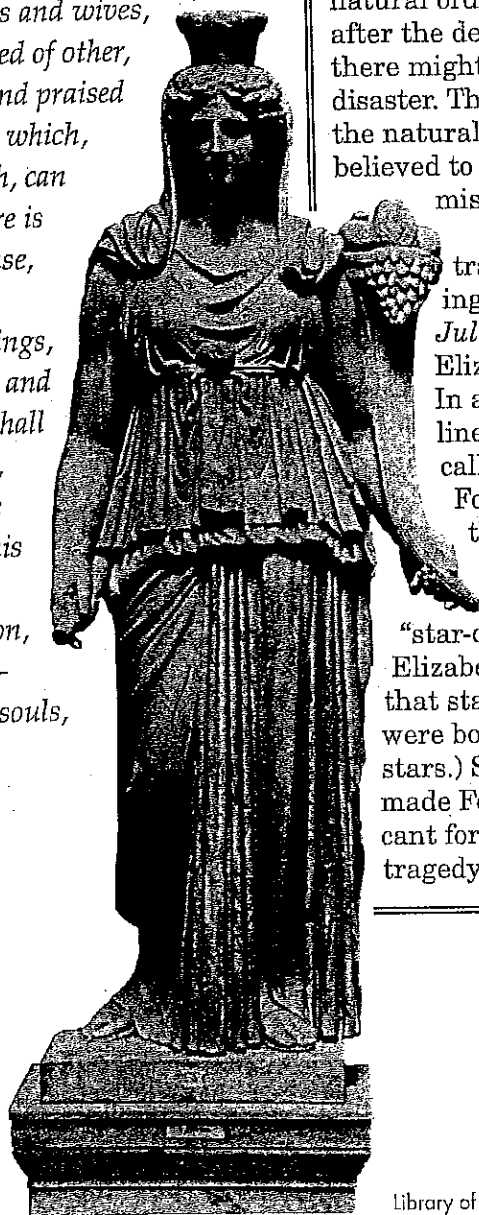
Almighty God hath created and appointed all things, in heaven, earth and waters, in a most excellent and perfect order. In heaven he hath appointed distinct orders and states of archangels and angels. In the earth he hath assigned kings, princes, with other governors under them, all in good and necessary order. The water above is kept and raineth down in due time and season. The sun, moon, stars, rainbow, thunder, lightning, clouds, and all birds of the air, do keep their order. The earth, trees, seeds, plants, herbs, and corn, grass and all manner of beasts keep them in their order. All the parts of the whole year, as winter, summer, months, nights and days, continue in their order. All kinds of fishes in

continued

the sea, rivers and waters, with all fountains, springs, yea, the seas themselves keep their comely course and order.

And man himself also hath all his parts, both within and without, as soul, heart, mind, memory, understanding, reason, speech, with all and singular corporal members of his body, in a profitable, necessary and pleasant order. Every degree of people, in their vocation, calling, and office, hath appointed to them their duty and order. Some are in high degree, some in low, some kings and princes, some inferiors and subjects, priests and laymen, masters and servants, fathers and children, husbands and wives, rich and poor, and every one hath need of other, so that in all things is to be lauded and praised the goodly order of God, without the which, no house, no city, no common wealth, can continue and endure. For where there is no right order, there reigneth all abuse, carnal liberty, enormity, sin, and Babylonical confusion. Take away kings, princes, rulers, magistrates, judges, and such states of God's order, no man shall ride or go by the highway unrobbed, no man shall sleep in his own house or bed unkilld, no man shall keep his wife, children, and possession in quietness, all things shall be common, and there must needs follow all mischief and utter destruction, both of souls, bodies, goods and common wealths.

Fortuna was the Roman goddess of chance. She told of omens and future happenings. Shakespeare wrote in *Henry V*: "Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you...that she is turning, and inconstant, and mutability, and variation...."



FORTUNE'S FOOL

For centuries, the goddess Fortuna has been considered unpredictable. During the Middle Ages, writers tried to reconcile the pagan idea of Fortune with their Christian faith. Eventually, Fortune's workings were seen as an instrument of God's will.

The workings of God's will were also seen in the natural order. For example, after the death of a king, there might be a natural disaster. Those who violated the natural order were believed to meet with misfortune.

Shakespeare's tragedies, including *Romeo and Juliet*, reflect these Elizabethan ideas. In act 3, scene 1, line 137, Romeo calls out, "I am Fortune's fool." In the prologue, the lovers are referred to as "star-crossed." (The Elizabethans believed that star-crossed people were born under unlucky stars.) Shakespeare made Fortune a significant force in the lovers' tragedy.

Library of Congress

ENDER IFFERENCES IN THE 1200-1400s

Although Romeo and Juliet are fictional characters, their lives reflect the customs and norms of Italy in the 1200-1400s. The following is a comparison of how a female, we'll call her Juliet, and a male, we'll call him Romeo, differ in equality and treatment.

Juliet

A typical woman in Juliet's time would likely be married at age 15.

Juliet would be escorted and watched at social events.

It was expected that Juliet's family would provide a dowry (money and material items) to her groom.

Juliet was expected to be chaste until her wedding night, and from then on to be completely faithful to her husband.

It was not acceptable for Juliet to handle weapons, play tennis, wrestle, or do other things that involved physical exercise.

Juliet may have had a tutor come to her home, but she would never be allowed into a university. Instead, she would spend her day spinning, weaving, embroidering, and learning social graces, such as dancing.

A servant would spend hours each day helping Juliet fix her hair, get dressed, and put on makeup.

The only option to marriage would have been the convent. Juliet was expected to marry and bear children, to run a household, and to graciously entertain guests.

It would not be typical for a woman like Juliet to participate in city or political affairs.

Juliet would be advised to obey and honor her husband.

Juliet would have had very little say in decisions concerning her children.

Romeo

A typical man in Romeo's time would marry no sooner than age 21.

Romeo would be allowed freedom to drink and carouse as he pleased.

Romeo would control all his wife's possessions, money, and property.

Romeo would have been allowed to visit prostitutes, even after he was married.

Romeo was expected to learn how to fence, fight, play athletic games, and do other physical activities.

Romeo would have attended school with other young men in a student's home. He could have gone to a university.

Romeo dressed and groomed himself. Servants would do the laundry, put clothes away, and make the bed.

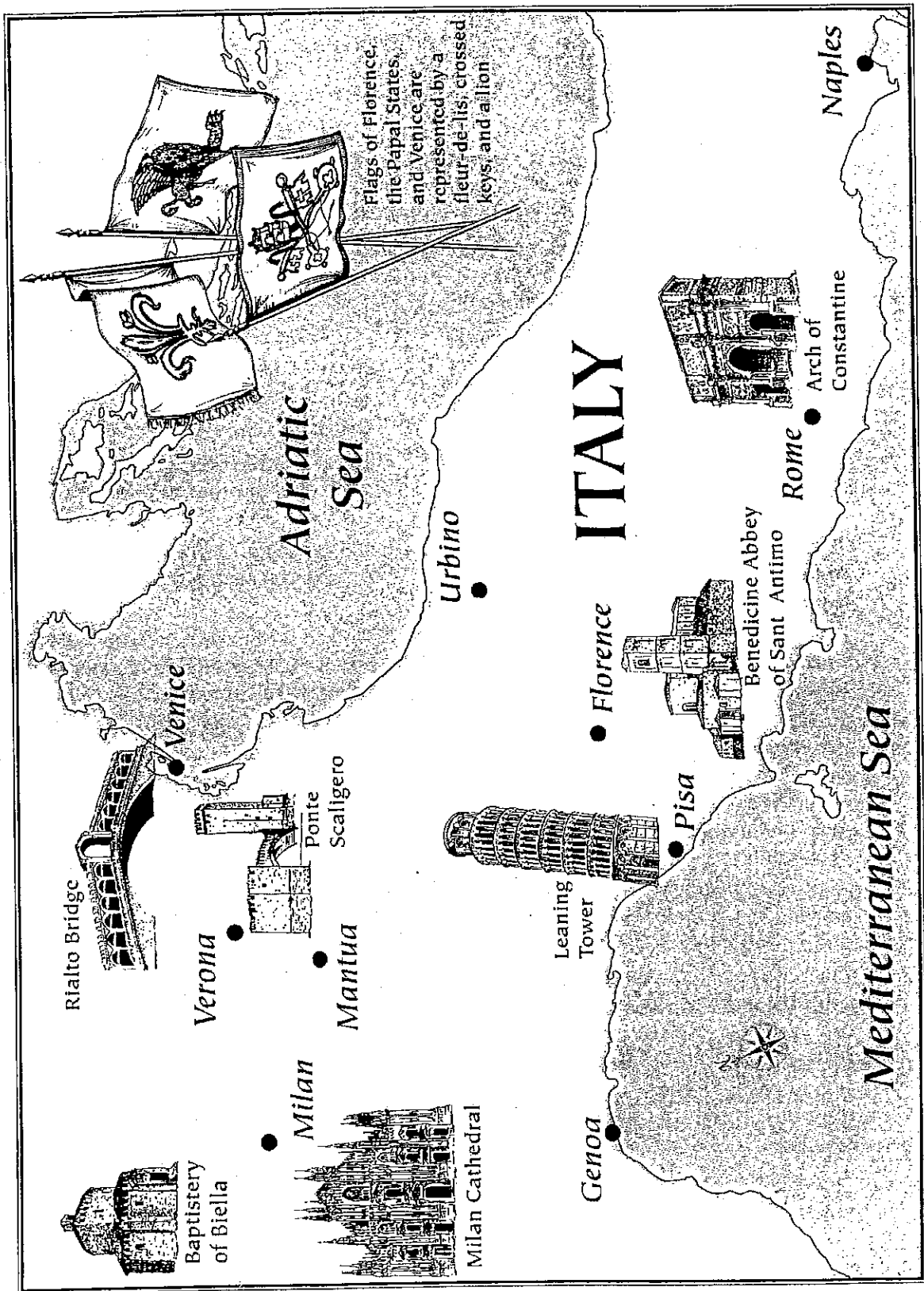
Romeo could have been a politician, merchant, soldier, sea captain, artist, doctor, banker, scholar, or religious man.

It would have been advantageous for Romeo to hold public office.

It was acceptable, and almost recommended, for Romeo to beat his wife if she were not submissive.

Romeo would have had complete control over his children.

The Geographical Picture



HOW DO I LOVE THEE?

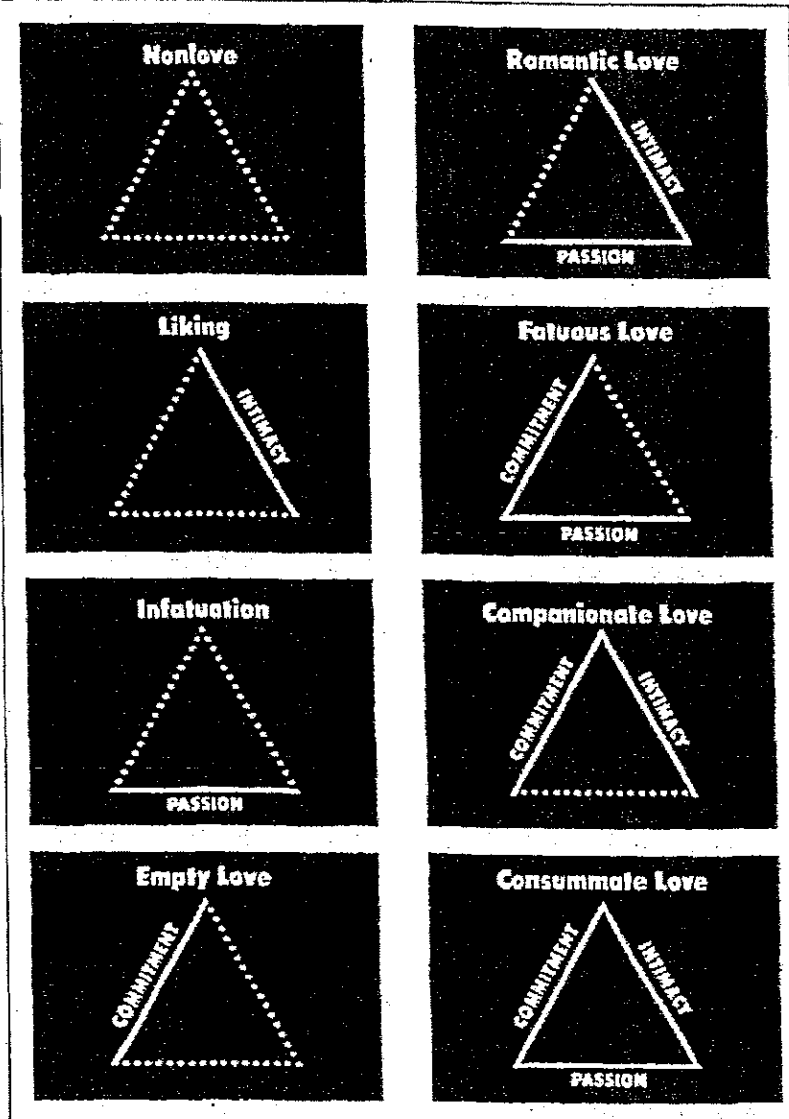
Intimacy, passion and commitment are the warm, hot and cold vertices of Sternberg's love triangle. Alone and in combination they give rise to eight possible kinds of love relationships. The first is nonlove—the absence of all three components. This describes the large majority of our personal relationships, which are simply casual interactions.

The second kind of love is liking. "If you just have intimacy," Sternberg explains, "that's liking. You can talk to the person, tell about your life. And if that's all there is to it, that's what we mean by liking." It is more than nonlove. It refers to the feelings experienced in true friendships. Liking includes such things as closeness and warmth but not the intense feelings of passion or commitment.

If you just have passion, it's called infatuated love—the "love at first sight" that can arise almost instantaneously and dissipate just as quickly. It involves a high degree of physiological arousal but no intimacy or commitment. It's the 10th-grader who falls madly in love with the beautiful girl in his biology class but never gets up the courage to talk to her or get to know her, Sternberg says, describing his past.

Empty love is commitment without intimacy or passion, the kind of love sometimes seen in a 30-year-old marriage that has become stagnant. The couple used to be intimate, but they don't talk to each other any more. They used to be passionate, but that's died out. All that remains is the commitment to stay with the other person. In societies in which marriages are arranged, Sternberg points out, empty love may precede the other kinds of love.

Romantic love, the Romeo and Juliet type of love, is a combination of intimacy and passion. More than infatuation, it's liking with the added excitement of physical attraction and arousal but without commitment. A summer affair can be very romantic, Sternberg explains, but



you know it will end when she goes back to Hawaii and you go back to Florida, or wherever.

Passion plus commitment is what Sternberg calls fatuous love. It's Hollywood love: Boy meets girl, a week later they're engaged, a month later they're married. They are committed on the basis of their passion, but because intimacy takes time to develop, they don't have the emotional core necessary to sustain the commitment. This kind of love, Sternberg warns, usually doesn't work out.

Companionate love is intimacy with commitment but no passion. It's a long-term friendship, the kind of committed love and intimacy fre-

quently seen in marriages in which the physical attraction has died down.

When all three elements of Sternberg's love triangle come together in a relationship, you get what he calls consummate love, or complete love. It's the kind of love toward which many people strive, especially in romantic relationships. Achieving consummate love, says Sternberg, is like trying to lose weight, difficult but not impossible. The really hard thing is keeping the weight off after you have lost it, or keeping the consummate love alive after you have achieved it. Consummate love is possible only in very special relationships.

One Day at the Globe

In a world without television, movies, or radio, plays were an important source of amusement. This was especially true in Shakespeare's London.

A day's entertainment often began with a favorite amusement, bear-baiting. A bear would be captured and chained to a stake inside a pit. A pack of dogs would be released, and they would attack the bear. Spectators placed bets on who would die first. Many bear pits had to keep up to 120 dogs at a time, just to ensure enough healthy dogs for the day's "sport." Some bears, such as "old Henry Hunks," became crowd favorites. In fact, bear-baiting was so popular that the loss of a bear was a real catastrophe. When one company's bear died of old age, the manager actually sold his Bible to buy a new bear. The bear pits only cost a penny, so they were very popular with working-class Londoners.

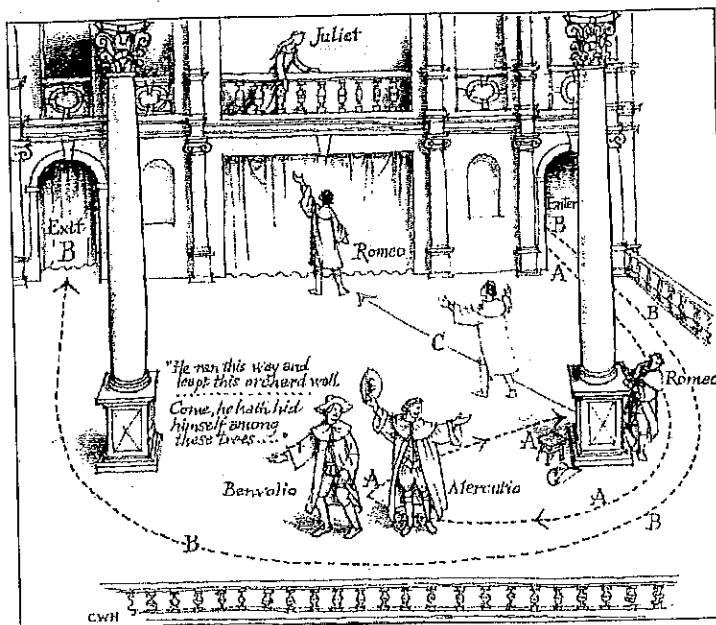
After the bear-baiting was over, another penny paid for a ticket to a play. Each theater had its own company of actors, who were often supported by a nobleman or a member of the royal family. For example, Shakespeare was a member of the Lord Chamberlain's Men. Lord Chamberlain arranged entertainment for the Queen and her court.

When Shakespeare wasn't performing for the court, his responsibilities as co-owner of the Globe Theatre kept him busy. He wrote plays, hired actors, and paid the bills. Since the Globe presented a new play every three weeks, Shakespeare and his actors had little time to rehearse or polish their productions. To complicate matters even more, most

actors played more than one part in a play. One troupe used only seven members to play 18 roles.

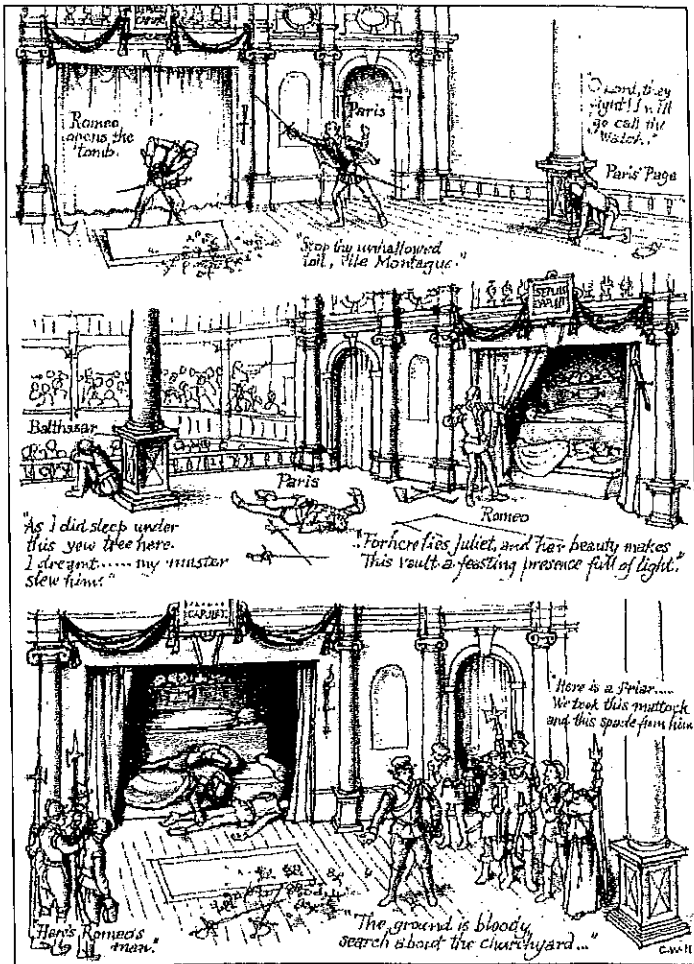
In order to overcome these problems, actors and managers had to improvise. If one cast member was sick, another took over. It didn't matter if the character was young or old, male or female. Makeup could make anyone look old, and young boys played all the female roles. Most acting companies had three or four young boys who were practically raised in the theater. They started as early as age seven and played female roles until they began shaving. Shakespeare had a favorite boy actor who played Juliet, Cleopatra, and Lady Macbeth. Women would not become part of the English theater for another 50 years.

Most plays were performed in the afternoon. That seems strange to us, but



In many of Shakespeare's plays, several different settings or areas had to be represented at one time. The drawing above, by C. Walter Hodges, represents act 2, scene 1. During this scene, Romeo moves from the street into Juliet's orchard. Mercutio and Benvolio remain on the street. After Romeo enters the orchard, he goes to Juliet's balcony.

continued



The three drawings above, by C. Walter Hodges, represent a possible way to stage the churchyard sequence in act 5, scene 3. First, Romeo and Paris fight. Next, Paris lies dead and Romeo goes to Juliet. Finally, Romeo and Juliet lie dead as family members and townspeople gather at the tomb. In the first four acts, the area beneath the upper stage is Juliet's bed. The same area eventually becomes her tomb.

Elizabethan playgoers didn't have 9-to-5 jobs. One writer noted, "For whereas the afternoon being the idlest time of the day, wherein men who are their own masters (such as Gentlemen of the Court and the number of Captains and Soldiers about London) do wholly bestow themselves upon pleasure...either into gaming, following of harlots, drinking, or seeing a play, is it not better...they should betake themselves to the least [of these evils] which is plays?"

The audience crowded into the theater about 2 p.m. The cheapest seats weren't seats at all, but standing room in front of the stage. The playgoers in this area were known as "groundlings" or "penny

knaves." They were especially likely to cause trouble during the performance. If the play was boring, groundlings would throw rotten eggs or vegetables. They talked loudly to their friends, played cards, and even picked fights with each other. A bad performance could cause a riot. One theater was set on fire by audience members who didn't like the play.

The stage was open to the sky, so if it rained or snowed, the actors were miserable. The stage was rather bare, with only a few pieces of furniture. Some theaters did add a few special effects. For example, Shakespeare had trapdoors installed at the Globe Theatre. He used them when he needed a ghost to rise up on the stage. Blood was also a big attraction at most theaters. During battle and murder scenes, actors hid bags of pig's blood and guts under their stage doublets. When pierced with a sword, the bags' gory contents spilled out onto the stage.

In addition to designing sets and finding actors, managers had to deal with the unexpected. In 1575, a group of players put on a pageant for Queen Elizabeth I. Unfortunately, one of the actors had drunk too much

ale. In the middle of his performance, he pulled off his mask and shouted, "No Greek God am I, your Grace! Honest Harry Goldingham, that's me!" Luckily for both her host and the actors, Queen Elizabeth thought it was a great joke.

Despite all these obstacles, plays became the most popular entertainment in London. By the time Shakespeare died in 1616, there were more than 30 theaters in and around London. Even today, English theaters are considered some of the best in the world. Shakespeare would be proud.

POETRY OF LOVE

Not only is Shakespeare famous for his plays, but he is also known for his love sonnets.

Sonnet 116

by William Shakespeare

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
Oh no! It is an ever-fixed mark
That looks on tempests and is never shaken.
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

English sonnets often have a theme of love. Two centuries after Shakespeare, Elizabeth Barrett Browning focuses on love without boundaries.

Sonnet 43

by Elizabeth Barrett Browning

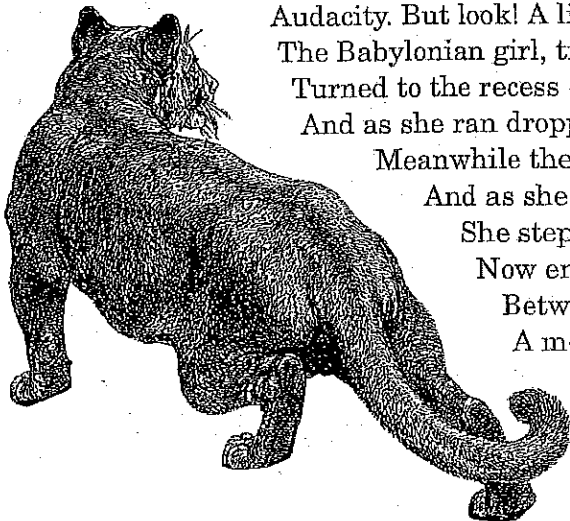
How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

Pyramus and Thisbe

*Shakespeare's plays reflect his interest in age-old stories and myths. In fact, the plot of **Romeo and Juliet** resembles a Roman myth about two young lovers, Pyramus and Thisbe. The version below is from **Metamorphosis**, by the Roman writer Ovid.*

Pyramus and Thisbe: both the best-looking
Of young people in the East were next-door
Neighbours...
Love flourished, and if their parents had
Not come between them, then they would have shared
A happy wedding bed...
There was a fissure in the wall between
Their homes, a small, thin crevice that no one
Had seen...
And as they took their places,
Thisbe on one side, Pyramus on his,
Both waited, listening for the other's breath.
The lovers took their places at the wall
And in soft cries complained of heartless fate.
But as they talked they came to a decision:
Under the quiet darkness of the night
To glide from eyes that watched them out of doors,
To leave the town behind them...

No sooner dark than Thisbe, veiled, unseen,
Slipped out of doors, a shade among the shadows,
Ran to the tomb, and took her place beneath
The appointed tree. For love had given her
Audacity. But look! A lioness!...
The Babylonian girl, trembling yet swift,
Turned to the recess of a darkening cave,
And as she ran dropped her white cloak behind her.
Meanwhile the beast had had her fill of drinking
And as she wandered back between the trees
She stepped across the cloak that Thisbe wore,
Now empty of its mistress, worried it
Between her teeth and left it stained with blood.
A moment later Pyramus arrived
Who saw the footprints of the beast in dust;
Then turned death-pale, but when he
Found the torn



continued

Pyramus and Thisbe *continued*

Blood-tinted cloak, he said, "One night shall be
The killing of two lovers. She whom I love
Deserves the longer life; on me all guilt
Should fall, for it was I who sent her out
Through deepest night into this evil place
Where I arrived too late..."
And thrust the sword he wore into his side
Then in death's frenzy quickly drew it out,
Torn from warm flesh, and straightway fell
Backward to earth...
So his blood streamed above him to the tree,
Staining white fruit to darkest red...
Then Thisbe came from shelter, fearful, shaken,
Thinking perhaps her lover had misplaced her,
Looked for him with her eyes, her soul, her heart,
Trembling to tell him dangers she escaped.
And though she knew the landmarks, the tall tree,
She wondered at the colour of its fruit,
Doubting if it was the same tree she saw,
But when she saw it was he, her lover,
She tore her hair and clasped her arms with grief,
Then fondled him, tears poured in wounds and blood.

When she discovered her own cloak, the empty
Ivory sheath that held his sword, she said,
"By your own hand even your love has killed you,
Unlucky boy...
Only Lord Death had power to take you from me,
Yet even he cannot divorce us now."
Then Thisbe placed sword's point beneath her breast
The blade still warm with blood from her love's heart,
And leaned upon it till she sank to earth.
Her prayers had reached the gods, had moved both parents:
The ripe fruit of the tree turned deep rose colour;
And they who loved sleep in a single urn.

This drawing of Pyramus and
Thisbe came from the title page of
a 1521 dictionary. It was printed
in a Paris shop by Ols Graf.



Romeus and Juliet

by Arthur Brookes

Shakespeare's plot in Romeo and Juliet is similar to a poem by Arthur Brookes entitled "Romeus and Juliet." Brookes' poem is dated 30 years prior to the writing of Romeo and Juliet. In the excerpt below, the "Argument" or introduction to Brookes' poem is presented in original and modern versions.



L ove hath inflamed twayne by sodayn sight.
And both do graunt the thing that both desyre.
They wed in shrift by counsell of a frier.
Yong Romeus clymes fayre Juliets bower by night.
Three monthes he doth enjoy his cheefe delight.
By Tybalts rage, provoked unto yre,
He payeth death to Tybalt fro his hyre.
A banisht man he scapes by secret flight.
New mariage is offred to his wyfe:
She drinke a drinke that seemes to reve her breath.
They bury her, that sleping yet hath lyfe.
Her husband heares the tydinges of her death.
He drinke his bane and she with Romeus knyfe,
When she awakes, her selfe (alas) she sleath.

L ove has inflamed two at first sight.
And both do grant the thing that both desire.
They wed in chapel by the advice of a friar.
Young Romeus climbs to Juliet's room by night.
For three months he enjoys her company.
Provoked into anger by Tybalt's rage
He kills for his pride.
Banished, he escapes by secret flight.
New marriage is proposed to his wife:
She drinks a drug that seems to take her breath.
They bury her, though sleeping she has life.
Her husband hears the news of her death.
He drinks his poison. And she with Romeus' knife,
When she awakes, alas she kills herself.

Prehistoric skeletons found locked in eternal embrace

By Ariel David

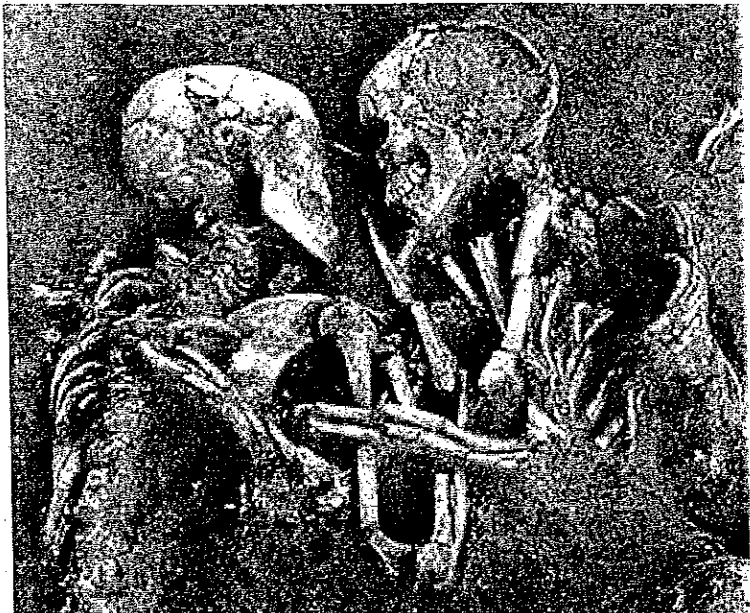
AP Associated Press

Accessed on <http://www.msnbc.com>

ROME, Feb. 7, 2007 — They died young and, by the looks of it, in love. Two 5,000-year-old skeletons found locked in an embrace near the city where Shakespeare set the star-crossed tale "Romeo and Juliet" have sparked theories the remains of a far more ancient love story have been found.

Archaeologists unearthed the skeletons dating back to the late Neolithic period outside Mantua, 25 miles south of Verona, the city of Shakespeare's story of doomed love.

Buried between 5,000 and 6,000 years ago, the prehistoric pair are believed to have been a man and a woman and are thought to have died young, because their teeth were found intact, said Elena Menotti, the archaeologist who led the dig.



"As far as we know, it's unique," Menotti told The Associated Press by telephone from Milan. "Double burials from the Neolithic are unheard of, and these are even hugging."

Archaeologists digging in the region have found some 30 burial sites, all single, as well as the remains of prosperous villages filled with artifacts made of flint, pottery and animal horns.

Although the Mantua pair strike an unusual and touching pose, archaeologists have found other prehistoric burials in which the dead hold hands or have other contact, said Luca Bondioli, an anthropologist at Rome's National Prehistoric and Ethnographic Museum.

Bondioli, who was not involved in the Mantua dig, said the find has "more of an emotional than a scientific value." But it does highlight how the relationship people have with each other and with death has not changed much from the period in which humanity first settled in villages, learning to farm the land and tame animals, he said.

"The Neolithic is a very formative period for our society," he said. "It was when the roots of our religious sentiment were formed."

Menotti said the burial was "a ritual, but we have to find out what it means."

Experts might never determine the exact nature of the pair's relationship, but Menotti said she had little doubt it was born of a deep sentiment.

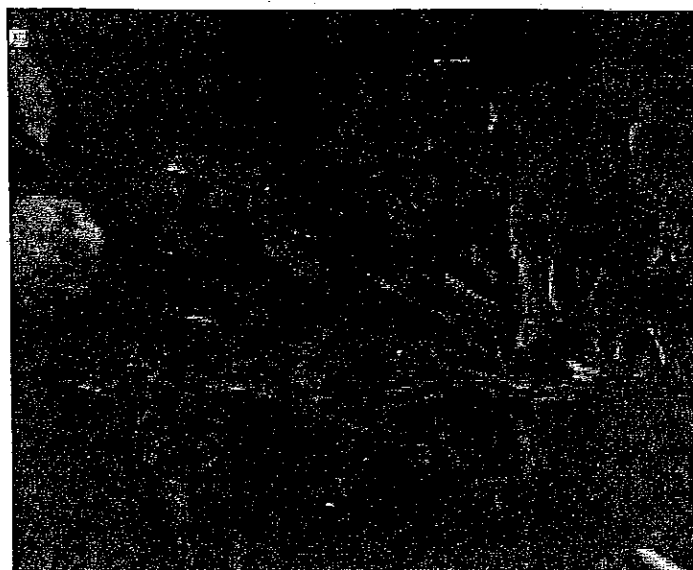
"It was a very emotional discovery," she said. "From thousands of years ago we feel the strength of this love. Yes, we must call it love."

The couple's burial site was located Monday during construction work for a factory in the outskirts of Mantua. Alongside the couple, archaeologists found flint tools, including arrowheads and a knife, Menotti said.

Experts will now study the artifacts and the skeletons to determine the burial site's age and how old the two were when they died, she said. The finds will then go on display at Mantua's Archaeological Museum.

Establishing the cause of death could prove almost impossible, unless they were killed by a debilitating disease, a knife or something else that might have left marks on the bones, Menotti said.

The two bodies, which cuddle closely while facing each other on their sides, were probably buried at the same time, an indication of a possible sudden and tragic death, Bondioli said.



He said DNA testing could determine whether the two were related, "but that still leaves other hypotheses; the Romeo and Juliet possibility is just one of many."

Transcript: Naomi Shihab Nye: A Bill Moyers Interview

10.11.02



BILL MOYERS: Eight years ago, recovering from heart surgery I found deep comfort in poetry, especially the poems of Naomi Shihab Nye. Her poems speak of ordinary things -- things we take for granted until it's almost too late. In her new book, 19 VARIETIES OF GAZELLE those are again her subject. Even when war, politics and terrorism put them in jeopardy.

Naomi Shihab Nye, is an American, an Arab, a Poet, a parent, a woman of Texas, a woman of ideas. The daughter of a Palestinian father and an American mother, she's lived in old Jerusalem, in St. Louis, and now with her own family in San Antonio, Texas.

We first met at the Geraldine R. Dodge Poetry Festival in New Jersey eight years ago where we talked about the power of the word.

BILL MOYERS: Poetry is a form of conversation is it not?

NAOMI SHIHAB NYE: Absolutely, conversation with the world, conversation with those words on the page allowing them to speak back to you-- conversation with yourself.

BILL MOYERS: We caught up with Naomi Nye at the Poetry Festival again in New Jersey last month.

NAOMI SHIHAB NYE: "If you place a fern under a stone, the next day it will be nearly invisible as if the stone has swallowed it. If you tuck the name of a loved one under your tongue too long, without speaking it it becomes blood, sigh, the little sucked in breath of air hiding everywhere beneath your words. No one sees the fuel that feeds you."

BILL MOYERS: "The fuel that feeds you." What is it?

NAOMI SHIHAB NYE: I think for many of us it's language in the sense that language can carry us to understanding, and connect us to things that matter in our lives. For those of us who trust poetry and the power of linkage that poetry gives us. It's a way of-- sitting quietly with words and-- letting us-- them lead us somewhere.

BILL MOYERS: So "the fuel that feeds you" is the power of words?

NAOMI SHIHAB NYE: I think so. Those power of words, and a faith in the power of words. That words can give you something back if you trust them, and if you know that you're not trying to proclaim things all the time, but you're trying to discover things.

A little girl said to me, last year, "Poetry has been eating all my problems." And I said, "What do you mean by that?" And she said, "It just makes me feel better when I read it, or when I write it." And I think that's been true for many people in this country.

BILL MOYERS: You dedicate this book to your grandmother. What was her name?

NAOMI SHIHAB NYE: Her name was Hadra, Sitti Khadra. Sitti for Grandmother. Khadra Shihab. And she lived to be 106 years old.

BILL MOYERS: Is s-- is she the one who said she was gonna live until she had outlived all the people she didn't like?

NAOMI SHIHAB NYE: That's right. Although she seemed to like almost everybody, so we could never figure that out.

BILL MOYERS: But did she succeed? She did--

NAOMI SHIHAB NYE: She did succeed. She was the oldest person around when she died.

BILL MOYERS: She was Muslim.

NAOMI SHIHAB NYE: She was devout Muslim, yes.

BILL MOYERS: Is it true that the only trip she ever took outside of Palestine was to Mecca?

NAOMI SHIHAB NYE: Yes. That's true. She went to Jordan a few times to visit cousins but she never got in an airplane. She only rode in an elevator once.

BILL MOYERS: And she was born in what year?

NAOMI SHIHAB NYE: Well, she was born in-- from 1994 minus 106.

BILL MOYERS: And she lived through the turmoil of upheavals in Palestine.

NAOMI SHIHAB NYE: That's right. She remembered lying down in a ditch when-- fighters on horseback rode by from Turkey when she was a little girl.

BILL MOYERS: World War I.

NAOMI SHIHAB NYE: That's right.

BILL MOYERS: Lawrence of Arabia

NAOMI SHIHAB NYE: She remembered those days. So her-- her whole life was in a context of upheaval. And yet within herself she maintained this fantastic sense of humor and a great memory and a love for language. That weight of language which she could-- relate to.

BILL MOYERS: She probably would have thought that what happened on 9/11 was a real stain on her religion, right?

NAOMI SHIHAB NYE: Absolutely, I know she would have thought that. And I have felt her in dreams saying that exactly.

BILL MOYERS: Y-- you've actually written and said that-- since 9/11 she has swarmed into your consciousness. Why?

NAOMI SHIHAB NYE: Well I had written so much about her, both in poems and in a novel called *Habibi* (PH) that I thought to myself a couple of years ago, "I probably won't write about her anymore. I've said all there is to say." But after September 11th I felt her poking me again saying, "No there's more you need to say for the women who believe in peace, for the children who want to live together. For all of us who would never, never believe anything like that could be a good-- a good representation of our religion, or our culture."

BILL MOYERS: You have a poem in here dedicated to your grandmother, in fact you call it "My Grandmother in the Stars".

NAOMI SHIHAB NYE: "It is possible we will not meet again on earth. To think this fills my throat with dust. Then there is only the sky tying the universe together. Just now the neighbor's horse must be standing patiently, hoof on stone, waiting for his day to open. What you think of him, and the village's one heroic cow, is the knowledge I wish to gather. I bow to your rugged feet, the moth-eaten scarves that knot your hair.

Where we live in the world is never one place, our hearts-- those dogged mirrors-- keep flashing us moons before we are ready for them. You and I on a roof at sunset, our two languages adrift. Hearts saying take this home with you, never again and only memory making us rich."

BILL MOYERS: Do you ever stop to think about how powerful the hold Grandmother's have over us? I mean I wasn't particularly close to my grandmother, but many years ago when I was new in this business a director said to me, "You're too formal, you're too stiff. When you look into that camera, assume you're talking to one person." And ever since then I've imagined talking to my now deceased, 96 year old grandmother, when she died." But the hold in my imagination of that woman-- how do you explain that?

NAOMI SHIHAB NYE: It's h-- I think it's beyond us to explain, but I think you're v-- i-- it's true what you say. They are an original gravity for us in our lives. And if we're lucky they love us unconditionally, just because we exist, they love us. We don't have to do anything or prove ourselves in anyway.

BILL MOYERS: I gave mum-- my grandmother lots of reasons not to love me, but she never gave up.

NAOMI SHIHAB NYE: Right. And I didn't speak the same language as my grandmother. And still she always seemed happy to see me. So there was that sense of I want to do things to make her proud, I want to speak towards-- to her, I want to-- represent her in some way in the world-- and her culture, and the things she loved.

BILL MOYERS: You've said elsewhere that your grandmother just wanted people to worship in any way that they were comfortable with. She just wanted them to sit and have their tea and smell their lemon blossoms. What was the wisdom that this 106-year old Palestinian woman had that we don't have today?

NAOMI SHIHAB NYE: Well maybe the wisdom was one of her final lines she ever spoke to me, Bill. Which was, "I never lost my peace inside." And I think through living very sensibly, calmly, close to home. Paying attention to what was right around her, she was able to maintain an equilibrium. Although she had lost her home and everything she had. She still maintained a sense of humor too. And an interest in other people. She was fascinated by other people's stories.

BILL MOYERS: You write in here about what it means to be half and half, where love means you breath in two countries. Help me to understand that.

NAOMI SHIHAB NYE: Well I think whenever you love something or somebody it means that you have to extend yourself, you have to grow-- get a little larger. You can't stay in your little comfortable-- spot. So you have-- it's a challenge it's a risk, and-- whether it's loving another culture far away that suddenly has been represented by an act of violence-- or whether it's loving another person-- and that always involves you know all kinds of growing-- we're challenged.

And so every time you care about something or somebody that relates to a different place in the world, then you're empathy grows. And for example, for all Americans who have friends from Iraq, I'm sure that things that have been going on-- they're thinking about it not only in political terms, but in human terms. You know what will that mean for their friend's families, or what will that mean for all the children of Iraq?

You know during the Gulf War I remember two little third grade girls saying to me-- after I read them some poems by writers in Iraq-- "You know we never thought about there being children in Iraq before." And I thought, "Well those poems did their job, because now they'll think about everything a little bit differently." They'll feel closer to that place in a different way.

BILL MOYERS: One of your poems, the last poem in the book is something you did after 9-11. Would-- would you read this for me?

NAOMI SHIHAB NYE: I call my father. We talk about the news. It is too much for him. Neither of his two languages can reach it. I drive into the country to find sheep, cows. To plead with the air. Who calls anyone civilized? Where can the crying heart graze? What does a true Arab do now?

BILL MOYERS: What does a true Arab do now? Your father wondered about that.

NAOMI SHIHAB NYE: My father was devastated when he heard.

BILL MOYERS: That these were men from the Middle East?

NAOMI SHIHAB NYE: It was-- it was doubly heart-breaking to all people from the Middle East who love peace.

BILL MOYERS: As an American of Arab descent do you feel after 9/11 that you have to explain yourself?

NAOMI SHIHAB NYE: Well, not explain myself so much because I'm more identifiable as an American. But I certainly understand my cousins when they said their friends grew more supportive but people

they didn't know, during the past year, took two steps backward sometimes before they would agree to get to know them.

That life became more difficult in that way. And I think we all needed to work harder to maintain a feeling of openness to anyone we might identify as the "other." Now, that's what interests me. How can we keep bridging the gap that sets someone apart from us and finding a way to know them that will help us all.

BILL MOYERS: You write this one line in which you talk about "The men who have so much pain, there's no place to store it." Who are you writing about?

NAOMI SHIHAB NYE: I was thinking about Palestinian refugees, and the people of my Grandmother's village when I wrote that. And my father in his own life. And-- all the people of different countries in the world who have lost things that many other people can never understand.

You know those of us who leave our homes in the morning and expect to find them there when we go back-- it's hard for us to understand what the experience of a refugee might be like.

BILL MOYERS: But how do people deal with such immeasurable loss in their life?

NAOMI SHIHAB NYE: How do they maintain any shred of dignity and balance? You know those are the courageous people to me. All the-- simple people of the earth who-- don't lose their sanity in the face of-- constant-- dis-ease in the world they live in. Who keep sending their children to school, who keep combing their children's hair. How do they do that?

BILL MOYERS: Well that's why I assume that so often in your poetry you are taking small and ordinary words. Words about ordinary things and-- and holding them close.

NAOMI SHIHAB NYE: Because they have a weight that I recognize that helps me stay balanced. And I think other people too.

BILL MOYERS: Is that why you write about button-hooks and onions and all kinds of things like that?

NAOMI SHIHAB NYE: Those little things?

BILL MOYERS: The tea that your grandmother drinks?

NAOMI SHIHAB NYE: Yes. That's-- that's why. It keeps me focused on things close to us. The material world that gives us a sense of gravity. And that we'd like-- we'd all like to be free to enjoy in our world.

BILL MOYERS: I remember visiting the Middle East and my favorite scene are seeing the men outside having the-- the-- their coffee every afternoon.

NAOMI SHIHAB NYE: It's a beautiful scene. And it reminds us sometimes how much we rush. How-- how we don't take that kind of time in this country often enough. And-- and that beautiful scene of pausing in a day. Just to sit in a circle together. It's very common in the Middle East.

BILL MOYERS: I want to come back in closing to-- to what is my favorite poem of yours. The one that-- that helped me most after I was recovering from heart surgery. I actually carry it around. In very tiny print. You can't read that, in my wallet. I read it. I don't know if I can follow it but I-- I am constantly reading it. And I printed it out for you to read. As you know, this is my favorite.

NAOMI SHIHAB NYE: It's so kind of you Bill. Thank you very much for carrying it.

NAOMI SHIHAB NYE: The Art of Disappearing.

When they say Don't I know you? say no.
When they invite you to the party
remember what parties are like
before answering.
Someone telling you in a loud voice
they once wrote a poem.
Greasy sausage balls on a paper plate.
Then reply.
If they say we should get together.
say why? It's not that you don't love them any more.
You're trying to remember something
too important to forget.
Trees.
The monastery bell at twilight.
Tell them you have a new project.
It will never be finished. When someone recognizes you in a grocery store
nod briefly and become a cabbage.
When someone you haven't seen in ten years
appears at the door,
don't start singing him all your new songs.
You will never catch up.
Walk around feeling like a leaf. Know you could tumble any second. Then decide what to do with your
time.

BILL MOYERS: Thank you Naomi.

NAOMI SHIHAB NYE: Thank you.

BILL MOYERS: And thank you for VARIETIES OF GAZELLE.

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I Have a Dream Speech

Martin Luther King's Address at March on Washington
August 28, 1963. Washington, D.C.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. [Applause]

Five score years ago, a great American, in whose symbolic shadow we stand signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the inalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check -- a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of God's children. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as

evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends,
that in spite of the difficulties
and frustrations of the moment,
I still have a dream. It is a
dream deeply rooted in

I have a dream that one day
this nation will rise up and live
out the true meaning of its
creed: "We hold these truths to
be self-evident: that all men
are created equal."

I have a dream that one day on
the red hills of Georgia the
sons of former slaves and the
sons of former slave owners
will be able to sit down
together at a table of brotherhood.



I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."



And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and every molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"

"Letter from a Birmingham Jail"

16 April 1963

My Dear Fellow Clergymen:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely." Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms.

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against "outsiders coming in." I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct action program if such were deemed necessary. We readily consented, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their "thus saith the Lord" far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.

In any nonviolent campaign there are four basic steps: collection of the facts to determine whether injustices exist; negotiation; self purification; and direct action. We have gone through all these steps in Birmingham. There can be no gainsaying the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of brutality is widely known. Negroes have experienced grossly unjust treatment in the courts. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any other city in the nation. These are the hard, brutal facts of the case. On the basis of these conditions, Negro leaders sought to negotiate with the city fathers. But the latter consistently refused to engage in good faith negotiation.

Then, last September, came the opportunity to talk with leaders of Birmingham's economic community. In the course of the negotiations, certain promises were made by the merchants--for example, to remove the stores' humiliating racial signs. On the basis of these promises, the Reverend Fred Shuttlesworth and the leaders of the Alabama Christian Movement for Human Rights agreed to a moratorium on all demonstrations. As the weeks and months went by, we realized that we were the victims of a broken promise. A few signs, briefly removed, returned; the others remained. As in so many past experiences, our hopes had been blasted, and the shadow of deep disappointment settled upon us. We had no alternative except to prepare for direct action, whereby we would present our very bodies as a means of laying our case before the conscience of the local and the national community. Mindful of the difficulties involved, we decided to undertake a process of self purification. We began a series of workshops on nonviolence, and we repeatedly asked ourselves: "Are you able to accept blows without retaliating?" "Are you able to endure the ordeal of jail?" We decided to schedule our direct action program for the Easter season, realizing that except for Christmas, this is the main shopping period of the year. Knowing that a strong economic-withdrawal program would be the by product of direct action, we felt that this would be the best time to bring pressure to bear on the merchants for the needed change.

Then it occurred to us that Birmingham's mayoral election was coming up in March, and we speedily decided to postpone action until after election day. When we discovered that the Commissioner of Public Safety, Eugene "Bull" Connor, had piled up enough votes to be in the run off, we decided again to postpone action until the day after the run off so that the demonstrations could not be used to cloud the issues. Like many others, we waited to see Mr. Connor defeated, and to this end we endured postponement after postponement. Having aided in this community need, we felt that our direct action program could be delayed no longer.

You may well ask: "Why direct action? Why sit ins, marches and so forth? Isn't negotiation a better path?" You are quite right in calling for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. My citing the creation of tension as part of the work of the nonviolent resister may sound rather shocking. But I must confess that I am not afraid of the word "tension." I have earnestly opposed violent tension, but there is a type of constructive, nonviolent tension which is necessary for growth. Just as

Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. The purpose of our direct action program is to create a situation so crisis packed that it will inevitably open the door to negotiation. I therefore concur with you in your call for negotiation. Too long has our beloved Southland been bogged down in a tragic effort to live in monologue rather than dialogue.

One of the basic points in your statement is that the action that I and my associates have taken in Birmingham is untimely. Some have asked: "Why didn't you give the new city administration time to act?" The only answer that I can give to this query is that the new Birmingham administration must be prodded about as much as the outgoing one, before it will act. We are sadly mistaken if we feel that the election of Albert Boutwell as mayor will bring the millennium to Birmingham. While Mr. Boutwell is a much more gentle person than Mr. Connor, they are both segregationists, dedicated to maintenance of the status quo. I have hope that Mr. Boutwell will be reasonable enough to see the futility of massive resistance to desegregation. But he will not see this without pressure from devotees of civil rights. My friends, I must say to you that we have not made a single gain in civil rights without determined legal and nonviolent pressure. Lamentably, it is an historical fact that privileged groups seldom give up their privileges voluntarily. Individuals may see the moral light and voluntarily give up their unjust posture; but, as Reinhold Niebuhr has reminded us, groups tend to be more immoral than individuals.

We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. Frankly, I have yet to engage in a direct action campaign that was "well timed" in the view of those who have not suffered unduly from the disease of segregation. For years now I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait" has almost always meant "Never." We must come to see, with one of our distinguished jurists, that "Justice too long delayed is justice denied."

We have waited for more than 340 years for our constitutional and God given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we still creep at horse and buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six year old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious

bitterness toward white people; when you have to concoct an answer for a five year old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross county drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"--then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience. You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954 outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws. One may well ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there are two types of laws: just and unjust. I would be the first to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all."

Now, what is the difference between the two? How does one determine whether a law is just or unjust? A just law is a man made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law. To put it in the terms of St. Thomas Aquinas: An unjust law is a human law that is not rooted in eternal law and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust. All segregation statutes are unjust because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority. Segregation, to use the terminology of the Jewish philosopher Martin Buber, substitutes an "I it" relationship for an "I thou" relationship and ends up relegating persons to the status of things. Hence segregation is not only politically, economically and sociologically unsound, it is morally wrong and sinful. Paul Tillich has said that sin is separation. Is not segregation an existential expression of man's tragic separation, his awful estrangement, his terrible sinfulness? Thus it is that I can urge men to obey the 1954 decision of the Supreme Court, for it is morally right; and I can urge them to disobey segregation ordinances, for they are morally wrong.

Let us consider a more concrete example of just and unjust laws. An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is difference made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is sameness made legal. Let me give another explanation. A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law. Who

can say that the legislature of Alabama which set up that state's segregation laws was democratically elected? Throughout Alabama all sorts of devious methods are used to prevent Negroes from becoming registered voters, and there are some counties in which, even though Negroes constitute a majority of the population, not a single Negro is registered. Can any law enacted under such circumstances be considered democratically structured?

Sometimes a law is just on its face and unjust in its application. For instance, I have been arrested on a charge of parading without a permit. Now, there is nothing wrong in having an ordinance which requires a permit for a parade. But such an ordinance becomes unjust when it is used to maintain segregation and to deny citizens the First-Amendment privilege of peaceful assembly and protest.

I hope you are able to see the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy. One who breaks an unjust law must do so openly, lovingly, and with a willingness to accept the penalty. I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law.

Of course, there is nothing new about this kind of civil disobedience. It was evidenced sublimely in the refusal of Shadrach, Meshach and Abednego to obey the laws of Nebuchadnezzar, on the ground that a higher moral law was at stake. It was practiced superbly by the early Christians, who were willing to face hungry lions and the excruciating pain of chopping blocks rather than submit to certain unjust laws of the Roman Empire. To a degree, academic freedom is a reality today because Socrates practiced civil disobedience. In our own nation, the Boston Tea Party represented a massive act of civil disobedience.

We should never forget that everything Adolf Hitler did in Germany was "legal" and everything the Hungarian freedom fighters did in Hungary was "illegal." It was "illegal" to aid and comfort a Jew in Hitler's Germany. Even so, I am sure that, had I lived in Germany at the time, I would have aided and comforted my Jewish brothers. If today I lived in a Communist country where certain principles dear to the Christian faith are suppressed, I would openly advocate disobeying that country's antireligious laws.

I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the past few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in his stride toward freedom is not the White Citizen's Council or the Ku Klux Klanner, but the white moderate, who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says: "I agree with you in the goal you seek, but I cannot agree with your methods of direct action"; who paternalistically believes he can set the timetable for another man's freedom; who lives by a mythical concept of time and who constantly advises the Negro to wait for a "more convenient season." Shallow understanding from people of good will is more frustrating than

absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.

I had hoped that the white moderate would understand that law and order exist for the purpose of establishing justice and that when they fail in this purpose they become the dangerously structured dams that block the flow of social progress. I had hoped that the white moderate would understand that the present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality. Actually, we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed, with all the tension its exposure creates, to the light of human conscience and the air of national opinion before it can be cured.

In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn't this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? Isn't this like condemning Jesus because his unique God consciousness and never ceasing devotion to God's will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber. I had also hoped that the white moderate would reject the myth concerning time in relation to the struggle for freedom. I have just received a letter from a white brother in Texas. He writes: "All Christians know that the colored people will receive equal rights eventually, but it is possible that you are in too great a religious hurry. It has taken Christianity almost two thousand years to accomplish what it has. The teachings of Christ take time to come to earth." Such an attitude stems from a tragic misconception of time, from the strangely irrational notion that there is something in the very flow of time that will inevitably cure all ills. Actually, time itself is neutral; it can be used either destructively or constructively. More and more I feel that the people of ill will have used time much more effectively than have the people of good will. We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people. Human progress never rolls in on wheels of inevitability; it comes through the tireless efforts of men willing to be co workers with God, and without this hard work, time itself becomes an ally of the forces of social stagnation. We must use time creatively, in the knowledge that the time is always ripe to do right. Now is the time to make real the promise of democracy and transform our pending national elegy into a creative psalm of brotherhood. Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.

You speak of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I began thinking about the fact that I stand in the middle of two opposing forces in the Negro community. One is a force of complacency, made up in part of Negroes who, as a result of long years of oppression, are so drained of self respect and a sense of "somebodiness" that they have adjusted to segregation; and in part of a few middle-class Negroes who, because of a degree of academic and economic security and because in some ways they profit by segregation, have become insensitive to the problems of the masses. The other force is one of bitterness and hatred, and it comes perilously close to advocating violence. It is expressed in the various black nationalist groups that are springing up across the nation, the largest and best known being Elijah Muhammad's Muslim movement. Nourished by the Negro's frustration over the continued existence of racial discrimination, this movement is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man is an incorrigible "devil."

I have tried to stand between these two forces, saying that we need emulate neither the "do nothingism" of the complacent nor the hatred and despair of the black nationalist. For there is the more excellent way of love and nonviolent protest. I am grateful to God that, through the influence of the Negro church, the way of nonviolence became an integral part of our struggle. If this philosophy had not emerged, by now many streets of the South would, I am convinced, be flowing with blood. And I am further convinced that if our white brothers dismiss as "rabble rousers" and "outside agitators" those of us who employ nonviolent direct action, and if they refuse to support our nonviolent efforts, millions of Negroes will, out of frustration and despair, seek solace and security in black nationalist ideologies—a development that would inevitably lead to a frightening racial nightmare.

Oppressed people cannot remain oppressed forever. The yearning for freedom eventually manifests itself, and that is what has happened to the American Negro. Something within has reminded him of his birthright of freedom, and something without has reminded him that it can be gained. Consciously or unconsciously, he has been caught up by the Zeitgeist, and with his black brothers of Africa and his brown and yellow brothers of Asia, South America and the Caribbean, the United States Negro is moving with a sense of great urgency toward the promised land of racial justice. If one recognizes this vital urge that has engulfed the Negro community, one should readily understand why public demonstrations are taking place. The Negro has many pent up resentments and latent frustrations, and he must release them. So let him march; let him make prayer pilgrimages to the city hall; let him go on freedom rides—and try to understand why he must do so. If his repressed emotions are not released in nonviolent ways, they will seek expression through violence; this is not a threat but a fact of history. So I have not said to my people: "Get rid of your discontent." Rather, I have tried to say that this normal and healthy discontent can be channeled into the creative outlet of nonviolent direct action. And now this approach is being termed extremist. But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love: "Love your enemies, bless them that curse you, do good to them that hate you, and pray for

them which despitefully use you, and persecute you." Was not Amos an extremist for justice: "Let justice roll down like waters and righteousness like an ever flowing stream." Was not Paul an extremist for the Christian gospel: "I bear in my body the marks of the Lord Jesus." Was not Martin Luther an extremist: "Here I stand; I cannot do otherwise, so help me God." And John Bunyan: "I will stay in jail to the end of my days before I make a butchery of my conscience." And Abraham Lincoln: "This nation cannot survive half slave and half free." And Thomas Jefferson: "We hold these truths to be self evident, that all men are created equal . . ." So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice? In that dramatic scene on Calvary's hill three men were crucified. We must never forget that all three were crucified for the same crime--the crime of extremism. Two were extremists for immorality, and thus fell below their environment. The other, Jesus Christ, was an extremist for love, truth and goodness, and thereby rose above his environment. Perhaps the South, the nation and the world are in dire need of creative extremists.

I had hoped that the white moderate would see this need. Perhaps I was too optimistic; perhaps I expected too much. I suppose I should have realized that few members of the oppressor race can understand the deep groans and passionate yearnings of the oppressed race, and still fewer have the vision to see that injustice must be rooted out by strong, persistent and determined action. I am thankful, however, that some of our white brothers in the South have grasped the meaning of this social revolution and committed themselves to it. They are still all too few in quantity, but they are big in quality. Some--such as Ralph McGill, Lillian Smith, Harry Golden, James McBride Dabbs, Ann Braden and Sarah Patton Boyle--have written about our struggle in eloquent and prophetic terms. Others have marched with us down nameless streets of the South. They have languished in filthy, roach infested jails, suffering the abuse and brutality of policemen who view them as "dirty nigger-lovers." Unlike so many of their moderate brothers and sisters, they have recognized the urgency of the moment and sensed the need for powerful "action" antidotes to combat the disease of segregation. Let me take note of my other major disappointment. I have been so greatly disappointed with the white church and its leadership. Of course, there are some notable exceptions. I am not unmindful of the fact that each of you has taken some significant stands on this issue. I commend you, Reverend Stallings, for your Christian stand on this past Sunday, in welcoming Negroes to your worship service on a nonsegregated basis. I commend the Catholic leaders of this state for integrating Spring Hill College several years ago.

But despite these notable exceptions, I must honestly reiterate that I have been disappointed with the church. I do not say this as one of those negative critics who can always find something wrong with the church. I say this as a minister of the gospel, who loves the church; who was nurtured in its bosom; who has been sustained by its spiritual blessings and who will remain true to it as long as the cord of life shall lengthen.

When I was suddenly catapulted into the leadership of the bus protest in Montgomery, Alabama, a few years ago, I felt we would be supported by the white church. I felt that the white ministers, priests and rabbis of the South would be among our strongest allies. Instead,

some have been outright opponents, refusing to understand the freedom movement and misrepresenting its leaders; all too many others have been more cautious than courageous and have remained silent behind the anesthetizing security of stained glass windows.

In spite of my shattered dreams, I came to Birmingham with the hope that the white religious leadership of this community would see the justice of our cause and, with deep moral concern, would serve as the channel through which our just grievances could reach the power structure. I had hoped that each of you would understand. But again I have been disappointed.

I have heard numerous southern religious leaders admonish their worshipers to comply with a desegregation decision because it is the law, but I have longed to hear white ministers declare: "Follow this decree because integration is morally right and because the Negro is your brother." In the midst of blatant injustices inflicted upon the Negro, I have watched white churchmen stand on the sideline and mouth pious irrelevancies and sanctimonious trivialities. In the midst of a mighty struggle to rid our nation of racial and economic injustice, I have heard many ministers say: "Those are social issues, with which the gospel has no real concern." And I have watched many churches commit themselves to a completely other worldly religion which makes a strange, un-Biblical distinction between body and soul, between the sacred and the secular.

I have traveled the length and breadth of Alabama, Mississippi and all the other southern states. On sweltering summer days and crisp autumn mornings I have looked at the South's beautiful churches with their lofty spires pointing heavenward. I have beheld the impressive outlines of her massive religious education buildings. Over and over I have found myself asking: "What kind of people worship here? Who is their God? Where were their voices when the lips of Governor Barnett dripped with words of interposition and nullification? Where were they when Governor Wallace gave a clarion call for defiance and hatred? Where were their voices of support when bruised and weary Negro men and women decided to rise from the dark dungeons of complacency to the bright hills of creative protest?"

Yes, these questions are still in my mind. In deep disappointment I have wept over the laxity of the church. But be assured that my tears have been tears of love. There can be no deep disappointment where there is not deep love. Yes, I love the church. How could I do otherwise? I am in the rather unique position of being the son, the grandson and the great grandson of preachers. Yes, I see the church as the body of Christ. But, oh! How we have blemished and scarred that body through social neglect and through fear of being nonconformists.

There was a time when the church was very powerful--in the time when the early Christians rejoiced at being deemed worthy to suffer for what they believed. In those days the church was not merely a thermometer that recorded the ideas and principles of popular opinion; it was a thermostat that transformed the mores of society. Whenever the early Christians entered a town, the people in power became disturbed and immediately sought to convict the Christians for being "disturbers of the peace" and "outside agitators." But the Christians pressed on, in the conviction that they were "a colony of heaven," called to obey God rather than man. Small

in number, they were big in commitment. They were too God-intoxicated to be "astronomically intimidated." By their effort and example they brought an end to such ancient evils as infanticide and gladiatorial contests. Things are different now. So often the contemporary church is a weak, ineffectual voice with an uncertain sound. So often it is an archdefender of the status quo. Far from being disturbed by the presence of the church, the power structure of the average community is consoled by the church's silent--and often even vocal--sanction of things as they are.

But the judgment of God is upon the church as never before. If today's church does not recapture the sacrificial spirit of the early church, it will lose its authenticity, forfeit the loyalty of millions, and be dismissed as an irrelevant social club with no meaning for the twentieth century. Every day I meet young people whose disappointment with the church has turned into outright disgust.

Perhaps I have once again been too optimistic. Is organized religion too inextricably bound to the status quo to save our nation and the world? Perhaps I must turn my faith to the inner spiritual church, the church within the church, as the true ekklesia and the hope of the world. But again I am thankful to God that some noble souls from the ranks of organized religion have broken loose from the paralyzing chains of conformity and joined us as active partners in the struggle for freedom. They have left their secure congregations and walked the streets of Albany, Georgia, with us. They have gone down the highways of the South on tortuous rides for freedom. Yes, they have gone to jail with us. Some have been dismissed from their churches; have lost the support of their bishops and fellow ministers. But they have acted in the faith that right defeated is stronger than evil triumphant. Their witness has been the spiritual salt that has preserved the true meaning of the gospel in these troubled times. They have carved a tunnel of hope through the dark mountain of disappointment. I hope the church as a whole will meet the challenge of this decisive hour. But even if the church does not come to the aid of justice, I have no despair about the future. I have no fear about the outcome of our struggle in Birmingham, even if our motives are at present misunderstood. We will reach the goal of freedom in Birmingham and all over the nation, because the goal of America is freedom. Abused and scorned though we may be, our destiny is tied up with America's destiny. Before the pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched the majestic words of the Declaration of Independence across the pages of history, we were here. For more than two centuries our forebears labored in this country without wages; they made cotton king; they built the homes of their masters while suffering gross injustice and shameful humiliation--and yet out of a bottomless vitality they continued to thrive and develop. If the inexpressible cruelties of slavery could not stop us, the opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands. Before closing I feel impelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence." I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed, nonviolent Negroes. I doubt that you would so quickly commend the policemen if you were to observe their ugly and inhumane treatment of Negroes here in the city jail; if you were to

watch them push and curse old Negro women and young Negro girls; if you were to see them slap and kick old Negro men and young boys; if you were to observe them, as they did on two occasions, refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department.

It is true that the police have exercised a degree of discipline in handling the demonstrators. In this sense they have conducted themselves rather "nonviolently" in public. But for what purpose? To preserve the evil system of segregation. Over the past few years I have consistently preached that nonviolence demands that the means we use must be as pure as the ends we seek. I have tried to make clear that it is wrong to use immoral means to attain moral ends. But now I must affirm that it is just as wrong or perhaps even more so, to use moral means to preserve immoral ends. Perhaps Mr. Connor and his policemen have been rather nonviolent in public, as was Chief Pritchett in Albany, Georgia, but they have used the moral means of nonviolence to maintain the immoral end of racial injustice. As T. S. Eliot has said: "The last temptation is the greatest treason: To do the right deed for the wrong reason."

I wish you had commended the Negro sit inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy two year old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feet is tired, but my soul is at rest." They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judeo Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?

If I have said anything in this letter that overstates the truth and indicates an unreasonable impatience, I beg you to forgive me. If I have said anything that understates the truth and indicates my having a patience that allows me to settle for anything less than brotherhood, I beg God to forgive me.

I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil-rights leader but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood, Martin Luther King, Jr.

John F. Kennedy

Inaugural Address

Friday, January 20, 1961



Heavy snow fell the night before the inauguration, but thoughts about cancelling the plans were overruled. The election of 1960 had been close, and the Democratic Senator from Massachusetts was eager to gather support for his agenda. He attended Holy Trinity Catholic Church in Georgetown that morning before joining President Eisenhower to travel to the Capitol. The Congress had extended the East Front, and the inaugural platform spanned the new addition. The oath of office was administered by Chief Justice Earl Warren. Robert Frost read one of his poems at the ceremony.

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens, we observe today not a victory of party, but a celebration of freedom—symbolizing an end, as well as a beginning—signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago. ¹

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state, but from the hand of God. ²

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this Nation has always been committed, and to which we are committed today at home and around the world. ³

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, in order to assure the survival ⁴

and the success of liberty.

This much we pledge—and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can do—for we dare not meet a powerful challenge at odds and split asunder.

To those new States whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom—and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those peoples in the huts and villages across the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge—to convert our good words into good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support—to prevent it from becoming merely a forum for invective—to strengthen its shield of the new and the weak—and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course—both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms—and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us

explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah—to "undo the heavy burdens ... and to let the oppressed go free." 18

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved. 19

All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin. 20

In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe. 21

Now the trumpet summons us again—not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"—a struggle against the common enemies of man: tyranny, poverty, disease, and war itself. 22

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort? 23

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world. 24

And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country. 25

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man. 26

Finally, whether you are citizens of America or citizens of the world, ask of us the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

Elie Wiesel's Speech at the White House for the Millenium Lecture Series
"Perils of Indifference"
April 12, 1999

Mr. President, Mrs. Clinton, members of Congress, Ambassador Holbrooke, Excellencies, friends: Fifty-four years ago to the day, a young Jewish boy from a small town in the Carpathian Mountains woke up, not far from Goethe's beloved Weimar, in a place of eternal infamy called Buchenwald. He was finally free, but there was no joy in his heart. He thought there never would be again.

Liberated a day earlier by American soldiers, he remembers their rage at what they saw. And even if he lives to be a very old man, he will always be grateful to them for that rage, and also for their compassion. Though he did not understand their language, their eyes told him what he needed to know -- that they, too, would remember, and bear witness.

And now, I stand before you, Mr. President -- Commander-in-Chief of the army that freed me, and tens of thousands of others -- and I am filled with a profound and abiding gratitude to the American people.

Gratitude is a word that I cherish. Gratitude is what defines the humanity of the human being. And I am grateful to you, Hillary -- or Mrs. Clinton -- for what you said, and for what you are doing for children in the world, for the homeless, for the victims of injustice, the victims of destiny and society. And I thank all of you for being here.

We are on the threshold of a new century, a new millennium. What will the legacy of this vanishing century be? How will it be remembered in the new millennium? Surely it will be judged, and judged severely, in both moral and metaphysical terms. These failures have cast a dark shadow over humanity: two World Wars, countless civil wars, the senseless chain of assassinations -- Gandhi, the Kennedys, Martin Luther King, Sadat, Rabin -- bloodbaths in Cambodia and Nigeria, India and Pakistan, Ireland and Rwanda, Eritrea and Ethiopia, Sarajevo and Kosovo; the inhumanity in the gulag and the tragedy of Hiroshima. And, on a different level, of course, Auschwitz and Treblinka. So much violence, so much indifference.

What is indifference? Etymologically, the word means "no difference." A strange and unnatural state in which the lines blur between light and darkness, dusk and dawn, crime and punishment, cruelty and compassion, good and evil.

What are its courses and inescapable consequences? Is it a philosophy? Is there a philosophy of indifference conceivable? Can one possibly view indifference as a virtue? Is it necessary at times to practice it simply to keep one's sanity, live normally, enjoy a fine meal and a glass of wine, as the world around us experiences harrowing upheavals?

Of course, indifference can be tempting -- more than that, seductive. It is so much easier to look away from victims. It is so much easier to avoid such rude interruptions to our work, our dreams, our hopes. It is, after all, awkward, troublesome, to be involved in another person's pain and despair. Yet, for the person who is indifferent, his or her neighbor are of no consequence. And, therefore, their lives are meaningless. Their hidden or even visible anguish is of no interest. Indifference reduces the other to an abstraction.

Over there, behind the black gates of Auschwitz, the most tragic of all prisoners were the "Muselmänner," as they were called. Wrapped in their torn blankets, they would sit or lie on the ground, staring vacantly into

space, unaware of who or where they were, strangers to their surroundings. They no longer felt pain, hunger, thirst. They feared nothing. They felt nothing. They were dead and did not know it.

Rooted in our tradition, some of us felt that to be abandoned by humanity then was not the ultimate. We felt that to be abandoned by God was worse than to be punished by Him. Better an unjust God than an indifferent one. For us to be ignored by God was a harsher punishment than to be a victim of His anger. Man can live far from God -- not outside God. God is wherever we are. Even in suffering? Even in suffering.

In a way, to be indifferent to that suffering is what makes the human being inhuman. Indifference, after all, is more dangerous than anger and hatred. Anger can at times be creative. One writes a great poem, a great symphony, one does something special for the sake of humanity because one is angry at the injustice that one witnesses. But indifference is never creative. Even hatred at times may elicit a response. You fight it. You denounce it. You disarm it. Indifference elicits no response. Indifference is not a response.

Indifference is not a beginning, it is an end. And, therefore, indifference is always the friend of the enemy, for it benefits the aggressor -- never his victim, whose pain is magnified when he or she feels forgotten. The political prisoner in his cell, the hungry children, the homeless refugees -- not to respond to their plight, not to relieve their solitude by offering them a spark of hope is to exile them from human memory. And in denying their humanity we betray our own.

Indifference, then, is not only a sin, it is a punishment. And this is one of the most important lessons of this outgoing century's wide-ranging experiments in good and evil.

In the place that I come from, society was composed of three simple categories: the killers, the victims, and the bystanders. During the darkest of times, inside the ghettos and death camps -- and I'm glad that Mrs. Clinton mentioned that we are now commemorating that event, that period, that we are now in the Days of Remembrance -- but then, we felt abandoned, forgotten. All of us did.

And our only miserable consolation was that we believed that Auschwitz and Treblinka were closely guarded secrets; that the leaders of the free world did not know what was going on behind those black gates and barbed wire; that they had no knowledge of the war against the Jews that Hitler's armies and their accomplices waged as part of the war against the Allies.

If they knew, we thought, surely those leaders would have moved heaven and earth to intervene. They would have spoken out with great outrage and conviction. They would have bombed the railways leading to Birkenau, just the railways, just once.

And now we knew, we learned, we discovered that the Pentagon knew, the State Department knew. And the illustrious occupant of the White House then, who was a great leader -- and I say it with some anguish and pain, because, today is exactly 54 years marking his death -- Franklin Delano Roosevelt died on April the 12th, 1945, so he is very much present to me and to us.

No doubt, he was a great leader. He mobilized the American people and the world, going into battle, bringing hundreds and thousands of valiant and brave soldiers in America to fight fascism, to fight dictatorship, to fight Hitler. And so many of the young people fell in battle. And, nevertheless, his image in Jewish history -- I must say it -- his image in Jewish history is flawed.

The depressing tale of the St. Louis is a case in point. Sixty years ago, its human cargo -- maybe 1,000 Jews -- was turned back to Nazi Germany. And that happened after the Kristallnacht, after the first state sponsored

pogrom, with hundreds of Jewish shops destroyed, synagogues burned, thousands of people put in concentration camps. And that ship, which was already on the shores of the United States, was sent back.

I don't understand. Roosevelt was a good man, with a heart. He understood those who needed help. Why didn't he allow these refugees to disembark? A thousand people -- in America, a great country, the greatest democracy, the most generous of all new nations in modern history. What happened? I don't understand. Why the indifference, on the highest level, to the suffering of the victims?

But then, there were human beings who were sensitive to our tragedy. Those non-Jews, those Christians, that we called the "Righteous Gentiles," whose selfless acts of heroism saved the honor of their faith. Why were they so few? Why was there a greater effort to save SS murderers after the war than to save their victims during the war?

Why did some of America's largest corporations continue to do business with Hitler's Germany until 1942? It has been suggested, and it was documented, that the Wehrmacht could not have conducted its invasion of France without oil obtained from American sources. How is one to explain their indifference?

And yet, my friends, good things have also happened in this traumatic century: the defeat of Nazism, the collapse of communism, the rebirth of Israel on its ancestral soil, the demise of apartheid, Israel's peace treaty with Egypt, the peace accord in Ireland. And let us remember the meeting, filled with drama and emotion, between Rabin and Arafat that you, Mr. President, convened in this very place. I was here and I will never forget it.

And then, of course, the joint decision of the United States and NATO to intervene in Kosovo and save those victims, those refugees, those who were uprooted by a man whom I believe that because of his crimes, should be charged with crimes against humanity. But this time, the world was not silent. This time, we do respond. This time, we intervene.

Does it mean that we have learned from the past? Does it mean that society has changed? Has the human being become less indifferent and more human? Have we really learned from our experiences? Are we less insensitive to the plight of victims of ethnic cleansing and other forms of injustices in places near and far? Is today's justified intervention in Kosovo, led by you, Mr. President, a lasting warning that never again will the deportation, the terrorization of children and their parents be allowed anywhere in the world? Will it discourage other dictators in other lands to do the same?

What about the children? Oh, we see them on television, we read about them in the papers, and we do so with a broken heart. Their fate is always the most tragic, inevitably. When adults wage war, children perish. We see their faces, their eyes. Do we hear their pleas? Do we feel their pain, their agony? Every minute one of them dies of disease, violence, famine. Some of them -- so many of them -- could be saved.

And so, once again, I think of the young Jewish boy from the Carpathian Mountains. He has accompanied the old man I have become throughout these years of quest and struggle. And together we walk towards the new millennium, carried by profound fear and extraordinary hope.

WHITE HOUSE

Official Transcript

<http://www.historyplace.com/speeches/wiesel-transcript.htm>



Commentary: Where's the Media Coverage for the Missing Nigerian Girls?

Donald Sterling's racism isn't the only story we need to get turned up about.

In the past few months, we have been bombarded with news from the missing Malaysian Flight 370 to Obamacare milestones to Beyoncé being the most influential person in the world, while Lupita is the most beautiful to Donald Sterling's racist rant and how the NAACP ironically forgives him.

Somewhere in between that, elegant bachelor George Clooney got engaged, Kim and Kanye graced the cover of *Vogue* and *RHOA*'s Kenya Moore's weave proves that it may be stronger than Mimi's shower rod.

All the while, unbeknown to most Americans, 234 Nigerian schoolgirls were kidnapped and believed to be sold into the sex slave industry.

According to early reports from British outlets such as BBC and *The Guardian*, on April 14, it's believed that members from the Boko Haram, an extremist Islamic group, broke into the school while the girls were taking a test, killed two guards and took 234 girls, driving them off in armored trucks. Some girls, between 30-50, managed to escape.

It's unclear where they are. Some reports claim that the teenage girls have been sold off into marriage. Sadly, the Nigerian government has done very little, which has led to crowds of women taking to the streets protesting in order to pressure the government to get their girls back.

But with a story of this magnitude, why didn't we know about it sooner?

Perhaps because even our most trusted media outlets including "the *New York Times* devoted minimal attention to it. CNN and the *L.A. Times* barely [made] mentioned [of this story]," writes *Salon*'s Mary Elizabeth Williams. And yet for whatever reason, the U.S. news is now jumping on the #BringOurGirlsBack bandwagon. Now it's news, because *they* said so.

But how, in a post 9/11 world, can a story about terrorism, Islamic extremists and kidnapping be so easily ignored for so long?

It's almost unfathomable, until you remember that American news routinely ignores its own Black women who are murdered and/or go missing. And while the devaluation of Black women on a global level has a lot to do with why this story was disregarded for so long, we also have to remember that if it wasn't for Twitter and a few brave journalists who spoke out, our media would have easily gotten away with ignoring Trayvon Martin's murder, too.

Black people, who are not entertainers, athletes or high-profile politicians, barely matter to many mainstream outlets. Period.

Now, had these 234 girls been white, Christian and from Oklahoma and were snatched on a trip to Nigeria, MSNBC would have been as obsessed as they were about New Jersey Governor Chris Christie's Bridge-gate. And Fox News? Well Megyn Kelly, Bill O'Reilly *and* Sean Hannity would have all imploded.

But this is par for the course.

In staff meetings made of mostly white people, top level editors and producers make daily decisions on what they believe we should care about. The news we consume isn't always based on a moral obligation to provide us what we have the right to know and what we ought to know, but more about meeting the needs of advertisers and increasing click throughs.

But most important, what makes it to the pages or the news segments are filtered by the bias of those signing off on the stories and signing the checks. If they don't care, most likely we won't know about it and when 90 percent of the news we consume is owned by a mere six corporations — well you can see just how much of a problem this is.

And while it's easy (and necessary) to point the finger at mainstream media, Black media and journalists like myself are not exempt from this critique. Too many of us missed the boat on this story, too. Clearly this speaks to a need to be more aware of the Black experience on a global sense and to not allow ourselves to rely on mainstream media's cues to assure us what's news and what's not.

In the end, I hope the U.S. media learn from this embarrassing and racist oversight and somehow can recognize that *all* lives matter. It's just too bad that once again, these lessons of compassion and ethics have to come from Black pain and suffering.

By Kellee Terrell April 30, 2014

End the killer whale circus

Editorial

The documentary 'Blackfish' reminds us that it's time to stop imprisoning orcas in marine parks to entertain the public and enrich their corporate keepers.

August 01, 2013 | By The Times editorial board

SeaWorld would no doubt prefer that the public forget about Dawn Brancheau, the trainer who died in an attack by a killer whale at its Orlando theme park more than three years ago. But that's unlikely to happen in the near future — not after the recent release of the documentary "Blackfish," which explores why Tilikum, a whale involved in two previous deaths, attacked Brancheau during a performance. Conclusions are hard to draw, but if nothing else, the public is learning to ask harder questions about whether it is humane or right to keep these intelligent, social marine mammals in aquarium tanks, performing for crowds.

The film, which opened to overwhelmingly positive reviews, traces Tilikum's early life, when he was captured as a juvenile in the wild, his mother shrieking nearby, then kept in a second-rate whale park with a too-small pool and a cruelly undersized tank for securing the whales at night. He was one of three whales involved in the death of a trainer there before being moved to SeaWorld's Florida park. The filmmaker interviews experts and former marine park trainers who have their own interpretations and regrets involving Tilikum in particular and killer whale shows generally. In the end, though, the reasons why Tilikum or any captive killer whale acts as it does are all conjecture, as are the claims by some trainers that they enjoyed a close bond with the whales. Maybe the humans feel the love, but who knows what's going on in the mind of the whale, which might see the whole relationship as simply a front-flip-for-food transaction?

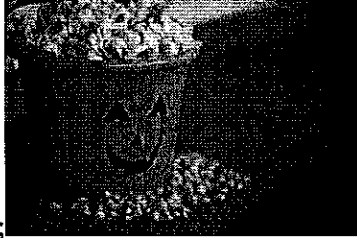
The subtext of the film is more important than whether SeaWorld trainers have enough expertise or whether Tilikum understood that he was killing Brancheau. We know far more about killer whales now than we did when the 1977 horror film "Orca" was released, in which a killer whale terrorizes a fishing village a la "Jaws." Killer whales form close-knit, lifelong family groups, each group distinct in various ways from all others. They travel long distances in a day and are extremely intelligent. There are no known cases of a killer whale killing a human in the wild.

The public's ability to view these creatures in SeaWorld-type attractions has probably contributed to our collective awe and appreciation, but that doesn't make it right. Marine parks are not aquariums that exist to rescue and study animals in humane environments and to educate the public. They are high-profit water circuses, Cirque du Soleils in which the highly trained performers are intelligent ocean predators that have been forced into unnatural lives. Because there are only 45 captive whales worldwide — and new whales are almost never brought in from the wild — inbreeding is a real concern. India recently prohibited keeping dolphins in captivity, performing or not, declaring them by law to be "non-human people." We wouldn't necessarily go that far, but in the case of killer whales — which are actually the largest dolphins — it's time for the circus to end.

Controlling Your Kids' Candy Stash Is Bad Parenting

Children need to learn how to manage temptation on their own

By Samira Kawash October 31, 2013



According to a 2013 consumer survey, nearly three-fourths of American parents will be controlling the consumption of their children's Halloween booty. There are various techniques, from the fixed ration — e.g., two pieces a day — to the slow trickle “as appropriate,” to outright confiscation, although some parents will offer a toy or some cold, hard cash in return for the forced forfeiture. (Then there are the Halloween candy “buyback” programs sponsored by dentists.) No matter the strategy, there is a fundamental sameness to the relationship between adults and their children's Halloween candy in the vast majority of families in our society: grown-ups rule.

And why not, you may ask. Adults know better what is good for kids. Aside from the rare few who spend Halloween night sorting their candy into color-coded piles and then totally forget about it, children seem to lack the self-control to be left on their own with all that candy. Of course the responsible thing to do as a parent is to take custody of the goods and portion them out in a sensible way.

But the way I see it, raising children is a long-haul proposition. It's not just about Halloween candy today; it's about how lessons learned at Halloween lay a foundation for an entire lifetime. When you take away your child's candy, you are saying that the candy is too dangerous for him or her to handle. That she needs adult protection from her own desire to eat it. That she can't be trusted to figure out on her own how to manage her candy. These messages aren't just about candy. These messages are about who your child is as a person

The child who is deprived of the opportunity to see himself as responsible, capable and trustworthy in relation to a relatively harmless sack of candy is going to have a much tougher time when he's on his own facing the choices and temptations of adult life. Instead of eating candy, it's going to be

smoking cigarettes, experimenting with drugs, taking sexual risks, getting drunk. We want to protect our kids from those things too. Here's the problem: protection, control and prohibition rely on the superior power of the adult. Power plays from time-out to "because I said so" might work on your average kindergartener, but they are totally useless with a 6-ft. teenager. You can put your foot down, sure — except that at a certain age, they just walk out the door.

Here is my radical proposition: the job of parents isn't to restrict the candy. The job of parents is to help their children become responsible people. This process is long and slow and not always pretty. Kids will make mistakes. And we have to let them make those mistakes for themselves.

Halloween candy is a great opportunity to engage your kids in a real, meaningful conversation about food and the way we take care of our bodies. If you are concerned about the effect of eating vast quantities of candy at once or even spread over weeks, share that with your kids. Then stop talking and listen. What do your kids think about eating candy? How do they feel when you take it away? And if you are truly brave, do this: ask your kids to come up with a candy solution that all of you can live with. Let your kids be in control, and show them you trust them to follow through.

They may screw it up. After all, they're just kids. But the earlier you start teaching your kids to see themselves as responsible, capable persons, the easier it will be in the long run. Give your children the tools and confidence they need to make it on their own. It may be harder to hand over that enormous orange bucket, but it's the right thing to do.

Charles (John Huffam) Dickens

Charles Dickens has achieved a degree of popular and critical recognition rarely equaled in English letters. Almost all of his novels display, to varying degrees, his comic gift, his deep social concerns, and his extraordinary talent for creating vivid characters. Many of his creations, most notably Ebenezer Scrooge, have become familiar English literary stereotypes. And though he has sometimes been criticized for creating caricatures rather than characters, he has been defended as a master of imaginative vision, forging whole character types out of tiny eccentricities. A frequent early criticism that his works are "formless" is not accepted by most modern critics. Many now see Dickens's novels as vast and complex denunciations of the bourgeois society that corrupts its members.

Dickens was the son of John Dickens, a minor government official and the model for the character Mr. Micawber in the novel *David Copperfield*. Like his literary counterpart, Dickens's father constantly lived beyond his means and was eventually sent to debtor's prison. This humiliation deeply troubled young Dickens, and even as an adult he was rarely able to speak of it. As a boy of twelve he was forced to work in a factory for meager wages. Although the experience lasted only several months, it left an indelible impression on Dickens. Late in his teens, he learned shorthand and became a court reporter, which introduced him to journalism and aroused his contempt for politics. His early short stories and sketches, which were published in various London newspapers and magazines, were later collected to form his first book, *Sketches by Boz* (1836). The book sold well and received generally favorable notices, setting the stage for a new, more unified series of fiction.

His next literary venture was *Posthumous Papers of the Pickwick Club* (1837). By the time the fourth monthly installment was published, Dickens was the most popular author in England. His fame soon spread throughout the rest of the English-speaking world and eventually to the Continent. It has not diminished since. "The Pickwick Papers" are celebrations of individual character and full of Dickens's famous good-natured spirit and humor. The most loosely structured of his novels, *Pickwick* proved to be well suited for serial publication. Even as the structure of his novels grew more intricate, Dickens never abandoned this method of publication, for he cherished the constant contact with his readers through monthly or weekly installments. And the public returned his affection, lining up at bookstores for hours before a new number was distributed.

Success followed upon success for Dickens, and the number of his readers continued to grow during what is now regarded as his "early period," which includes the works *Sketches*, *Pickwick*, *Oliver Twist* (1838), *The Life and Adventures of Nicholas Nickleby* (1839), and *The Old Curiosity Shop* (1841). The last of these features one of his most famous and sentimental creations, Little Nell. As well as inspiring public grief, Little Nell's death

was seen by most of Dickens's contemporary critics as a sublime example of pathos. Later critics, however, have viewed this scene as an example of crude sentimentalism; it prompted Oscar Wilde to remark that "one must have a heart of stone to read the death of Little Nell without laughing." But *The Old Curiosity Shop*, with a circulation of over 70,000, was Dickens's greatest early success.

In 1842 Dickens traveled to the United States, hoping to find an embodiment of his liberal political ideals. He returned to England deeply disappointed, dismayed by America's lack of support for an international copyright law, acceptance of the inhumane practice of slavery, and the vulgarity of the American people. Many critics consider the resulting *American Notes for General Circulation* (1842) ill tempered and superficial. His next novel, *The Life and Adventures of Martin Chuzzlewit* (1844), in which he satirized the American obsession with material possessions, was a popular book but a critical failure. Nevertheless, many commentators see the novel as a turning point in Dickens's career, claiming that he realized for the first time the failure of the bourgeois ideal: greed corrupted the human soul. Dickens was to become more and more concerned with avarice in what is called his "middle period," which began with the short story *A Christmas Carol in Prose* (1843).

An immensely popular work, *A Christmas Carol* chronicles the transformation of Ebenezer Scrooge from a miser to a generous being. Two other "Christmas books," *The Chimes* (1844) and *The Cricket on the Hearth* (1845), soon followed. His next full-length novel, *Dealings with the Firm of Dombey and Son* (1848), more tightly composed than any of his previous novels, delineates the dehumanizing effects of wealth, pride, and commercial values. *Dombey and Son* was followed by the autobiographical *The Personal History of David Copperfield* (1850), which gives its readers a glimpse through fiction into Dickens's childhood and signals a change in his art of narration, for it is the first of his novels to be narrated wholly in the first person.

Dickens entered what critics call his "late period" with the powerfully pessimistic *Bleak House* (1853). This novel portrays a society in decay while its institutions gain frightening power and ruthlessness. The Chancery Court in *Bleak House* functions symbolically as a monolith hanging threateningly over the heads of the novel's characters. Dickens continued for the rest of his career to use in each novel one particular symbol to exhibit the overall decay of society. In *Little Dorrit* (1857) the Marshalsea Prison is juxtaposed with the internal prison in each character's mind; in *Great Expectations* (1861) Pip's inherent goodness is transformed into avarice by the prospect of inherited wealth; in Dickens's last completed novel, *Our Mutual Friend* (1865), the dust piles represent wealth that defaces the landscape of London.

While writing his last works, including *A Tale of Two Cities* (1859), *The Uncommercial Traveller* (1861), and *No Thoroughfare* (1867), Dickens experienced turmoil in his personal life. In 1858 he separated from his wife and formed a close relationship with the actress Ellen Ternan. He also gave a great number of public readings from his works in both England and America, which left him exhausted. Many believe that increasing physical and mental strain led to the stroke Dickens suffered while working on *The Mystery of Edwin Drood* (1870), left unfinished at his death. When he died in 1870, England mourned the death of one of its favorite authors. His tombstone reads: "He was a sympathiser with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

Despite the growing pessimism of his later years, Dickens never lost faith in the essential goodness of the human soul. Though many of his characters are unjustly crushed by forces outside their control, some are able to triumph and achieve happiness. Perhaps his enormous popularity springs partly from the fact that he always valued humanity above society's artificial creations. As Edgar Johnson commented: "The world he created shines with undying life, and the hearts of men still vibrate to his indignant anger, his love, his glorious laughter, and his triumphant faith in the dignity of man."

Source Citation:

"Charles (John Huffam) Dickens." *DISCovering Authors*. Detroit: Gale, 2003. *Gale Student Resources In Context*. Web. 9 Mar. 2011.

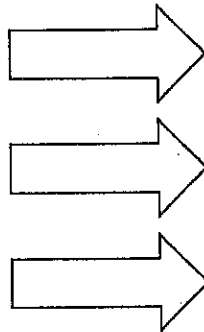
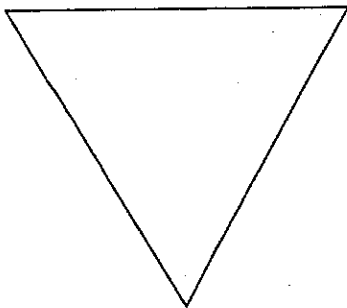
Basic Essay Structure The Magic Number!!!

Clear writing is a result of clear thinking, and that is why everyone needs to master essay structure. Everyone needs to write for real people in real situations, and thus we are all constantly judged by our writing. Writing changes to fit the writer's purpose and the audience, so a large part of the writer's job is to analyze these two elements. However, regardless of the purpose or the audience, all writing must follow a clear and logical structure.

All writing naturally follows three significant stages: **PREWRITING, WRITING, AND REVISING**. All writers constantly shift back and forth among these three stages, and they do not have to follow this sequence at all times. Writing is not a linear process.

Remember also that a properly structured essay must contain **THREE SECTIONS: the Introduction, the Body, and the Conclusion**, but these sections will vary in length. Regardless of the length, the purpose, or the audience, each section must accomplish **THREE** distinct goals.

Introduction

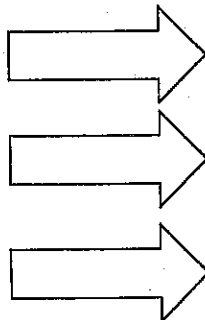
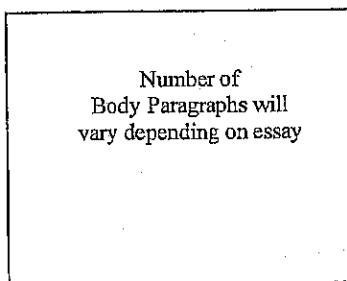


Attract the reader's attention with a strong **OPENING GENERALIZATION**

Provide any necessary background to narrow clearly into a thesis

End with a clear **THESIS STATEMENT** that expresses an idea that takes a stand

Body

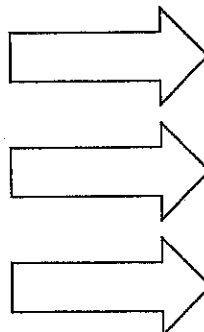
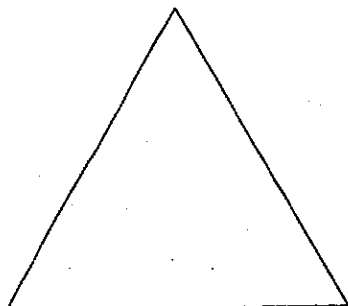


A clear **TOPIC SENTENCE** directly related to the thesis statement

Strong, specific **SUPPORTING DETAILS** in the form of facts, reasons, incidents, examples, or sensory details

A **CLOSING SENTENCE** to wrap up the paragraph

Conclusion



Open with a **RESTATED THESIS**

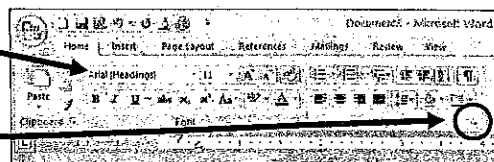
Broaden main points

End with a **CLOSING GENERALIZATION** to bring the essay to an impressive conclusion

MLA Formatting Guide

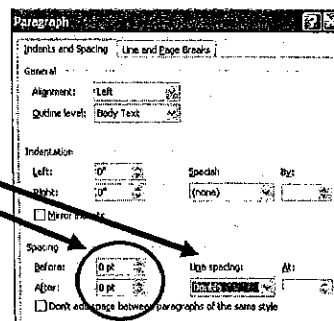
FONT

1. Set Font to **Times New Roman** and Font Size to **12**.



PARAGRAPH SPACING

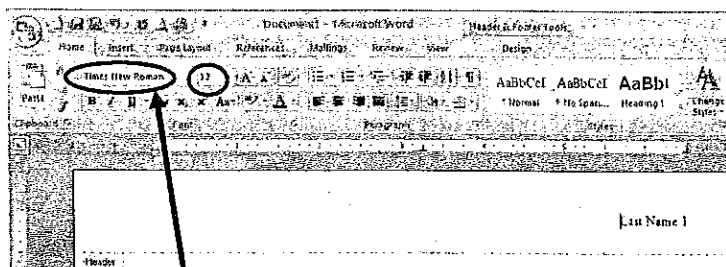
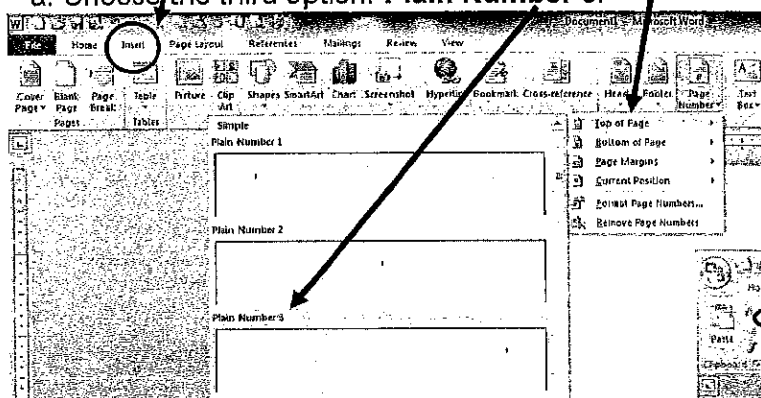
2. Click the small arrow at the bottom right corner of the **Paragraph** box.



- a. Under **Line Spacing**, select **Double**.
- b. Change both **Before** and **After** spacing to **0 pt**.

RIGHT HAND HEADER

3. From the **Insert** tab, select **Page Number** and **Top of Page**.
 - a. Choose the third option: **Plain Number 3**.

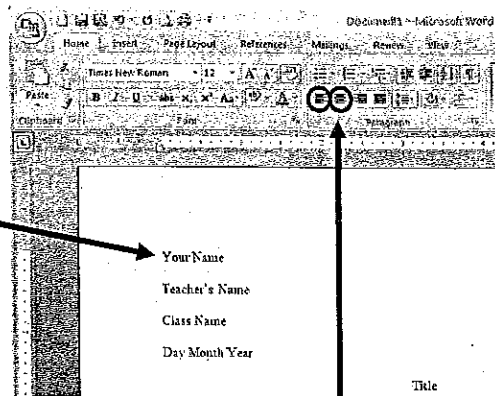


- b. Type your last name to the left of the page number and do not forget the space between.
- c. Make sure both the header and page number are in **Times New Roman** and **12**.
- d. Double click outside of the header box to return to the document.

LEFT HAND HEADER

4. Type your name and press Enter.

- a. Type your teacher's name and press Enter.
- b. Type your class's name and press Enter.
- c. Type the date in Day, Month, Year format (ex: 4 July 1776) and press Enter.



- d. Click the **Align Center** button and type the title of your paper without italics, underlining, etc. Don't waste time thinking of a clever name for your paper; just type "Title" for now.
- e. Click the **Align Left** button once you have pressed Enter after your title.
- f. Press the Tab key to indent the first line of every paragraph, including your first.

WORKS CITED PAGE

5. If your paper requires a Works Cited page, go to your last line of text and press the **CTRL** key and the **ENTER** key at the same time.

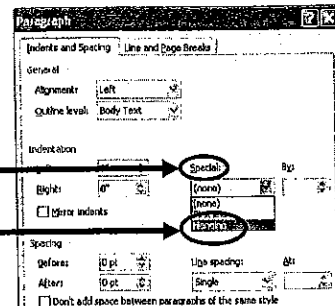
a. This will take you to a new page where your header should already appear.

b. Click the **Align Center** button.

c. Type "Works Cited" without italics, underlining, etc.
Press Enter and click **Align Left**.

d. Click the small arrow at the bottom left corner of the **Paragraph** box.

e. Under **Special**, select **Hanging** and click **OK**. Begin typing your entries in alphabetical order.



Basic MLA Cheat Sheet

NOTES: URL is not necessary. If there is no author, leave it blank. For the rest, use the following abbreviations if not found: **n.p.** ("no publisher" or "no place"), **n.d.** ("no date"), **n. pag.** ("no page").

1. **BOOK:** Author Last Name, First Name. *Title*. City: Publishing Company, Copyright Date. Medium.

Example: Abernathy, Charles F. *Civil Rights: Cases and Materials*. St. Paul: West Publishing Co., 1980. Print.

2. **GENERAL WEBSITE:** Author Last Name, First Name. "Title." *Name of Site*. Name of publishing company for site. Date Last Updated. Web. Date Found.

Example: DiStefano, Vince. "Guidelines for Better Sleep." *Mayo Clinic*. n.d. Web. 16 Jan. 2013.

3. **DATABASE ARTICLE:** Author Last Name, First Name. "Title of Article." *Title of Original Source*. Date of Original Printing: Page #s. *Name of Database*. Web. Date Found in Database.

Example: Mann, Ronald J. and Seth R. Belzley. "The Religious Implications of Bullfighting in Hemingway's Work." *The Hemingway Review*. Detroit: Gale, 2007. *Student Resources in Context*. Web. 7 Jan. 2013.

NOTE: Most database citations are on the bottom of the article: just copy, paste, and check for accuracy!

Your list should be in alphabetical order and look like the following when completed:

"Italy." *The World Factbook*. Central Intelligence Agency. 22 Jan. 2009. Web. 5 Feb. 2013.

Tyrrell, Joie. "From Textbooks to Texting." *Newsday*. 17 Oct. 2011: A.4. *SIRS Issues Researcher*. Web. 1 Mar. 2013.

Willett, Edward. *J.R.R. Tolkien: Master of Imaginary Worlds*. Berkeley Heights, NJ: Enslow Publishers, Inc., 2004. Print.