

Stuart Atkinson (student 1945-47)

XEROXES

Class notes and papers

(p) Class: M.C. Richards

Reading Literature

Spring 1946-47

Papers: "Profile of Kolya Krassotkin" from the Brothers Kara-  
mazov, n.d., TS, 4pp.

"General Characteristics of the Poetry of A.E. Houseman  
(sic)," 4 Mar 1946, MS, 4pp.

"Carl Sandberg," 22 Mar 1946, TS, 16pp.

"Irving the Writer," 24 Mar 1946, TS, 5pp.

"Naive Impressions From The Scarlet Letter about  
Hawthorne," 18 Apr 1947, TS, 6pp.

"Ulysses: an Explication of the Gerty McDowell Episode,"  
n.d., TS, 13pp.

BM Doc. #35p-Atkinson

## (PAPER ON BROTHERS KARAMAZOV)

## (Profile of Kolya Krassotkin)

Before I take the cold plunge into the subject of my paper I should like to briefly mention a general reading problem. I felt the dangers of it when we read Ulysees and personally was aware of it when we were reading The Brothers Karamazov. Perhaps it's even an argument for writing like Joyce, when one has something to say. This is the danger of ready acceptance as compared to being critical.

I think the majority of class members were readily accepting Ulysees because, I suppose, of the fame of the book. I, myself, was inclined to be critical (among a few others in the class) and take with a grain of salt all that was said. Therefore it was necessary at least within my mind to reason out substantiation for my critical hostility. In short I worked. When we entered the Brothers Karamazov although I had the feeling I liked the book greatly, I was complacent in my mental discourse and should have been at a loss to tell logically why I liked the book. The trouble may stem from the contrast in readability of the two novels but mainly in the mental attitudes that stem from this difference, i.e., we could become passive with the Brothers. This was a problem for me because I knew about, and wanted to get the full value of the philosophical "meat" from the novel, but yet I couldn't. Could we have a more critical approach to literature? One in which critical evaluation would be encouraged and expected and not one only of emphasising why we can accept the content, style, etc. of the author.

is,

This first, a real problem in reading literature and, secondly, (along with the Brother's continuity) an excuse for the diminution in this paper's quality (as compared to the Ulysees' paper). The continuity of the Brothers Karamazov as compared to Ulysees make the picking of any character, section, or idea to write on purely arbitrary and difficult with considering the whole book in scope.

I found that although I liked the Brothers Karamazov more than Ulysees I actually get more understanding from Ulysees. I learned something and it was largely because of my critical attitude. Learning occurs when we meet some new attitude, etc. and we first are hostile to it because of the paradox to our nature. We evaluate it, objectively, accept some and reject the rest. Ready acceptance and identification is not understanding or learning and I might even say it is escape.

## II

"It was the beginning of November. There had been a hard frost, eleven degrees Reaumur, without snow, but a little dry snow had fallen on the ground during the night, and a keen dry wind was lifting blowing it along the dreary streets of our town, especially the market place." In this abrupt manner and on this drab note the section on "The Boys" begins. The outstanding character in this section is Kolya Krassotkin. It is interesting to note that the only real connection to the foregoing narrative at this point is the relationship of Mitya's dream. Two months before at the preliminary investigation, his

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symbolic dream had had as its time, November, when the snow was falling amongst wind and cold. We shall see that this not the nor the most important connection, in this part, however, to Mitya's dream.

(omitted from the finished copy of the paper)

(We can regard this section of "The Boys" as a sub-narrative in the book indirectly connected to the main narrative through Mitya's heartless incident of pulling Snegiryov's beard. Perhaps Dostoyevsky wants to show us there can be hope for the future if all will take responsibility for all. We see the death of the innocent (Illusha) and his integration to the rest as a martyr.)

Kolya# Krasotkin, to me, is one of the two most interesting characters in the book. The other is Snegiryov. Both are minor characters but in their short appearances in the book, Dostoyevsky makes them stand out as real characters in three dimensions. Both have a desperate, dramatic character but in different manners. Snegiryov is humble and sincere; on the other hand, Kolya is affected and tense, always fearing he will appear childish or ridiculous. Kolya, if we put him on a thumbnail, is precocious at the age of thirteen; he is on the other hand, also, a "gang" leader and a daredevil, and is respected both for his cleverness and his deviltry. This is his role and his seemingly impersonal and mature veneer is merely seen as a reaction to keep himself in his role as leader. This extreme# precociousness and brazen nature, while it seems a paradox, is actually quite realistic, particularly in boys of this age. It is the struggle for recognition in chum's eyes versus the real individual nature which in Kolya's case is later seen as a real precociousness with human feeling.

# Kolya's precociousness is first seen as the stage of first knowledge and mouthings of other people's thoughts without real understanding and rationalization. Later one passes into a stage of humility and sincerity, and flounders a bit for direction before beginning the real climb to understanding. After the revealing shock from Alyosha, we see Kolya at the close of the section entering this latter stage.

As mentioned, the other side of Kolya's nature is the struggle for group membership. With the help of his cleverness and egoism and the laying-between-the-train-rails incident mentioned near the beginning of the section, Kolya has been cast in his role as a leader and daredevil. This was as he desired at the time.

We see this dislike of "sheepish" sentimentality, and the aloofness and pseudo-maturity in Kolya's relationship with the peasant's, the other boys, and, indeed, Alyosha at first, as a defense of his real nature and also the necessity of remaining in his role as the leader. His supreme fear is one of being ridiculous or appearing childish. Alyosha dispels these fears of Kolya and we see the real personality of the boy come forth. He drops his defense, his affectation, and we might say even succumbs to "sheepish sentimentality". Alyosha's role is a clever one. If we are to believe Alyosha is the perfect example of Dostoyevsky's philosophy of "active love", we see it as the acceptance of people as they are (causing them to drop the defense of affectation) while still being "responsible for all".

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In fact, Alyosha is the only one that Kolya is free with at the end of the section. The defense remains on for others. Even with Alyosha this veneer fails to wash off completely, for until the very last scene in the book Kolya persists in calling Alyosha, "Karamazov".

Despite the realism in Kolya I cannot accept the maturity of Dostoyevsky's adolescent children. The precociousness is possible and maybe even the emotional maturity is possible through childish dramatization but I can't accept Dostoyevsky's level of verbalization for Kolya or Lise or the articulateness of their conversation. On the other hand, I feel the childish wonder and talk in the characters of Kostya and Nastya are quite reasonable and realistic.

It is interesting to note that we can see in Kolya's character the two basic, dominating traits in the Karamazov character. The impulsiveness of Dmitri and the intellectualism of Ivan. The downfall of both these Karamazovs has come through the capturing of their souls by these traits. Through my liberal interpretation of the word "sensual lust" I conclude that this means the lack of any "responsibility for all" and not only the idea of love of woman's body. This lack of responsibility (or too much sensual lust) has been the downfall of the Karamazovs and we see the early stages of it in Kolya.

The whole story of Illusha, Kolya, and the boys seem as a sub-narrative with complicated yet clever connections to the main narrative. We can best conclude that here Dostoyevsky is showing how "active love" works and what wonderful things happen when it does. The whole plot has been set by people who feel no consideration of the fellow man and his honor. (Mitya's pulling of Snegiryov's beard, Kolya deserting Illusha when he really needed him, etc.). Illusha is the innocent "babe" of Mitya's dream and all the human race's irresponsibility has caused his suffering. He is a modern child Christ. We see more desires for this "self-suffering" in Mitya and Kolya when they succumb to "active love" and accept responsibility.

Fetyukovitch in his speech very clearly shows that the "sensual lust" of Mitya was due to Fyodor's irresponsibility. Ivan's moral complication in the murder stems from the same cause. But it is too late for both to start anew. They must first suffer. Fetyukovitch in his speech fails to save Mitya on the moral grounds because his environment (the jury) feels no responsibility for the situation. They must resort to physical punishment.

Dostoyevsky clarifies responsibility in the Grand Inquisition section. Here the "responsibility" the regime of the Grand Inquisition takes for the people is a farce indeed. It is the responsibility for their security but none for their personal freedom. This latter responsibility is the responsibility Dostoyevsky is most concerned with.

The hope for the future is in accepting responsibility in the present. Particularly parents (fathers) of their children. This is illustrated in Fetyukovitch's speech. We see Illusha, to repeat, as the result of his environment's inconsideration, particularly the Karamazov lust. He is suffering for their sins.

Alyosha is the "father" of the boys and the compensator for his family's sins. We see the character Kolya with his dominant Karamazov-like traits and his influence over the other boys change into a responsible being now which means hope for Russia in the future. Dostoyevsky through Alyosha's last speech sounds the psychological principle of this by saying: "You must know there is nothing higher and stronger and more wholesome and good for life in the future than some good memory, especially a memory of childhood, at home". The book closes with the boys shouting, "Hurrah for Karamazov", signifying their love for Alyosha and their new direction of responsible life with the good fruits of taking "responsibility for all".

This shows improvement over the previous work, but your writing should be even more careful!

## Reading Literature

Stuart Atkinson

Mar. 4th, 1946

### General Characteristics of The Poetry of H. E. Housman.

My enjoyment of Housman's Poetry was the greatest of any poem or poet we have had this quarter so I feel safe in saying that I like him better than any we have had so far. I say this regardless of the fact that I feel my comprehension of his poetry was no more complete than that I had of the other poets, regardless of its preciseness, ~~and~~ restricted imagery, and seeming simplicity.

His Themes are the realism of life. They are defeatist and pessimistic. He plays up the grind and hopelessness of life in his "Reveille". He plays upon the dogmatism of youth in the poem "When I Was One & Twenty". In "Is my Team Ploughing", which I thought one of

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his best, he discusses the insignificance of human life and how one's environment keeps on as usual after their death. And in "Epilogue" he comments on man's attempt to escape this insignificance in the living life, in this case drinking and poetry. And in two others, i.e., "The Lance" & "On A Young Athlete Dying Young" he comments on youth dying in its prime; in the first case, an adventure-seeking young soldier and in the second & latter case, the death of a young, local runner dying at the peak of his career.

little imagery is employed by Houseman and that that he does employ is usually very precise. I think his best imagery is to be found in the first

quote? two verses of "Reveille" and also the last. The tone of his poetry is its tightness (in regular meter and rhyme and the channeling of the emotional responses to definite

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limits). His works are those of craftsmanship and like a craftsman still they retain the freshness and vividness of having literally flowed from the poet's feelings. I do not feel that his non-use of imagery or play upon word sounds has been a weakness of his poetry. Judging from the subjects of his poetry I feel that in fact he wrote his poems in the best style to retain this realistic borderous of life. I think his poetry would have <sup>been</sup> weak and impotent had he made greater use of imagery. He did make some use of alliteration but it was very subtle and meager. It seemed to have been subordination to the whole feeling which is a characteristic of Houseman's craft.

I feel that to adequately name the general type of Houseman's poetry I should have to coin a new word. It would be philosophical.



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The nearest I could come to named it with the present terms would be lyrical narrative. His poetry deals with the common life and his interpretation of our culture. It is a realistic, stark interpretation compounded of hopelessness. He differs from Sandburg in his attitude of the common man. Sandburg speaks of the greatness of the little man and Houseman speaks of the fatalism of the common people of his age.

Quart Atkinson.  
Reading Literature  
Mar. 22, 1946

*This is an interesting paper on the whole. But the ideas are often very hard to follow because of the clumsy writing. I suggest that the writer's sentences are not always clear, either. The paper ends very abruptly.*

Common *Carl Sandburg* was born in Galesburg, Ill., on Jan. 6, 1878.

His parents were Swedish and had emigrated to America from North Sweden. The family was extremely poor and at thirteen Carl left school and started in a series of occupations which <sup>were?</sup> was to give him a marvelous background (and influence) for his later-to-come poetry. He did harvesting, bricklaying, dish-washing and all the other unskilled labor open to a husky young boy in the Middle West at that time. He migrated to Kansas and worked in similar jobs, soon however returning to Galesburg and appreticing himself out to a house-painter. Then comes the apparent turning point in his life. He enlisted in the 7th Ill. Rifles during the Spanish-American War and spent seven months in Puerto Rico. Not only did this experience give him a lasting hatred of war but here also he met a fellow soldier who persuaded him to attend Lombard College (in Sandburg's home town of Galesburg) with him. Fate again played her hand here and Sandburg attracted the attention of one Prof. Philip G. Wright, who encouraged Sandburg's writing and paid for the publication of his first volumes <sup>?</sup> of poems (1904). Although Sandburg attended Lombard for four years he never got a degree or graduated until later years when he recieved an honorary one. After college he worked as a newspaperman in Milwaukee, where he met and married Lillian Steichen, his present wife. For two years, from 1910 to 1912, he was secretary to the mayor of Milwaukee. He came to Chicago and while working as associate editor of System

\*The material on Sandburg's life was gathered through the courtesy of Twentieth Century Authors and Nell Rice.

*fell out*

*summary*

*reference order*

*Common*

*and the paper is very good*

and later as an editorial writer for the Chicago Daily News,  
 2? he had a forum in Poetry: A Magazine of Verse in which was published much of his early verse. Here, he perfected his unique, free style (it seems). During the World War he went to Stockholm as correspondent for the Newspaper Enterprise Association. After the war he came back and settled in Harbert, Michigan, overlooking Lake Michigan, where he remained until recently, when he moved near Hendersonville, N.C., which he thought was better for his goats and nearer to his fields of study in folk-music. His poetry has been honored by the Levinson Prize from Poetry and also by Harvard. His published volumes of poetry are The Chicago Poems (1915), Cornhuskers (1918), Smoke and Steel (1920), Slabs of the Sunburnt West (1922), Selected Poems (1926), Good Morning America (1928), The People, Yes (1936) and a later volume Home-Front Memo (about 1943). Sandburg has likewise achieved as great a fame for his biographies of Lincoln and also is quite well noted for his children's stories such as the Rootabaga Stories (1922), Potato Face (1930), etc.?

II I am approaching this study of Sandburg from the subjective viewpoint of why I like the poet. I don't believe in art (in this case poetry) or intellectualism detaching itself from life or, more precisely, the people. To me a poet is infinitely greater when he writes of the people and their hopes, trials, and success or failure. Much more so than if he writes of nature mostly or his own little personal world in a highly lyrical manner. This is not, however, to say that for me Sandburg's poetry lies only in his themes. I like also some of his nature poetry. But the mixture of his themes of the people and his

skillful poetic technique <sup>satisfy?</sup> makes for my preference in poetry.

In the rest of this paper I shall analyze generally his poetry and in some detail the themes and technic of his volume, "The People, Yes", which along with "The Chicago Poems" I feel are

the finest of his works. Although the whole total of his work shows influence of the rugged, boisterous spirit of the Middle West during his youth, I feel that "The People, Yes"

<sup>indicates?</sup> [is more indicative of] an improvement of his "brotherhood of common man" along national and international lines. It is also a gathering-together and culmination of the fundamental themes and styles of all his previous volumes, I feel.

III- In discussing the general characteristics which enhance his themes, and, in my estimation, make it the most suggestive of our modern economic structure and the struggle of the people to <sup>maintain?</sup> retain a satisfactory life in it, I shall first discuss his use of free verse. The negative comments on his poetry are many and only last week a student commented to me in my study about Sandburg saying, "Is that poetry?". I say most assuredly it is. Aside from his use of poetic structure of words and sounds, there stands out the cadence or rather the emotional cadence of his verse. Could Sandburg have achieved as good effect if he had employed rhyme and meter, however loose? I think not. Since when are peoples' lives so regular, so ordered, so mechanical in this upsetting culture of machines and organization? They are in confusion and the only thing of rhythm in their lives is the periods of elation, satisfaction and happiness on one hand and frustration, depression, and confusion on the other. Therefore the waves of their feelings come out superlatively through the cadence in Sandburg's verse.

Sometimes in only one cycle in a poem and sometimes several times, but it is there. Particularly in this uneasy age, man certainly is not secure and his life and feelings can not be brought out in the same type of poetry as would be best for nature with its definite rhythms. \*We are dealing with men's souls and free verse is poetry that has an appeal to one's soul; formal poetry makes its appeal through an auditory pleasantness and is closely related psychology to the physiological rhythms (heart beat, breathing, etc.). Therefore it is superb and best for nature and highly-personalized lyrics.

*This sentence hard to understand.*  
Sandburg makes extensive use of examples of application of the feeling of the philosophy he is trying to bring out.

*Example?*  
 These examples may be sayings of the people or their acts.. Quite frequently the gist of these acts and sayings is repeated throughout the poem or in other sayings in the poem to give sort of a continuity.

*This sentence could be clearer.*  
 [The use of language by Sandburg is once again a skillful blending of an aspect to make the whole, the theme more realistic and forceful.] His use of slang, colloquialisms, and vulgate?

language and the coining of such terms as hoi polloi, etc., whose sound while good within itself is superbly indicative of the people's feelings. Sandburg, I think, has invented a real use of vulgate language in poetry in a seemingly

*Example?*  
 brutal, stark style yet conveying, when he desires, a feeling of the greatest tenderness. His feeling about his poetry perhaps explains his determination to employ such language, Here he

*source?*  
stated he felt compensated for his work when he learned that people who couldn't buy his books were coming in to libraries and asking for the "Sandburg poetry books" and finding in them

*could write the poetry from the footst.*  
 \* point Through courtesy of Brown: Dis-covering Poetry.

*Wait a minute! Don't give credit for anything. Look up hoi polloi in the dictionary.*

something close to their lives; something they liked. People like taxi-drivers, house wives, factory workers, store clerks, railroad men, etc., and not only people who go in for culture with a capital "C". Even in Sandburg's proverbial "Definitions of Poetry" he uses slang, colloquialisms, or a coined word when he feels that it will convey his exact feelings or meanings.

A great influence in Sandburg's poetry seems to have been the Lincoln "legend". This can be seen by frequent reference in Sandburg's poetry to Lincoln and his philosophy about the common people. The influence was also manifested openly when Sandburg wrote the volumes of <sup>Lincoln's</sup> biography ~~on~~

[Lincoln]. In his poetry Sandburg extends Lincoln's feeling to international proportions and also into the conflict of the person and the group versus the machine culture and the "rugged individualist". Money is only evil if the rich person doesn't recognize the fact that he got it through the people's labor and <sup>doesn't</sup> direct it back to the people for their good.

Sandburg is often compared to Whitman, but I feel this holds true only in the aspect of the verse style. Whitman delved into nature and America in a pioneer spirit of mainly agrarian economy with the early rumblings of industry. He used fine and precise language. He was an optimist. Sandburg, <sup>I</sup> as said before, deals with the people in a frustrating industrial and urban culture with the use of vulgate language. He is best described, as Untermeyer does, as an "emotional democrat". He is pessimistic about the present but has a determination and hope for the future.

IV - Sandburg opens "The People, Yes" with the story of the building of the tower of Babel. It is written in his typical, modern style with slang and industrial terminology and describes

God's ingenuity in dealing with the common people <sup>who were</sup> doing this thing he did not desire. He gives them a hundred different tongues to cause dissension rather than destroy them as he could have. I have the feeling that Sandburg is trying to show a spiritual love and conception of common man <sup>that has been by</sup> here similar to Lincoln, who said: "God must have loved the common man because he made so many of them". This, however, <sup>reference?</sup> is the start of the international common man.

The lyrics then go into general aspects of life and describe the reaction of two (types) people to death. One feared second childhood and committed suicide. Here was a craftsman and a self-satisfied business man. He wanted to die in his vigor and prime. The second was a frustrated child-wanting wife who had had five husbands. Before death when her second childhood returned she cried for a child and a rag-doll was put in her arms and satisfied her. We carry our unfulfilled desires and hopes to our death and they return to plague us in our hours before our closing.

*I can't follow this.*  
*is about how nations bring the same old people.*  
The comment then is on why to the people, the world is of two countries (parts) of which one is ourselves or nation and the other all the remaining people or countries. This perhaps ties up with some of the later symbolism in the volume of the people as a "two-face": one hero (ourselves) and the other hoodlum (the other people). This feeling perpetuates war and the people pay. He asks:

"The second world war- the third- what will be the cost?  
And will it repay the people for what they pay?"

War's scars heal soon. The burnt-out tanks and machines are cleared; the smoke drifts away; the debris is cleaned up; and the bodies are buried but the original cause remains:

the hate by the people of the people. But the people have hope. In the hopelessness of their present circumstances they have hope for the future. They always have <sup>had?</sup> and always will.

The people love their labor. They take pride in it. It used to be that the common people had no rights, no dignity. Then came the common people who freed our country and wrote into the Constitution that the people's dignity be respected because:

"The people having nothing to lose takes chances.  
The people having nothing to take care of are careless."

The diversity of the people is great as to character.

There are liars, fools, scrubs, and thoroughbreds. Sometimes the liars and scrubs get the breaks and get ahead but in the end the thoroughbreds, the people come through.

The people are wise and what they know goes into books and sayings. Some people take them for suckers and they are; but soon they learn. Others take them to be wise and are often disappointed but never forever. To stern authority and unjust restrictions the people find subtle ways of getting around them.

The people have been sharing their labor, their life with the property owners and getting only subsistence wages in return, but now they realize that only hoping will not get them the right to live as persons. They must fight for this right using the methods of the property owners if necessary. There are men among the people that can't be bribed and these will lead the progress.

Then is sounded the key-note of the volume. The people are progressing. They are determined but confused. We are going somewhere but we don't know where. We are going to do something but we don't know what.

at least  
structure



The people live only once. During this life they are determined to live, have fun, and try everything once to find the truth.

They have tall tales and wonderful stories about legendary people and national epics some of which they have recorded such as Paul Bunyan.

The people in short sayings sum up wise philosophies of life that scholars have not yet discovered through years of research and volumes of writings. These sayings sum up the people's optimism, hope, doggedness, and key-note of progress.

The themes then delve into the conflict of the human element versus machines. Who are these people who have built huge industrial empires and then said: "It's I who did it", never taking into thought where they might still be had it not been for the people who labored. They think:

"a man is a man and what can you do with him?"

A machine has no kids, never talks back, no woman, never hungry, never thirsty, and it cuts your production costs. All it needs is a little regular attention and lots of grease. The machine progresses and the men who have formulated it had attempted to conquer nature and desecrate it. They did this in indirect methods but when they tried to grip it face-to-face they failed and when they fight the people face-to-face they fail. They must resort to underhand methods and bribery.

The people have a strong sense of nationalism and brag about their nation and make jokes and satires on others. This brings laughter but when mixed with hate and taken seriously it brings blood and war. The people have supersti-

ditions and always will but most take them as a big laugh.  
Then Lincoln is introduced directly with the philosophy of  
the dignity of the common man. We see his efforts through  
his quotes in attempting to end prejudices of all types of  
and bring about universal tolerance.

The people have a superb sense of humor. There is fun  
made of all their institutions and emotions. It is an  
optimistic humor combating worry and bringing hope in  
situations of hopeless circumstances caused by the modern  
culture. They joke about it and hope it will change;  
some of them fighting all the time.

Then Sandburg makes use again of changing viewpoints  
within the volume. As always it has the modern, realistic  
note used to best present the problem at that moment. In  
this case it is a conversation at a bar by newspapermen  
about their work, the world, and what they have done in  
their life. The theme is once again of the adulteration of  
creative and traditionally truthful institutions by an eco-  
nomic motivation. "Who are we that we should bite the hand  
that feeds us?" They hope for the time when their work can  
become free and truthful but they are pessimistic <sup>about</sup> of the  
present.

Sandburg continues his theme that economic motivation  
or the love of the possession of money has bought many men's  
souls; even the people who are supposed to be the truth and  
represent justice- the judges. He concludes that only God  
is the whole truth and if you summoned Christ to testify  
on the trial of men:

"What he would tell you  
would burn your insides with the  
pity and mystery of it."

? At time all of the people are in dire poverty. Some of the people are in need allof the time. When man suffers like this in this world of plenty he becomes disillusioned and clay for the hands of tyrant-sculptors. Can we blame men under these conditions stealing bread and becoming like beasts. ? Better he should steal from the rich than be bought and betray his brother. As it is the struggle becomes dog-eat-dog and the strong win.

"Can the wilderness be put behind?"

Can we progress against poverty. ? What will be the end of this? People must retain hope and not become disillusioned. Practically? Literally, we must have babies and train them to be fighters. The stronger cannot deprive the weaker of their dignity and life forever.

The allegiance of the <sup>... list</sup> industrials, bankers, politicians, etc., is to money. All else is subordinate and a compliment <sup>e?</sup> to this end. When will these people, if ever, understand the human element in their empires and the human misery they cause? Can the poets do any good towards this end?

"When will the efficiency engineers and the poets get together on a program".

*awkward phrase  
there's the  
answer?* Then comes a seemingly paradox in the theme. The creative, the producers, etc. must and do depend on the people; their likes, their dislikes, and judgement, to market their products and service. The great have devices such as advertising, publicity bureaus, and other means of liaison to keep a close connection with the mass and sometimes they try to fool the people and do; but not for long. Then they are through. Those who last longest have a true closeness and bond with the people.

Who are the people? First there are the exclusives, the economically great. And secondly there is the mass:

the hoi polloi, the great unwashed, the ones who last. Man is the eliver, the finder, the maker, the hopeful, and the faithful. <sup>37</sup> They were always pessimistic about ~~the~~ <sup>success</sup> and progress in the past but progress always came about through the perseverance of some group of the people: the fighters, the fireborn, those who couldn't be bought, who <sup>sought</sup> seeked the truth and found it. There are still men who can't be bought and they say, inspiring the rest:

"Where to? what next?"

The people are forever changing and finding out about the world. They give these learnings and things names and utilization. The people labor and do many things. They want to work but often they can't because of economic conditions. This causes squabbles among themselves and dissension comes. They realize the necessity of their labor and want to work and progress:

"Where are we now? what time is it?"

People need security to have faith in themselves and their country (first seemingly purposeful note of nationalism). They are hopeful and have talent for the future:

"Give them a cause and they are a living dynamite.  
They are game fighters who will die fighting."

The last poems in the volume deal with the general industrial setup, the people awakening, their wisdom, the adulteration of truth and humanity by industrial organization, etc.

It is a culmination of the book's fundamental philosophy in concise form with little repetition and detailing of theme

as in the other poems. Since the last poem in the volume is the culmination of the situation of the people built up in the preceding poems, I have decided to analyze it for

poetic technique and detailed theme. It is not the best in the volume as far as poetic quality goes but it is at least typical and has the keynote to Sandburg's philosophy of the people.

The people will live on.

The learning and blundering people will live on.  
They will be tricked and sold and again sold.  
And Gacback to the nourishing earth for rootholds,  
5 The people so peculiar in renewal and comeback,  
You can't laugh off their capacity to take it:  
The mammoth rests between his cyclonic dramas.

The people so often sleepy, weary, enigmatic,  
is a vast huddle with many units saying:

10 "I earn my living.  
I make enough to get by  
and it takes all my time.  
If I had more time  
I could do more for myself  
15 and maybe others.  
I could read and study and talk things  
and talk things over  
and find out about things.  
It takes time.  
20 I wish I had the time."

The people is a tragic and comic two-face:  
hero and hoodlum: phantom and gorilla twist-  
ing of moan with a gargoyle mouth: "They  
buy me and sell me...it's a game...  
25 sometime I'll break loose..."

Once having marched  
Over the margins of animal necessity,  
Over the grim line of sheer subsistence  
Then man came  
30 To the deeper rituals of his bones,  
To the lights lighter than any bones,  
To the time for thinking things over,  
To the dance, the song, the story,  
Or the hours given over to dreaming,  
35 Once having so marched.

Between the finite limitations of the five senses  
and the endless yearnings of man for the beyond  
the people hold to the humdrum bidding of work and food  
while reaching out when it comes their way  
40 for lights beyond the prison of the five senses,  
for keepsakes lasting beyond any hunger or death.  
This reaching is alive.

The panderers and liars have violated and smutted it.  
Yet this reaching is alive yet  
45 for lights and keepsakes.

47 The people know the salt of the sea  
and the strength of the winds

lashing the corners of the earth.  
 The people take the earth  
 50 as a tomb of rest and a cradle of hope.  
 Who else speaks for the Family of Man?  
 They are in tune and step  
 with constellations of universal law.  
 The people is a polychrome,  
 55 a spectrum and a prism  
 held in a moving monolith,  
 a console organ of changing themes,  
 a clavilux of color poems  
 wherein the sea offers fog  
 60 and the fog moves off in rain  
 and the Labrador sunset shortens  
 to a nocturne of clear stars  
 serene over the shot spray  
 of northern lights.

65 The steel mill sky is alive.  
 The fire breaks white and zigzag  
 shot on a gun-metal gloaming.  
 Man is a long time coming.  
 Man will yet win.  
 70 Brother may yet line up with brother:

This old anvil laughs at many broken hammers.  
 There are men who can't be bought.  
 The fireborn are at home in the fire.  
 The stars make no noise.  
 75 You can't hinder the wind from blowing.  
 Time is a great teacher.  
 Who can live without hope?

In the darkness with a great bundle of grief  
 the people march.  
 80 In the night, and overhead a shovel of stars for  
 keeps, the people march:  
 82 "Where to? what next?"

The lines one through seven not only introduce the theme  
 of the poem but the overall thought throughout the whole  
 volume. The people must be considered and taken seriously.  
 The rest of the poem deals with "why?" They can be misled  
 and betrayed only to become again free and wiser. Life consists  
 of lulls and thinking and then more attempts to progress, and  
 betrayal (see line 2). In line two we see some of Sandburg's  
 assonance in "learning and blundering" and some of his repetition  
 in line three ("sold and again sold") that makes him, I feel,  
 the "emotional democrat." He desires to give us emotional  
 ecstasy by simple, blunt repetition. In line four, summarizing

the theme of the people's simple kinship to the earth and nature, he brings forth a superb piece of imagery: "the nourishing earth for footholds".

Line eight through 20 summarizes, I feel, the people's frustration, confusion, and hence complacency. "I wish I had the time." Circumstances of culture <sup>have</sup> has caused it to be that all their time is taken in sheer existing. They desire to probe into life for truth and find the key to human progress but they haven't the time. Sandburg here makes use of one of his much used methods of putting words in people's mouths or the use of the people's common sayings to express his (Sandburg's) feelings about the people. He has his viewpoint through the people speaking and therefore, I feel, enriches the emotional content more than by merely stating his thoughts or saying what the people think and feel. The conversation is very common and realistic.

I could not get a suitable interpretation of the symbolism beginning with line 21 unless it means: while one face of the two-face people presents a satisfied, complacent, stupid look to those great ones who wish to think this of the people; the other and true face is one of dissatisfaction, awakening wisdom, and revolt brewing with hope. The unrest seethes. They'll break loose.

Lines 26 through 36 are in actuality a history of the people's progress. Man became dissatisfied with mere subsistence and began to seek something more spiritual (art) in his life. This he found. There is very imagery, I thought, in lines 27 and 28. I also particularly liked the symbolism of "bones" in lines 30 and 31 which I felt meant this material existence and life.

But the "panderers and the liars" (a good vague sort of assonance) attempted to thwart this seeking of the truth but they couldn't. They attempted to censor it for the common, groping masses; this they could not do either (see lines 44 and 45). We find some more examples of Sandburg's assonance in lines 43 and 45 which are connected by and's seeming to be another trick employed by Sandburg to bring sort of a continuity and cadence to his verse.

Sandburg again emphasizes the people's harmony and knowledge of the earth and nature. This gives them a strength to their hope for human progress and not mechanical progress.

From 54 through 64 Sandburg plays intellectually with words and produces some rich symbolism and imagery. I feel that he is using this symbolism as repetition to tie together and strengthen his theme and build up the emotional cadence. The "polychrome", etc. means, to me, to bring in the aspect of internationality again. The different colors for different races, nations, religions, and cultures held immobile ~~at~~ <sup>change</sup> by their selfish blundering culture guided by the economically motivated leaders. The sea in line 59, I feel, represents the narrow-mindedness and intentional thwarting of the progress towards human brotherhood usually from our politicians, industrialists, bankers, etc., and commercialized art, writing, etc. No sooner do the people throw off parts of this "fog" but they run upon temporarily unconquerable conditions. The hope is still there as symbolized by the stars and northern lights.

More rich symbolism is in lines 65 through 70 with the steel mill sky and activity as accomplished hope and action. Brotherhood of man is on the way.



The emotional cadence has now moved from pessimism to optimism and action. The people (anvil-lines 71 to 77) laugh at the efforts to hold them down. There are fighters, truth-seekers, and artists among them who cannot be adulterated by the selfish motivation the culture; they give impetus to the rest. Time is a teacher and we are learning and progressing from our learnt lessons.

*redundant*  
From line 78 to the end the people are progressing. They have hopeful optimism. (Marching being the progress and the stars the hope.) Now that this much is accomplished:

"Where to? what next?"

*3?*  
*inclusion?*  
The emotional cadence ends on the note of highest pitch and satisfaction. Sandburg's symbolism and imagery in this poem seems much better and more prolific than usual and this is obviously needed since he is dealing with more concise abstraction. However, as noted, his emotional continuity was supreme and his use of assonance very good. Alliteration was used skilfully to a small extent, it seems, for variety and emphasis.

The whole volume is an indictment of our economically motivated culture and those who cause this and seek to further this cause. Also Sandburg is fighting the moral atmosphere (unhealthy of course) that accompanies this organization. The hope lies in the people and those among them who will rise and present the true to the people and inspire them to cast out the evils of our industrial culture.

*inclusion?*  
The difficulty in reading this volume of Sandburg was the thought dis-continuity. It was usually very clear between poems because of repetition of the pure thought or imagery from the end of one ~~to~~ the beginning of the following. But the difficulty occurred in the interior of the longer poems with the change from pure statement to conversation and symbolism and back, etc.

Irving, The Writer

Stuart E. Atkinson  
Mon., Mar. 24thPreface

Within the time allotted I have done as much reading of Irving as I could. I'm sorry that I couldn't have done more for this paper, in order to discuss Irving more thoroughly than I shall be able to. I have found Irving extremely interesting, and a person that I feared we have neglected or else negated to an incorrect viewpoint in our modern reading. In him I find an impeccable style, which seems to be a predecessor to the later style of Henry James. It is a style which has the very essence of art, and ~~and~~ ~~now~~ now does not have the antique and stilted flavor that I find Cooper has.

I- In class we called Irving "the first American literary man". Let us examine this statement and the basis for it. Irving, was the first American author who wrote to entertain and became recognized in this capacity. He did not write to spread a message, or for any of the numerous "ulterior" <sup>motives</sup> ~~that~~ American writers before him had. He wrote because that was what he intended to do, and to live by doing it. His writing is not artificial with a message, or monotonous ~~from~~ content or type of writing. His types were varied and testified to his true basis as a man of letters. There were his critical essays (during his period as a magazine editor), his later biographies, short stories, informal journalistic essays (Salmagundi Papers), and his travel essays. All these contrast him to the narrow-channel writings of previous and contemporary writers such as Mather, Franklin, and Cooper. It is to his credit to have published no novel, and it may be more probable that the dullness and obscurity of the Life of Washington is due to the fact that his sporadic and weak character prevented him from attempting, before, any

novel or work of length that required a single continuity.

Irving's acceptance both here and abroad does not seem to stem from the same cause. Undoubtedly his acceptance here was due to the humor, firstly, and the content of folk-lore and local color, secondly. This humor was not logical humor, such as play on words or meanings nor was it a subtle, intellectual satire, that can be seen to some minor degree developed in such writings as The Sketch Book, that had immense popularity in Europe. It was an exaggerated, expansive, absurd humor such as one finds in the Knickerbocker History. When he does attempt to employ such intellectual humor it is certainly very clumsy and not very effective. His popularity in Europe stemming from The Sketch Book is perceived as the geniality of this work. The ease, sincerity, and warmth with which he treats the villages, the manors, and gentleman among which he mingled. Foremost in all such works, Irving is a gentleman, in the nature of the English country squire, and it does pass over into his writing of this period. It is accepted. Never does it become the very conscious and reforming type of aristocracy of Cooper.

There is definitely a change in Irving from realism to romanticism. Only occasionally does it return to realistic content in such books as Astoria and Adventures of Captain Bonneville. In fact, if we take the criteria for realism as use of commonplace materials to express social philosophy, then Irving, obviously was never a realist (with the possible exception of his Salamagundi Papers). Irving in this change must have been influenced by his stay in Europe, which was in the throes of romanticism, and particularly his close friendship with Scott during this time. From this time on with the exceptions of the above mentioned works Irving makes use of romantic tales, history, and past great figures. Other reasons for this change

would be the disgust and failure in early political attempts among the "masses", which failed probably because of his gentlemanly and Whig tendencies; and secondly his pragmatic, emotional nature which constrained him from bothering about the political, philosophical, or social trends of his day. Both of these factors will be considered later in more detail, so the mention of them shall suffice here.

Irving realized his shortcomings in his creative imagination, and knew that any success would come from his style. His writings might be best likened unto the historical novelists of this day, or the minstrels of old. Theirs is not a complete creativity but only a minor one that creates a tale or story within a framework of a historical situation or plot. Their success is not in the brilliance of a creativity of plot or development, but how well they can write or tell the story, and create or recreate characters. There might be said that this is a form of realism because the concern is with folk tales and people, instead of great events, institutions, etc., but certainly as said before, it is not a realism containing social or political philosophy. Irving's successful style was due to his brilliance of sensory impressions, and his excellent feeling for form within a short limit. The latter virtue, in fact, made it possible for Irving to become the first great American short story writer, as well as form this style of writing which was later to be perfected by another American, Poe. These virtues taken together, with the absence of logical concern or development, so detrimental to a writer concerned with style, make Irving a true story-teller descended from the minstrels of old. Irving, even in his style is not original, as he uses no language or development that had not been used before, by the 18th century classicists, but his

praise again is the meticulous minor creativity which made the end product of his style completely original and unique, when compared to the classic styles which he drew from. These virtues were to Irving, something he felt and knew, but never something he understood and could expound ~~about~~<sup>3</sup>. Even in regard to his style there was no intellectual criteria but only that of his own emotional feeling.

The early disgust at politics, the realization that he was an emotional, inherent story-teller and not an intellect, probably led to his philosophy of content. Also it is probably true that to ~~a~~ minor degree his concern to please all in order to sell, influenced this philosophy. Irving thought it unwise to attempt to put into writing the current social, political, or philosophical questions. These he felt were only transient things and would soon change and pass away. For one's writing to be real literature that would last, he must write things that would last, coupled with a finished, eternal style. Such content would be romantic folk tales and events, travel essays, and biographies. Regardless of this philosophy one sees quite subtly, and perhaps unconsciously to Irving, bits of philosophy and seriousness entering in. There is the superiority and worthfulness, geniality of the aristocratic and upper classes and the portrayal of the lower, working classes as a simple, kind folk with humbleness to the upper. This again however is just as Irving, the gentleman, found the situation and certainly is not a conscious and artificially appearing attempt at reform or status quo. In Slingsby, The Schoolmaster, we can sound out a bit of Irving's own deliberation and concern over his travel and residence in Europe. It was not for ten years however that he follows the deduction he came to in The Schoolmaster, and returns home. In John Bull There is a gentle satire on the British Empire

and its policy of imperialism. He gently ribs it, along with the domestic and foreign reformers whom he portrays, but in the end he determines that it is not so bad after all, and all the colonies would want it no other way, as they have grown to depend on the mother country. It is a consideration, though a minor one, that the genial nature of Irving prevented him from wanting to say things in his writing, that makes enemies of potential readers.

In conclusion it may be said that Irving's view toward his literary work was a realistic one. He sensed no doubt the development of the emotional, genial side in himself over the logical intellect of the usual writer. The voluminous, but illogical study and reading background that he had, further deepened his resignation to this aspect of his personality, and prevented him making the effort of being an intellectual literary figure. In all aspects of his life he was guided by his interest and intuition rather than any logical process or ideology. Irving's basis as a literary figure, as the first American of letters, rests not, as usual, upon intellect but upon his emotional perception and intuition which happily was the right one and formed his style, which is Irving.

*Excellent*

Naive Impressions From The Scarlet  
~~Letter about Hawthorne~~  
Letter about Hawthorne

S. Atkinson

In The Scarlet Letter we see a buoyant romantic approach to realistic problems. Not only are these realistic problems, as they were in Hawthorne's time, but they will be problems in any society at any time. Hawthorne's statement and consideration of these problems shows an insight that is deep and profound, not only for his age but for this age as well. It is such real insight that will be able to say something for any age. I do not like at all the way in which Hawthorne says what he does-- in other words the style or method. Hawthorne means something to me only because of what he says. And even then I must necessarily disagree with the manner and extent of some of his conclusions. In spite of this deep, thought out insight into things and institutions, and the realization of their fundamental truth, his conclusion seems to be that man's law has power over natural law. If we have broken man's law, although by natural law we are living the good life, we cannot escape and must in some way take our punishment from <sup>society</sup>. In The Scarlet Letter we see human beings in which social law and society has made such an impression (the strength and value of environment), that these human beings, although they realize the fallacy in society, have not the strength to overcome this oppression.

To speak of Hawthorne's style which I said I did not like, I must say that there were a few things I liked about it. The good quality of style was his effective use of dramatic technique and exaggeration. We see the story suspense building up by the unfolding of the plot, the withholding and insertion of clues, and mystical symbolism which may later be

given interpretations enough to suit a reader with any different temperament. Only one thing lessens ~~the~~ effectiveness of this melodrama and that was the statement by the author, as the author, of his intention and notions. By this I mean the device of telling the reader to be patience and more will come about, not to take notice of this particular item as it is not important, etc. The exaggeration I mentioned may be best seen in the portrayal of the Scarlet Letter. Hester is conscious of this symbol of her sin in all relationships and circumstances. It burns her, she sees it reflected in a suit of armor, Pearl has a conscious mature and expectant reaction to it, etc. I disagree wholeheartedly with Faf <sup>questioning</sup> ~~about~~ the possibility of such a triviality becoming such an influence to condition a person <sup>by</sup> and their life. I think it is not only possible for such a situation to be true, but it is true in all our lives; ~~and~~ Hawthorne has done it quite convincingly in The Scarlet Letter. It is a tribute to his psychological insight that the skillful building up and exaggeration of the Scarlet Letter in the story is analogous to the process of the mind of a person when confronted with such an experience or handicap. It builds up in the mind and the most minor relations of the experience to the rest of one's life, or personality, assume gigantic and meaningful implications to the person.

As for the other bad things in Hawthorne's prose I shall have to indulge in seemingly hairsplitting criticisms which I feel, regardless, are important. Hawthorne's style is definitely time-dated. This treatment of real problems, paradoxically, is treated in a flowery, tender, wordy style which in many cases <sup>deducts from</sup> ~~deducts~~ rather than contributes to what he is trying to

↑



say. There are ~~long~~ sentences with difficult relations and with elaboration that seems superfluous. At best Hawthorne's style seems a rather meticulous imitation of the Romantic Classicists who preceeded him, such as Scott.

yet it  
is so plain  
than Scott's  
more pungent

The method of psychological writing shows Hawthorne's greatest insight and ~~advancement~~ <sup>achievement</sup> compared to the regular writers of his period. His particular style is from the viewpoint of an observer, with speculation and alternative conclusions from observation; ~~tather than~~ <sup>different from</sup> the later development of psychological writing ~~from~~ <sup>of</sup> the personal, subjective viewpoint-namely; stream of consciousness. The romantic style he uses with the use of allegory and allusion in some parts contributes more to the reality of the psychological observation. A man's feelings and reaction cannot be stated objectively, or even described. The present trends of writing seems to emphasize what Hawthorne was doing to a minor degree in his writing of life. Man's real inner life and conflicts can become more realistic if one employs suggestive devices which will tend to set in motion similar feelings in the reader <sup>more accurately</sup> ~~than~~ the mere, limited devices of objective description or statement. Hawthorne in a mystical, moralistic way seemed to realize certain things about psychological research and observation that psychologists were only to come to, after they had founded psychoanalysis and tested it scientifically and empirically for many years. He realized that man is more than a machine and that there would be very great danger in a science <sup>of</sup> the soul who came too objectively and mechanistic <sup>by</sup> to the study of man's life. There was a degree of some unknown to man himself and those looking into man, that made all observations and conclusions only partly true and <sup>able</sup> ~~able~~ of being very dangerous if

we regard these conclusions as the absolute truth, and act on them accordingly. On the other hand he pointed out the danger of personal motivation and emotionality in situations that *today* compare ~~today~~ to the psychotherapy sessions or counseling. By this I mean the relationship between Chillingworth and Dimmesdale. Other psychological problems and considerations that he brought out were: the relation of body to soul, heredity as versus environment (in Pearl, and the possibility of escaping from this environment to another), prenatal environment (the influence of Hester's temperament and conflicts on Pearl while she was in the womb, and Hester was in prison), and lastly the play of will in the story. We see the play of wills or personalities between Dimmesdale and Chillingworth at the window when they see Hester and Pearl in the graveyard below. Dimmesdale feels that Chillingworth is getting too close to his soul, and ~~Chillingworth~~ ~~perhaps~~, only here, displays a personal motivation, other than help and understanding, to Dimmesdale. In the end of the story Hester and Dimmesdale reject all this deterministic culture by making use of this mysterious factor in the human that determinism cannot cope with. That is the will. This is partly success, <sup>5.1</sup> although Dimmesdale dies and Chillingworth, representing society and no escape from it, goes abroad with Hester and Pearl.

In spite of the eternalness of the problems that he is considering and the realization of this variable factor (the will) in human relations, Hawthorne treats some aspects of the problem in the mystical shroud typical of that age in New England. Thus he allows the great "A" in the sky appear, *at the end* the letter on Hester's bosom to burn at sin in other so-called righteous people, the quality of "devilish" estrangement of

Pearl from all people, the knowledge of the "witch", Mistress Hibbins, about the visit of Hester and Dimmesdale to the forest and meeting, and lastly, the temptation of the Reverend to act in cohorts with the devil when he ~~meets~~ <sup>encounters</sup> people on his way home from out of the forest.

Hawthorne levels some very keen satire <sup>at</sup> on the materialism and superficiality of society and its laws. This is symbolized by the rejection of Hester by Pearl when Hester has flung the letter away by the brook. Pearl does not know her mother except by this material symbol and when it is lost and she may see her real mother, she does not. This condition may also be attributed not only to society ~~in this~~ but also to Hester, <sup>trying to do it</sup> the whole book ~~through~~. Rather than trying to lessen the stigma in her life, she enlarged it, and accepts society even to wearing the letter in the community after she has returned from long overseas with Pearl. In a similar case by dressing Pearl as she does, herself with the gaudy letter, etc. she keeps Pearl aware of a different, stigmatized life that only has meaning through the Scarlet Letter, symbol of this life.

I think we see a little of Hawthorne's credo as an artist in the character of Dimmesdale. Dimmesdale by his suffering and conflicts within society is made the better preacher. Had he not had this conflict it might be logical to say that he would have been the same conservative, intellectual minister as the majority of the clergy was at that time. He is saying the same thing for the creative person- that one must suffer and not only be intellectual about <sup>his</sup> their work but also emotional and experience what one <sup>is</sup> talking about. In Plato's philosophy the appearance of things is not the

reality. The reality is the real life of experience and abstraction, and although I am sure that Hawthorne would not support this philosophy, we do see that the appearance<sup>of</sup> of Dimmesdale to his congregation is not the real Dimmesdale. It is found in his mind and conflicts about the supposed sin he has committed earlier with Hester.

*good manuscript*

Hawthorne is primarily concerned, not with equality and understanding between races and groups, but between individuals - individuals of the different sex.<sup>es</sup> His works seem the art of a sensitive, thoughtful lover. It could be that he believed that eventual understanding, tolerance, and the brotherhood of man should come only when the basis between the sexes should be one of spontaneous<sup>ness</sup>, purity, equality, and understanding without the serious limitations, in many cases, of artificial racial law. Social law does usually have a real basis when it is formed but it should be done away with when it is outmoded and artificial, as easy as it was established. But regardless of his view (mystical) about the hope for the achievement of this goal, we do see his condemnation of the materialistic, deterministic nature of his society and suggesting the possibility for the overcoming of this nature.

*A good \*  
a good affair -  
good  
though frequently  
clearly or crudely  
in statement.*

STUART E. ATKINSON

BMC

4/18/47

I think this is  
quite a good piece  
with. It shows a  
good deal better than the  
paper last year. I believe it is  
at all necessary for you to make so much  
of the "authority" but your handling in  
writing has improved, but I have marked  
certain passages that need reconsideration.

# ULYSSES

an explication

of

the

Gerty McDowell

episode

by

Stuart E. Atkinson

In Ulysses we find a new experiment in technique. I say experiment because for me Ulysses has failed. I was impressed by Joyce's ingenuity and master-work in producing this novel but I feel Joyce has completely obscured what he wants to say by his preoccupation with techniques and details.

He's picked as his character a Dublin Jew, which gives his novel one more clever analogy. Bloom, as analogous to Odysseus, is made very real by the fact that the Jewish race in general has experienced mass odyssey, and in such a culture as Bloom is, experiences one every day, always trying to be one of a group but never quite achieving this end. Bloom, to quote Levin, is the supreme "misfit of all literature". His desperate effort to bridge the gap between himself and his acquaintances, his wife, his customers, and most important, his great chance to satisfy a paternal longing through the person of Stephen, is frustrated forever this day. He seems to have a gnawing lack of confidence, increased by the realization of his nationality. His striving to be scientific, amorous, intellectual, etc., always turns out to be pseudo and tense. By including the smallest and most personal details about Bloom (such as toilet, gastric noises, etc.) Joyce has brought us the earthliness of this character and his preoccupation with the trivialities of life. Bloom in this day misses the opportunity to have unification with a similarly mentally isolated Dublin mind, Stephen. After this failure

he goes home to his faithless wife. The estrangement between Bloom and Molly is the most puzzling thing in the book. Bloom has a driving paternal want and Molly's apparent infidelity, paradoxically, <sup>stems</sup> from the maternal attitude she has. This is demonstrated in the attitude she has to some sex perversions and the fact that she does not love any one man long. She remembers the childlike qualities in her lovers. She thinks how nice it would be to have Stephen around. She could teach him things about women and life and she could learn lots from him, too. But their estrangement stems from Rudy's death. Bloom is tolerant of Molly; in fact he even retains love for her as shown by his reference to her in much of his interior monologue. Molly likewise in spite of her disgust at Bloom for his effeminacy and peculiarities seems to like his kindness and tolerance, i.e. his fatherly attitude.

*we been  
for this  
and Gerty before?*  
*Language*

In the Gerty MacDowell episode, we perhaps have a key to Bloom's sexual nature. We likewise have an insight into the sexual nature of physically handicapped women who by the nature of their handicap become mentally crippled (repressed desires) and resort to romantic escape. Many things, even to acts of sexual nature, otherwise considered impure and vulgar, become something of a sacred rite by rationalization. Gerty does this in her imagined intercourse with Bloom.

Bloom's sex life since his estrangement from Molly seems to have been one of substitution through auto-eroticism. Even in his several mentioned incidents with prostitutes he has a lack of confidence partly because of being Jewish and partly because

he feels sexually and physically inferior. The paternal and pseudo-logical attitude towards women seems to be a compensation for this inferiority complex in his sexual side.

In his explication of this episode Stuart Gilbert gives great emphasis to the analogy to the Odyssey and also to the symbolism of art, color and symbols themselves. These are supposed to be other interlocking methods Joyce uses between the episodes. After creating all these unifying ~~implementations~~ <sup>implications</sup> (if he actually realized he was doing all this) Mr. Joyce must have felt free to make his book as confusing and subjective as he liked.

The symbolic organs are eyes and nose. Joyce stressed these through his preoccupation with smell (of perfumes, menstruation, etc.) and sight (the description of visual images perceived and the much elaborated and exchanged staring of Gerty and Bloom). The art symbol was painting and one sees the preoccupation with the description (in color) of visual images, and of Gerty's desire to paint. The symbolic colors are gray and blue. The episode symbol is virgin. There is a secondary interlocking between blue and virgin—since blue is considered the virgin's color. We find blue mentioned in the sea, sky and Gerty's clothes and the time (twilight) well portrays gray. The symbol as mentioned is virgin and through the temperance services in the Sandymount Chapel, which Joyce uses as a montage effect, reference is made to the Holy Virgin. Gerty in her thoughts makes herself analogous to Mary.

The style is first of the inflated, sugary, sentimental nature of Gerty's romanticist mind and increasing in emotional



cadence, through montage symbolism of the chapel service and fireworks, until the climax of orgasm symbolized by the Roman candle bursting. ~~The~~ Bloom's interior monologue commences in a flat, limp style symbolic of the post-coitus period. One notices Joyce himself on page 372 where an objective description of twilight falling on Dublin is given. We can conceive the motivation for this through both Joyce's passion for playing with montage effects and the art symbolism-painting.

*forward*  
*in these as link?* This episode is known as the Nausica episode. Bloom, corresponding to Odysseus, has come to Sandymount Beach to relax following a near-brawl with drunken Dubliners because of the underlying fact that he was a Jew and, obviously, gave unconscious (to himself) tips on the races. This previous episode is known as the Cyclops episode with Cyclops corresponding to the drunken Citizen who in the end throws a breadbox at Bloom, <sup>who escapes</sup> escaping in a carriage with Cunningham. In the present episode Gerty MacDowell is the modern princess Nausicca who finds Bloom (Odysseus) on an analogous beach after the symbolic ship wreck from the bar. Gilbert stretches the point a bit to claim that Gerty's father was the modern King Alcinous, because of both being drunkards. The fact that the meeting in the chapel is a temperance service makes for another interesting linkage and provokes Gerty's thoughts about her father. The true-enough reason that the Phaeacians, being seafaring folk, were orderly and clean, is supposed to explain Gerty's preoccupation with neat and immaculate clothing. The ball game by Tommy and Jacky also has its likeness

in the Odyssey of the ball game Nausicaa plays with her companions. Both Gerty and Nausicaa have the lush, overly implicating natures of girlhood regarding men, romance, and life.

The episode opens in the lush, inflated style. It is twilight on Sandymount Strand and the Peak of Howth stands guarding the bay. We get introduced to the scene and also Cissy, Edy, Baby Boardman and the twins. The twins are building castles. Cissy is fondling the baby and trying to get him to say words. The action then begins to open the way for an introduction of Gerty. Jacky pushes Tommy in the sand and runs off. Cissy with her uninhibited maternal instinct, attempting to soothe Tommy, asks him who he loves. Is is Cissy, Edy, or Gerty?

Gerty is described in this superlative style as the pride of Irish girlhood. After every few sentences of inflation about her natural beauty, one reads a deflating satire as to Gerty's experiments with beauty treatments. "It was Madame Vera Verity, directress of the Woman Beautiful page of the Princess Novellette, who had first advised her to try eyebrowline which gave that haunting expression to the eyes."

Gerty laughs at the remark about her being Tommy's girl. This sets her to thinking about her lover. He is Reggie Wylie, a protestant (foremost in her religious mind) and also studying to be a doctor. That is why he is not out here with me, Gerty rationalizes. We come back to the introduction of Gerty and we are told about her manner of dressing. Simple yet with taste. Twice the color (blue) of the episode is mentioned. Once as the blue of her lace panties which she knows will please Reggie.

Gerty seems to know unconsciously that she cannot hope to win Reggie, or that these thoughts about Reggie are, in part, her romantic fancy. She rationalizes that Reggie is really not desirable since he shows little skill in loving. Now Gerty must have a "man among men" to please her. Her ideals are in constant flux to suit the situation. Now ideally her man should have "hair flecked with gray". She thinks of all the wifely qualities she has and how well she could please a man. She thinks of a wonderful, romantic honeymoon and then to come back to a little home. She plans what she would have in the home.

As for the action, Tommy comes out from behind the baby pusher where Cissy sent him to urinate to prevent the "gentleman" in black from seeing. He asks for his ball and demands it from Baby Boardman who, he is told, has it.

Over Edy's admonition, Cissy gives the ball to Tommy to keep peace. Edy is angered and says she would like to paddle Tommy "you know where" for having his way. Cissy, uninhibited, in a loud voice says, "beetoteetom". Gerty thinks how funny Cissy is and how pure and true. Gerty's judgement of everything is, like herself, noble and good.

Joyce starts employing the chapel temperance services in montage effect to build up the emotional ~~cadence~~ <sup>cadence</sup> of the tumescent style. Another cross reference is made by Joyce when Gerty thinks of Dignam as an example of what horrors drink has.

Jacky, ever the mischevibous one, kicks the ball. It rolls over to the strange gentleman, who is Bloom, and he throws it back. The ball rolls under Gerty's skirt and, attempting to be the sport, she swings to kick, misses, blushes, and swings again and connects this time. Here we first realize her being interested in Bloom. The chapel service floats into the reader's consciousness with intonations of the most Holy Virgin. Here we see the effect of this to make an analogy to Gerty as the Holy Virgin. Gerty is very much a Catholic and unconsciously in her thoughts compares herself with the Virgin. This is the symbolism of the episode.

Baby Boardman wets himself and Cissy hurries to put a blanket under him. Gerty is now busily engaged in building up a romantic fantasy about Bloom, noticing also his mourning. The chapel montage recurs and Mary is the refuge of sinners and the afflicted. Gerty wishes to comfort and care for Bloom in his mourning. The twins quarrel again and Gerty thinks how vulgar and common they are. She wishes they would leave.

Cissy tomboyishly runs after the twins and Gerty thinks what an exhibionist Cissy is. But she finds that Bloom hasn't removed his eyes from her legs. She is glad she has worn the transparent stockings. The church service is increasing in emotional tensity with worship of the virgin, which is symbolic of Bloom's worship of Gerty (in Gerty's mind). Gerty is aware of the passionate animal look in Bloom's eyes but through rationalization, as only one of Gerty's character can, she sees it only as pure and sacred.

whereas

Cissy returns with the twins, and Gertrude, wishing they would leave, asks the time. Cissy goes over to ask Bloom the time.

He fumblingly takes his hands from his pockets to find his watch has stopped at 4:30 (the time Blazes had intercourse with Molly).

The straightening of the candle in the chapel by Father Conway seems to be more symbolism of Cissy's interruption of Bloom's act of masturbation with the candle as a phallic symbol.

The others prepare to leave. Edy throws a scornful comment to Gerty about Reggie. Gerty is hurt and fearful of whether Bloom heard it. She plays unhurt and says "I can throw my cap at who I like". Gerty is easily hurt or teased, which is merely other characteristics of childlike nature.

The emotional peak in the chapel is reached with the beginning of the benediction. The only way I can see to apply this to Bloom's and Gerty's metaphysical intercourse is that it represents the leaving, or preparation of leaving, of the others and the real beginning link in Bloom's and Gerty's relationship, now that the others have gone.

Briefly before the others leave, Gerty again notices Bloom's mourning and wonders about the cause. In her romantic fancy, she concludes he has an unfaithful wife or one who has just died. In the former case, she thinks he must be in symbolic mourning. The first reference is made to Gerty's handicap when she thinks now by love, poetry, etc., she can compensate for this (her handicap) and make Bloom happy and satisfied, in spite of the unpleasant memories he has.

The chapel is locked and the priests have gone into their house for dinner, others have gone down the beach to better see the fireworks; the stage is set.

A blue rocket goes up first (episode color and symbolic color of virgins). She knows what Bloom is doing with his hands in his pockets. It isn't at all bad she thinks, if it keeps one pure and <sup>free</sup> from pre-marital intercourse. She knows that Cissy and female priests have practiced it. She had longed to do it, too, in her periods. She leans back, back until she feels her body straining. She knows Bloom is seeing with passionate eyes her legs, her stockings, her panties. She wants him to. She imagines his hot lips on hers. Then the climax is reached with a roman candle ball going up, up, up, signifying the height of sexual feeling and tension, and then a burst (orgasm). Bloom is introduced by name. He is the villain, up to what? Corrupting virgins? But Gerty's stream of consciousness concludes he is sorry now for having sinned. It is their own little secret (like a child). This incident is one of the few places in the book that Bloom approaches any ~~mortal~~ <sup>mental</sup> relationship with any one and of course this is <sup>on</sup> an abnormal plane of the sexual act. Joyce seems to be showing that actually this mental exile of Bloom extends into all fields perverting even the sexual act when actually it could be otherwise.

Gerty arises from the rock and goes. At first we think her shoes are tight or that she is walking with ladylike slowness. But we discover she is a cripple. Here the style changes to the flat, limp style of Bloom's interior monologue which is analogous to his weak, exhausted condition after his act. It deflates and blows away all the romantic, emotional inflation of Gerty. Bloom's first reaction to Gerty's handicap is pity switching to one of perverted interest such as one would have in intercourse with a "girl with glasses, negress, or nun."

Bloom rationalizes about his masturbation by saying that all women are whores. They are incapable of love. Also that women are

dressed <sup>up</sup> and sex-"a woman loses charm with every pin she takes out"-  
fashion part of their charm!!

Bloom's inferiority complex reasserts itself; he wonders what she saw in him-"like me or what?" He's glad she didn't discover him a Jew-"Didn't let her see me in profile".

He begins to feel the after effects of his masturbation. "Begin to feel cold and clammy". He thinks of his former incidents with prostitutes and wishes he had gone to one. He concludes that women must instead have one love, no doubt the first, and they judge all other later affairs, using this one as criterion. This is the only way they can submit to undesirable intercourse (by substituting symbolically the present mate with the first, true love). "She must have been thinking of someone else all the time" and "First thoughts are best".

Bloom notices that Gerty has reached the others down the beach and he wonders if she knows what he did. She turns and looks and Bloom concludes with dramatic emphasis that she does. Before she turns he notices Cissy's nice figure and wonders how it would be having intercourse with her. During most of this interior monologue Bloom reverts in his thought to Molly or Milly making favorable and complimentary (of Molly) analogies to the incident or thing about which he is thinking. We see that Bloom actually is not estranged within himself to Molly and in fact retains a bit of love and admiration.

Bloom wonders if there was a metaphysical intercourse with Gerty. "Still it was a kind of language between us". But then he concludes it couldn't be so. He wonders if there is a possible

magnetic force in the world. Must be-or why did his watch stop when Blazes had coitus with Molly. He wonders how Gerty feels in her pelvic region.

Throughout this interior monologue, Bloom has been reverting constantly to the subject of woman as related to children and childbirth and occasionally he thinks of Mrs. Purefoy. We can see the link with the next episode (visit to Mrs. Purefoy at the Lying-In Hospital) being established.

Bloom now goes into the consideration of smell (performed by nose, an organ symbol of this episode). He thinks of the peculiar lasting and pervading qualities of perfume (reverting to Molly). Then of woman's odor when they are in menstruation. He wonders if men have smell and concludes they do, at the same time smelling under his coat. He smells the lemon soap.

A man passes on the beach and Bloom ~~notices~~<sup>makes</sup> a little fantasy of his insight on the man's character. Then he thinks of the visual impressions of twilight. How reassuring light (symbol of sight) is and how colors look different in different lights.

Dew begins to fall and in his ~~fumbling~~ thought he considers how the cold, dampness is bad for woman's fertility or man's piles. His interior monologue then goes into something of a philosophical nature about youth coming only once and how one can never escape oneself. This seems to sum up a real dissatisfaction with his willing perversion and surrender of life. In those aspects he has control over (sex, etc.).

A bat flies about and Bloom wonders ~~if~~<sup>what</sup> blind, stupid animals they are. An analogy to priests is made by montage of



the fathers eating in their little house by the chapel. Paradoxically, Bloom wonders why sailors like to face the dangers of the sea and especially be away from their wives. Bloom doesn't consider the fact that actually he is estranged from his wife and unsuccessfully trying to escape this fact which, in fact, these sailors have been successful.

In the emotional calm after an impression of men among debris in a calm sea after a ship wreck, Joyce takes the opportunity as a painter (art symbol-painting) to objectively describe twilight over Dublin.

A repetition of the theme we live and are young only once seems to occur when Bloom considers how children play war and similar adult games seriously. Their only real worries are sickness. He thinks of Molly with childhood illnesses and later the first menstruation.

Bloom thinks over the day's events: the narrow escape at Kiernan's; Paddy Dignam's funeral and how his widow will get along. He considers widows more interested in the husband's insurance than grievance over their deaths, but he concludes it's only natural since their motto seems "love, lie, be handsome, for tomorrow we may die".

He finds Stephen's thrown away notes on the beach. He wonders if Gerty will be back tomorrow. Must come back: "Murderers do". He thinks of writing a message in the sand but he decides against it. If some flatfooted tramp doesn't scuffle through it, the tide will gnaw it away.

He thinks of Molly's infidelity and Gerty's passionateness. He fancies himself as a Raoul. The episode closes, as the cuckoo clock in Hanlon and Conroy's little house strikes nine, with a

quick montage view of Bloom, Hanlon and Conroy, and Gerty respectively, before and between each three strikes of the clock.