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The Western Kentucky University Student Honors Research Bulletin is dedicated to scholarly involvement and student research. These papers are representative of work done by students from throughout the university.
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PREFACE

The first Student Honors Bulletin was issued in 1974. The University Honors Program is proud that for more than a decade there has been a publication that collects, edits, and distributes the research papers of our best students.

We feel certain that being published in the pages is a first step toward a career of research, writing and publication for some of these young scholars. The time and effort required to produce the Bulletin each year is certain to be rewarded by their achievements.

Let me thank each professor who made a point of encouraging a student to submit his or her paper. And a personal word of gratitude to Dr. Robert Hoyt for his work, as Acting Director, in collecting and organizing this year's set of papers.

Preparations for the next edition of the Bulletin have already begun, and I hope that during this year you will look out for good papers to submit for 1985-86. You may contact the Honors Office at 2081 for information.

This year, to save money and prevent waste, we are sending copies of the Bulletin to department heads rather than to individual professors. Should anyone who wants a copy fail to get one, or should anyone need additional copies, you may contact the Honors Office.

James T. Baker, Director
University Honors Program
Agriculture and the Development of Malaysia
by Garth Whicker

The Federation of Malaysia is a former British colony located in Southeast Asia on the Malay Peninsula and along the northern coast of Borneo. The country has a tropical climate and abundant rainfall. The population is composed of Indians, Chinese, and the native Malayan peoples with most of the population living on the Malay Peninsula. Malaysia is not a particularly densely populated country especially along the Borneo coast (the states of Sabah and Sarawak). The Malays tend to be the more backward of all the ethnic groups but have control of the government. In that position, they have been able to press for the advancement of the Bumiputras - the natives - often at the expense of the economically dominant Chinese.

Malaysia is rich in natural resources. It has large deposits of tin, producing around half of the world’s production along with deposits of copper, iron, petroleum and natural gas. The large forests of Malaysia also are a major resource. But agriculture in Malaysia is very important. Malaysia produces around 47% of the world’s natural rubber and 46% of the world’s palm oil. It is also a major producer of pineapples, pepper, and rice. While Malaysia is developing a substantial industrial sector, the government has not forgotten agriculture and includes it as a part of its plan to develop the economy.

Export agriculture has existed in Malaysia for several centuries. The area was a major spice producer and still produces large quantities of pepper. Early British attempts were made to establish tea and cocoa plantations. Coffee was also introduced. But it wasn’t until the introduction of the rubber tree in 1905 that Malaysia’s plantation economy came into being. Rubber plantations were first started along the railroads and roads created during the earlier tin boom a few decades before. This was primarily along the coastal plain of western Malay. Labor for the plantations was scarce. Though the increased mechanization of tin mining did release some labor, the plantation owners (primarily British) had to import laborers from India. The Malay natives did not want to work on the plantations due to the poor working conditions on them. They tended their own small holdings and were generally economically untouched by the colonial period.

The British, during the occupation, maintained and expanded the roads and railroads. They also worked at improving rubber production,
founding the Rubber Research Institute in the land. They also introduced the oil palm from West Africa to diversify the economy. The plantations were organized into large firms with names like Guthrie and Sime Darby. Due to the corporate nature of the plantations, it was relatively easy to collect taxes from the firms to support the maintenance of the infrastructure. As a result, when Malaysia became independent, it had a well-developed infrastructure in relatively good shape. With independence, the Bumiputras had political control over the country. The Chinese, however, had economic control. There were early moves by groups of Chinese to take over the British role in the economy. In 1966, Cheam Tehan Siew led a group of Chinese investors in a fight for control of one of the plantation corporations. He suggested that the Malaysians should take over the marketing of rubber instead of “giving away the activity to London, not to mention the agency and secretarial fees and the commissions.” He was of the opinion that London’s cut made the plantations less profitable. Indeed, Malaysians would like to see the profitable Malaysian estates of such unprofitable firms as Dunlop split off and placed under Malaysian control. Why should Malaysian profits subsidize the mother company against its losses, they asked. Thus, in recent years, the Malaysian government has indirectly been moving for control of the country’s plantations. While not directly nationalizing the firms, it has been engaged in gaining control over the firms through stock buys using public funds which are placed in equity trusts such as Permodalan Nasional. One of the largest buy-into's was Sime Darby, Malaysia’s largest estate owner. Despite the control that the government has over it now, Sime Darby’s western managers have been retained to run it. As a result, the company is run much like it was before except for a slight Malay bias. As James Scott, Chief Executive Officer, said, “I think the government here has bent over backward not to get involved in our affairs.” The Malaysian government wanted Sime Darby as a vehicle for development, not a cow to milk off profits for experiments. As Dr. Mothathir bin Mohamad said, “We didn’t go into Sime Darby for national pride or to have another Chrysler on our hands, but because we need a successful company.”

As a vehicle for development, Sime Darby seems to be ideal. It is the largest Caterpillar distributor in Asia. It bottles Pepsi-cola in Hong Kong, runs an industrial park in Indonesia, and will build busses in China. It gives Malaysia ties to capital markets and to marketing expertise. Sime Darby has the ability to vertically integrate - link the various stages of production together. Thus, Malaysia has an opportunity to be a processor of the commodities it makes. Sime Darby will continue in its role as an estate holder though. In fact, the government may try to merge other estate firms into Sime Darby.

Overall, Sime Darby is unique in that it isn’t a truly nationalized firm. This enables it and the Malaysian government to do things that they might not ordinarily do.

1. Because the company retains its independent entity, there is less pressure to pad the payroll and/or milk the profits for government expenditures.
2. The company is no longer under the threat of possible nationalization so it can feel free to invest in Malaysia while the government can have the satisfaction of having control.
3. Valuable connections in the international capital and goods markets are maintained.

Sime Darby has its origins in its plantations, but it can also help push the industrialization of Malaysia. Despite its involvement in Sime Darby, the Malaysian government has in no way forgotten the small landholder. In fact, agricultural policies tend to favor him especially since he is likely to be a Bumiputra. Malaysia has exerted considerable effort in developing agriculture in the area of small landholders. Several agencies have been set-up to provide for the small farmer. The encouragement of small farms is seen by the Malaysian government as a remedy for urban unemployment. Indeed, public policy seems to indicate the feeling that expanded agriculture is a cure-all.

Official policy seeks to help the small farmer through the development of better crops and technology, a developed infrastructure, and the opening up of new markets. Some of the things that have been done specifically include:

1. A minimum price for rice has been established. This is an import substitution policy; though the country is heavily dependent on agriculture, it once had to import its foodstuffs. Through the development of irrigation, the government hopes to see rice double-cropped. Export markets are already being explored for rice.
2. Processing plants have been set-up to standardize the quality of small-holder rubber so that it can compete with plantation rubber. The Rubber Research Institute has geared its efforts towards improving the small holder status. While estate rubber has gone from 631,100 tons to 642,700 tons, small holder rubber production has gone from 638,500 to 943,300 tons between 1970
4 Development of Malaysia

and 1979. The government has helped provide marketing for the small holders products and has encouraged diversification of products like tapioca, bananas, sugar cane, maize, cocoa, fodders, and the dairy industry.

3. The government has helped provide marketing for the small holders products and has encouraged diversification of products like tapioca, bananas, sugar cane, maize, cocoa, fodders, and the dairy industry.

4. Research has been poured into not only the Rubber Research Institute but also into the Malaysian Agriculture Research and Development Institute which develops new crops to grow and trains agricultural experts. Rubber yields have been increased from 2000 lbs. per acre to 5000 lbs. per acre due to the development of ethrel, one of the products of research. Palm oil output has been increased through the development of crossbreeds that can produce up to 2 tons of oil per acre.

5. The government has provided money through the Agricultural Development Bank which means that farmers no longer have to depend on the local moneylenders for money.

6. The government is opening up new agricultural lands through the Federal Land Development Authority. Between 1956 and 1973, 27,000 families were settled on new lands. Each head of the household receives 10 acres, a house, an already planted crop, loans for the first months, and marketing help. Through both the public and private sectors, Malaysia hopes to open up a 2.4 million acre tract called Pahang Tenggara.

Through these efforts, the Malaysian government hopes to avoid urban unemployment. But will it succeed? Several criticisms have been made about the policy:

1. Unemployment in Malaysia tends to be among the well-educated Malays who don't want to go back to the farm.

2. People that are resettled face a lower income potential, and rural incomes tend to fall short of what the government promises.

3. The income gap widens between the Bumiputras and the Chinese, increasing the potential for racial strife.

4. Bumiputras may acquire an attitude that the government owes them a living, thereby sapping their motivation.

5. Is agriculture really a wise area for such investment? Evidence seems to indicate that the agricultural sector contributed little to the growth of the Malaysian economy in the late 1960's. Industry has replaced agriculture as the leading growth sector. Yet the Second Malaysia Plan allot 26.5% of the government's expenditures towards agriculture for the years between 1971-1975. Would it have been better if the government spent that money on manufacturing and forestry, two areas of high potential for Malaysia.

Whatever the economic rationale, the Malaysian government has succeeded in preventing large numbers of peasants from entering urban areas jobless, creating urban unrest. Some squatter movements have cropped up when authorities moved too slow in re-settlement, but nothing very serious.

With regards to industrialization, Malaysia is trying to encourage the development of industries that process the agricultural commodities that it produces. Specifically, it has encouraged companies that make tire and other rubber products, palm oil processing (cooking oil, margarine, soaps, and cosmetics), cocoa processing, oleo resins of pepper, and pineapple canning. It has, however, run into roadblocks in marketing these products: the European Community butter subsidies cut into the palm oil market; American canned pineapple regulations keep out Malaysian pineapple; and the Japanese prohibit most processed food products especially rice. What happens is that the Malaysians have an easier time in the manufacture of electronics than they do in processing rubber (only 2% of Malaysia's rubber is processed in Malaysia).

So there is a question of how important will agricultural commodities be in Malaysia's future. Industry is becoming an ever larger share of Malaysia's GNP. Despite its agricultural policies, the government has trouble keeping people on the farm while industrial jobs pay more. "It means we will have to go for more mechanization," said Datuk Manan Othman, Minister of Agriculture. Increased yields in rubber and palm oil means some labor is freed, but the Indians have begun to leave the plantations for better paying jobs. While production may not be affected significantly, agriculture may become distinctly less important in the Malaysian economy in terms of employment and in GNP.

NOTES

Ibid., p. 6.
Ibid., p. 108.
Ibid., p. 106.
Kaspar, Malaysia: Study in... Development, p. 54.
"The Revenger's Tragedy" is a horror play—and more. The conciseness of Cyril Tourneur's plot and the vividness of the character Vindice makes this a masterpiece of the Elizabethan period. Only in plays of Shakespeare can be found theme, motif, and character more skillfully interwoven. "The Revenger's Tragedy" is unique among plays of its period in having as its theme total depravity. Unlike, for instance, Thomas Heywood's "The Rape of Lucrece," which continuously makes jokes concerning sexual licentiousness, "The Revenger's Tragedy" remains true to a theme of cynicism regarding the immorality of the court. Robert Ornstein finds Tourneur's play to be "superior," noting the "peculiar tonality" of the work and its "all-of-a-piece" quality. The play does fit together like a jigsaw puzzle, each piece necessary and a perfect fit, with not a scrap left over. The puzzle depicts a world where evil reigns.

As T.S. Eliot has noted, Tourneur gives an outline of the entire play in the first half of Act I, Scene 1. Vindice addresses the audience, holding in his hand the skull of his beloved, the specter of which grows larger and larger, until, at the play's climax, the entire stage seems to be contained in the death's head. The motifs and themes are introduced one by one by Vindice as the human representatives of his vow to the skull to reap vengeance march across the stage lit by flickering torchlight. The torch is another re-occurring motif of the play; semi-darkness and shadow are more suitable for the horrors which are to come than would be bright light. Flashes of lightning and booming thunder contribute to a mood of terror. A "prodigious comet" lights the bloody stage for the final massacre (V. i. 101). Lechery, adultery, depravity, and lust are personified by the duke, the duchess, and their sons who march across the stage, representing the themes of the play. Vindice introduces them to the audience, along with the play's re-occurring symbols: bones (the skull), blood, light, poison, the eye, and gold. Reference to these themes and motifs are woven throughout the fabric of the play. Vindice vows his revenge, and, just as T.S. Eliot has noted, "The Revenger's Tragedy' starts off at top speed, and never slackens to the end" (p. 114).

Nancy Wilds calls Vindice's opening speech a "tirade which
culminates only in final masque of death lit by a “prodigious comet”: the action unfolds in an atmosphere of artificial or abnormal illumination.”4 The skull which Vindice holds is that of his beloved, who was poisoned by the duke. The skull and Vindice’s sister Castiza represent chastity and purity, the virtues which Vindice values. As he vows to wipe out the ducal court, he is vowing to annihilate the enemies of these virtues.

“The Revenger’s Tragedy” deals with the extremes of humanity. As in Shakespeare’s “Timon of Athens,” “The middle of humanity thou never knewest, but the extremity of both ends,” could be said of Tourneur’s play.5 Lussurioso says in “The Revenger’s Tragedy,” “The World’s divided into knaves and fools” (II.i.5). R.L. Taebert noted this quality of the play and called it “...absolute idealism versus total depravity.”6 He said, “The image of human flesh being eaten away, or the metaphor of drapery covering corruption, will become the shaping motif in the language of the play as a whole” (p. 14). Tourneur portrays court life as being a rich covering over bare bones with no flesh between, and Vindice vows to rip away the covering:

Advance thee, thou horror to fat folks
To have their costly three-piled flesh worn off
As bare as this (the skull)—for banquets, ease and laughter
Can make great men, as greatness goes by clay,
But wise men, little, are more great than they. (I.i.45-49)

Vindice becomes increasingly savage in his revenge as the play progresses. It is as if he becomes caught up in and tainted by the vices which he wishes to eradicate. MacDonald P. Jackson found Tourneur to be a “genius.”7 He said, “The Revenger’s Tragedy” brilliantly combines two of the most vital dramatic forms of its time, revenge tragedy and that strain of Jacobean satirical comedy in which knavish wits and intrigue against no less knavish gulls in a world where orthodox values are subverted and moral lunacy presides” (p. 157). The “lunacy” progresses just as the skull looms and as the torchlight flickers ever more eerily to finally become an explosion of light.

The disguises which Vindice assumes are an example of the way that he becomes tainted by the incest, lust, and usury which he despises in others. Dr. Hoyt Bowen said, “A disguise can be too good.”8 Vindice disguised himself and appeared to his mother as a panderer for the duke’s son, who wished to buy the favors of Castiza for gold. Vindice succeeded in seducing his mother, and his unconscious incestuous desire for his sister emerged from the lips of Piato/Vindice:

No, I would raise my state upon her breast
And call my eyes her tenants; I would count
My yearly maintenance upon her cheeks,
Take coach upon her lips, and all her parts
Should keep men after men, and I would ride
In pleasure upon pleasure.

(Vindice is horrified at himself:

I ’en quake to proceed, my spirit turns edge...
O suffering heaven with thy invisible finger
E’en at this instant turn the precious side
Of both mine eyeballs inward, not to see myself.

(II.i.110, 129-130)

Stephen Wigler said, “Playing Piato gives Vindice the unique opportunity to act out unconscious fantasies as he tries to seduce his mother and sister, while at the same time permitting him to watch in horrified and reproving fascination.”9 Wigler notes that Vindice plays the part of Piato with such conviction that the erotic and incestuous overtones are “embarrassingly obvious” (p. 214).

Vindice has the capability to turn potentially disadvantageous situations to his advantage. He is clever and quick-witted. In Act II, Scene ii, Vindice considers how best to murder Lussurioso, for whom he (as Piato) has “bought” his sister. As he mulls over the problem, his brother Hippolito brings the gossip that Spurio (the duke’s bastard son) and the duchess have been “meeting in their linen” (II.i.111). At that moment, Spurio and his two servants appear, and Vindice and Hippolito withdraw to eavesdrop: “Stay, let’s observe his passage” (II.i.117). Likely, Spurio has just been with the duchess and his servants have been lurking around, keeping watch, as Vindice observes that Spurio is “unbraced” (II.i.115).10

Vindice and Hippolito overhear Spurio’s servant say that “He intends within this hour to steal/ Unto Hippolito’s sister, whose chaste life/ The mother has corrupted for his use” (II.i.121-123). Evidently, Lussurioso has not kept a secret of his intentions toward Castiza, and Spurio’s men have learned of his plans. Spurio, the bastard son of the duke, wants an excuse to murder Lussurioso, the duke’s heir, so that he might become duke himself. Spurio sees Lussurioso’s assignation with Castiza as being his opportunity to kill his half-brother.

Spurio: Sweet word, sweet occasion, faith, then, brother,
I'll disinherit you in as short time
As I was when I was begot in haste,
I'll damn you at your pleasure: precious deed!
After your lust, oh, 'twill be fine to bleed!
Come, let our passing out be soft and wary.

(II.ii.125-129)

Spurio and his servants "pass out" on their way to catch Lussuriosio with Castiza. Whether Spurio has just been with the duchess or whether he visits her quickly before he leaves, Vindice realizes that he has not only told Lussuriosio that he can visit Castiza but that Spurio plans to murder Lussuriosio while he is there. Clearly, Vindice has gotten himself and his sister into trouble. Lussuriosio enters, ready for his assignation, and Vindice can think only of murdering him to prevent Castiza's being compromised, because Gratiana will be certain to welcome Lussuriosio to their home. But Vindice has an idea. He startles Lussuriosio, who says, "Why dost thou start us?" (II.ii.159). Vindice replies, "I'd almost forgot—the bastard!" (II.ii.160). Vindice has suddenly realized that the turn of events can be of three-fold value to him, avenging himself on the duke and Lussuriosio at the same time that he protects Castiza's virtue. Lussuriosio becomes furious when Vindice tells him that Spurio "Shadows the duchess—" (II.ii.162), and, if events had worked as Vindice hoped, Lussuriosio would have murdered his father in the duchess's bed, thinking that the duke was Spurio, and then Lussuriosio would have been executed for killing the duke. The duke is not killed, but all is not lost. The duke comforts the duchess with the promise that Lussurioso shall die for attempting to murder Lussurioso while he is there. Clearly, Vindice has gotten himself and his sister into trouble. Lussuriosio enters, ready for his assignation, and Vindice can think only of murdering him to prevent Castiza's being compromised, because Gratiana will be certain to welcome Lussuriosio to their home. But Vindice has an idea. He startles Lussuriosio, who says, "Why dost thou start us?" (II.ii.159). Vindice replies, "I'd almost forgot—the bastard!" (II.ii.160). Vindice has suddenly realized that the turn of events can be of three-fold value to him, avenging himself on the duke and Lussuriosio at the same time that he protects Castiza's virtue. Lussuriosio becomes furious when Vindice tells him that Spurio "Shadows the duchess—" (II.ii.162), and, if events had worked as Vindice hoped, Lussuriosio would have murdered his father in the duchess's bed, thinking that the duke was Spurio, and then Lussuriosio would have been executed for killing the duke. The duke is not killed, but all is not lost. The duke comforts the duchess with the promise that Lussurioso shall die for attempting to kill him and for insulting the duchess by calling her a strumpet: "Be comforted, our duchess, he shall die" (II.ii.34).

James E. Ruoff saw Vindice's motive in this scene as a ploy to protect Castiza. He said, "To put Lussuriosio off the track of his sister, Vindice informs him of the duchess's incestuous affair, and the hot-head bursts into her chamber only to find the duke" (p. 356). Vindice is no doubt being factious when he says "Oh, 'twas far beyond me" (II.iii.32) (that the duke might be in the bed).

Vindice apparently becomes depraved himself as he delights in watching his victims suffer. Each macabre motif introduced in Act I reappears when Vindice and Hippolito torture and murder the duke. Wigler says that it becomes increasingly difficult to distinguish between Vindice's moral and immoral postures, as he begins to take on the qualities which he has vowed to eliminate (Wigler, p. 214). The skull of the woman poisoned by the duke is smeared with poison for "his grace's" lecherous kiss. Vindice lights the scene with a torch so that the duke's "... affrighted eyeballs/ May start into these hollows" (III. v.145-147). Wigler also notes that "The Revenger's Tragedy" obeys the law of talion: "In torturing the duke, Vindice is not simply taking his victim's eyes because he took Gloriana's, but also punishing the instrument of his lechery by removing it" (p. 209). The brothers stab the duke and hold open his eyes so that he must watch his son and the duchess's incestuous behaviour.

The play reaches a crescendo of depravity in Act V. There is a frenzy of murder and the bodies pile up. All the "vices" are destroyed, leaving "chastity" (Castiza) protected by a fool (Gratiana). [Gratiana's name seems too nearly the sarcastic "your grace" (by which the duke is called) to pass unnoted.]

J.L. Simmons says, "Tourney gives us a new world without faith or hope. Only chastity remains, a homely virtue that even in Marston and certainly in Milton manifests dramatic efficacy (sic) in combatting evil. In Tourneur, however, the chastity figure has become—the skull."12

The brothers and half-brothers sly each other until only Spurio, the bastard, is left. Larry S. Champion said, "Vindice is totally oblivious to the ethical dimension of his actions; he also clearly considers himself to be above the moral quagmire which engulfs all members of the royal family."13 Vindice gloats over his cleverness in being free from suspicion in the duke's murder, but he finally cannot keep the secret. Also, his grim satisfaction in allowing Lussuriosio to sentence an innocent nobleman to death for the duke's murder shows that he has become depraved and callous: "Who would not lie, when men are hang'd for truth?" (V.i.128).

Vindice's gloating and lack of any regret for his actions are reminiscent of Iago in Shakespeare's "Othello." Champion said, "Like Iago, Vindice fascinates the spectators through the evolving complexity of his machination coupled with his increasing audacity and self-confidence" (p. 317). Champion also notes the fact that Vindice shares his thoughts with the audience almost as much as does Shakespeare's Hamlet. Says Champion, "Vindice delivers seven soliloquies and forty asides for a total of two hundred and one lines, just nineteen fewer than Hamlet" (p. 312). Vindice acts as a sort of chorus as he adds his quips and comments during the carnage of the last act. Vindice is compelled to take credit for murdering the duke, the act which incited the brothers to kill one another. Champion said, "Motivated essentially by ego and self-righteousness, not by the least touch of doubt, remorse, or repentance, he proclaimed responsibility for the massacre, nonchalantly damning his brother with the same words" (p. 318): "... We may be bold to speak it now; 'twas somewhat witty carried though we say it/ 'Twas we two murdered him... 'twas well managed." (V.iii.96-98, 100).
Jonas A. Barish disagrees with those who say that there is little or no moral purpose in "The Revenger's Tragedy." He does not believe that Vindice has fallen to the level of the ducal court. Says Barish, "Unlike the duke, cut down by his erstwhile victims, and forced to behold the incest between his wife and son in his dying moments, unlike Lussurioso, made to know as he dies that he is paying for his outrages, unlike the rest of the ducal scions, felled by each other in a furious carnage, Vindice and Hippolito die by their own choice, alertly, courageous, (sic) and high-spiritedly, so as to make of their deaths both a political and a moral action. They are not, in our eyes, 'hustled off' to execution like common criminals; they are escorted from the scene like noblemen of the spirit, glad to pay with their lives for the good they have accomplished" (pp. 153-154).

While Barish may be a bit overenthusiastic in his defense of Vindice, his is a point well made. If Tourneur had meant his hero to be considered as having fallen to the level of the duke and his court, Vindice and Hippolito likely would have been slain on stage, bringing to the level of the duke and his court, Vindice and Hippolito likely would have been slain on stage, bringing to Vindice has fallen to the level of the ducal court.

\[ \text{NOTES} \]


8Hoyt Bowen, Western Kentucky University, Bowling Green, Kentucky, in a class lecture, October 18, 1983.


10"unbraced" is defined in most notes in Elizabethan drama as having one's clothing unfastened. In one instance, the note says that the term refers to having one's doublet unbuttoned, while another says that "unbraced" refers to a state of general dishevelment.


* Further reference to this source will be made parenthetically within the text.

\[ \text{BIBLIOGRAPHY} \]

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Danger crouches at the door of any historical comparison. Heraclitus rightly observed that time flows past us in a stream into which we may never enter twice in exactly the same way. Times change, people change, situations change; yet the waters of the Elbe that flowed by Wittenburg in 1517 seemed to have reached the banks of the Red, Muddy, and Gasper Rivers as the nineteenth century dawned on central Kentucky. It was there that began the great tide of revival which was to sweep across the new continent. At first glance, such events appear totally divorced from Luther’s protest against an immoral and doctrinally muddled “catholic” church; indeed, the disparity is great, and a detailed analysis ends in simile stretched to absurdity. From a broader perspective, however, we can see more general forces at work.

This investigation into the origins of the Second Great Awakening consequently will be structured according to a series of comparisons which suggest that the Great Kentucky Revival can be analyzed by its similarities to the Reformation. However, these similarities are merely suggested to provide a familiar paradigm for inquiry; their establishment, in light of the wide and varied dissimilarities between the Revivals and the Reformation, is beyond the scope of this paper. Such a procedure is possible because the two movements are generally analogous. In both, long-developing socio-political and ecclesiastical situations were sparked into upheaval by a prophetic voice, and the resulting movements reverberated far beyond their inception to affect profoundly the church and its encompassing culture.

Luther’s Ninety-five Theses might have been no more than a lone Augustinian monk’s dissent had he lived within a different socio-political milieu. Without his age’s changing economic and political structures, the spark that burned so brightly in Luther would have been quickly extinguished. Similarly, the Great Revivals of nineteenth-century America were not isolated, unheralded events. Forces were at work in the turn-of-the-century South that prepared a fertile soil for the seeds that would be sown by men like James McGready.

The new nation’s political philosophy was vital in making straight the path of revival through the wilderness. Removed not even a generation from the Revolutionary War, many of the country’s new citizens abandoned an Episcopal Church that “too often smacked of colonial dependency.” Democracy logically extended itself into church government as war veterans and opportunists turned to popularly-supported churches, viz. Baptists, Methodists, and evangelical Presbyterians. Moving toward a secularized state, Americans no longer accepted the Puritan conception of the church as head of society; anti-clericalism ensued. Bernard Weisberger, principal chronicler of the period, cites these as contributing factors, yet for him the chief societal change precipitating the revival was demographic.

Fundamental shifts in the population of America in the late 1700s set the stage for a great awakening. Ever-westward migration found “hundreds of thousands of humans in the new settlements without the ministrations of organized religion, hair-hung and breeze-shaken over the vault of Hell.” Population east of the Alleghenies tripled in the decade following 1787. These hardy men and women were cut from a different fabric; only the determined and rugged could cross the treacherous Appalachians and settle in a hostile land.

Such a primitive environment contributed to a moral laxity that became an important precursor to revival. Conditions were difficult, population was sparse, and liquor was cheap and plentiful. Lawlessness was prominent in a society overbalances with rough, driving, bumpitious young men. Weisberger notes, the pioneers lived in the shadow of terror by night, the arrow by noonday, and pestilence that walked in darkness. Yet a rigorous code prevented them from expressing fear, or the need of each other, or wonder at their own survival. They needed iron in their souls to stay alive, and the iron did not let them unbend.

Only through religion could they suspend the rules that made frontier life possible and also redeem their society’s morals.

As the boundary between wilderness and civilization retreated west, it left behind a rural, small-town middle class that “demanded a new vitality to its religion, to match its own.” The need for revival was felt particularly by this group, to whom the traditional answers of the church did not appeal. Missionary efforts often overlooked such semi-settled regions. “The America ready for revival was an America of one and two church towns—of meeting houses and county courthouse lawyers, doctors in buggies, and general stores.” One result of this “rural class halfway between rauiness and cosmopolitanism” was a decadent church.

Decadence and apathy characterized the late Medieval church as well. Although the specifics differed, both reformers and revivalists...
complained of the church's inability to meet the needs of its flock. If the
pre-reform church was immoral, the pre-revival church was pedantic.
The pioneer folk were "unmoved by the dry, formal lecture of a
stripling from college." Soft eastern clergymen faced a difficult task,
for they could not easily "win the affections and confidence of those first
settlers of the west, for their views, their feelings, and their conversa-
tion would necessarily in all things differ." The orphaned Church of
England, "long associated with dry as dust sermons, lackadaisical
piety, and the fopperies of tidewater society," was hard-pressed to meet
the challenges of a burgeoning frontier. Long a southern religious
force, the Anglican Church was deserted by "the lower classes, the
backcountry folk, and the seekers of heartfelt religion [who] largely
transferred to more relevant denominations."

Baptists, Methodists, and Presbyterians were active on the frontier.
Dating from 1682, the Baptist faith was an effective blend of "active
evangelism, voluntary associationalism, democratic control, and a
popular base of support." Methodism did not arrive until 1775, but its
ergentic organization and tireless circuit riders led to meteoric
growth. Presbyterians were working as well, but with the liabilities of
a conservative temperament and educated clergy. So, the South was not
bereft of religion; these three major denominations had formed their
personalities and organizational structures by 1787. The next decade
consisted of "years of unrewarding preaching, weary missionary tours,
and the mechanics of church formation to build the organizational and
theological groundwork necessary for a lasting revival." In short, a
churchless revival was a contradiction in terms. The foundations were
being laid for a spiritual awakening, but the superstructure of the
frontier in the closing years of the eighteenth century was apparently
quite profane.

Religion was spread thin across the new land, and even in places
where it had established a toehold it was a dry affair. Quoting from a
colorful traveler's journal of the 1790s, John Boles records this
assessment: "Religion is one of the subjects which occupies the least
attention of the American people. Few nations are less addicted to
religious practices." Of 1795 one Kentucky tourist wrote, "Of all the
denominations I can remember to have seen in that country, the Deists,
the Nothingians, and the Anythingians are the most numerous." A
scholar in Virginia complained, "Christianity is here breathing its last.
I cannot find a friend with whom I can even converse on religious
subjects." Similar evaluations of the eastern church were not
uncommon, but "grey as and wintry as the religious season appeared to
the denominations of the South, the western states of Kentucky and
Tennessee exhibited even less religious vitality. There, too, despite
occasional merrier ming against deism and infidelity, the primary
complaint was of simple apathy to religion." Richard McNemar, in his
history of the revival, extracts letters from 1795-1798 that cite
regularly the dead state of Christianity throughout the Cumberland.

Religion was hardly a major concern for the first trans-Appalachian
settlers. Spurred by the lack of necessities, the backwoodsman "was
likely to be preoccupied with matters material to the exclusion of
matters spiritual. . . the homemaking pioneer's prime concern was the
brute struggle against an unfriendly nature and equally hostile
Indians." Yet, the West needed religion. It provided not only the basis
for spiritual immortality but the hope of a brighter future beyond the
tenuous existence, and a much-needed emotional outlet, not to mention
an occasion for socializing. The existing church apparently slumbered,
unable to meet these needs; but its awakening lay just ahead.

Both congregation and clergy were being prepared for revival.
Through rigorous moral policing, churches purged their rolls of
alcoholics, profaners, and malfeasants who composed a large body of
churchless people who desired reconciliation and renewal of religious
fellowship. Those who had become backsliders, enticed into immorality
by the challenges of the new world, were ready for
revival.

Boles sees as an additional prerequisite for the revival the development
of a "clerical preoccupation with the apparent decline of religion. Their
depth concern lead them to consider the causes of the decline, and
therein they discovered a theological basis for hope." The secularizing
influence of the revolution, rising rationalism and anticlericalism,
political strife, Indian terrorism, primitive conditions, the westward
migration, and a spirit of change and exploration all contributed to a
decline in religious interests and church membership. Caution is
advisable, however, since the situation is painted for us mostly in the
somber tones of traditionally pessimistic missionary societies and
ministers who, to some extent, mythologized an earlier "Golden Era."
Like the reformers who called for a return to the standards of the
apostolic age, the evangelists wanted "to create a more satisfying
culture by purposely reviving real (or idealized) ideals of the past." The
Second Great Awakening seems to have combined this idea with a
theological "Theory of Providential Deliverance" that suggested
decline was the portent of reconciliation and blessing. Thus was the
stage set for revival.

But what theater would host the grand production? Few would
expect the obscure village of Russellville in Logan County, Kentucky. This small burg on the Green River epitomized the conditions which prepared for the revival both socially and ecclesiastically. Established in 1780 in what was to become south-central Kentucky, Russellville found itself in the midst of a population explosion. The state's population increased by two-hundred percent from 1790 to 1800. The earliest figures from Logan County show this trend continuing through 1810 with a one-hundred percent increase in the first ten years of the century. Qualitatively as well as quantitatively the region was well-suited to conceive the revival. In an oft-quoted passage, Peter Cartwright describes his hometown (Russellville) in 1795:

It was called Rogues' Harbor. Here many refugees, from almost all parts of the Union, fled to escape justice or punishment; for although there was law, yet it could not be executed, and it was a desperate state of society. Murderers, horse thieves, highway robbers, and counterfeiters fled here until they combined and actually formed a majority. The honest and civil part of the citizens prosecute these wretched banditti, but they would swear each other clear...taking the law into their own hands. This was a very desperate state of things.

Cartwright goes on to explain the primitive conditions in Logan County in some detail, including its lack of respect for the Sabbath. Change came quickly, however.

The frontier moved on so that by 1800 the settlement had been fully established, the Indians had ended their attacks, the outlaw had been overcome, and schools had been established; a time of prosperity and rapid progress followed. The first year of the nineteenth century saw the establishment of medical practice and judicial process. By 1808 a traveler described Russellville as "a thriving town...containing fifty dwelling houses, courthouse, a branch of the Kentucky Bank, a school, two printing presses, and four-hundred inhabitants." Two years later the town was the third most important center of commerce in the state, "supplying the commercial wants of Southern Kentucky and a considerable portion of Tennessee." The rapidly changing socio-economic condition from 1790-1810 placed Russellville in a critical transition from frontier to urban culture, creating the crucible for the revival.

The region's ecclesiastical situation added fuel to the fire. Popular denominations established themselves early in Logan County: In 1789 Presbyterians had formed a small society on the Red River, followed by Baptists in 1791 and Methodists in 1794. Records of the Transylvania Presbytery show large numbers of people had been alienated by attempts to preserve sacramental sanctity, and leaders had been calling for prayer and fasting in anticipation of revival. Nonetheless, many clergymen were ineffectual, over-the-hill in activity and mediocre in homiletics. It is not surprising, given these conditions in a salubrious climate, "that the great majority of the inhabitants bent all their energies to their temporal interests, to the neglect of their...preparation for eternity." The long dry spell came to end, however, when James McGready rode in on a storm from the east.

McGready was the first great voice of the Kentucky Revival. A naturalistic historical orientation tends to de-emphasize the importance of pivotal figures, but even if the Zeitgeist has been prepared for a new idea, a special individual is often required to catalyze the process. In this sense, dynamically energetic and convicted Martin Luther set in motion the Reformation, and an indomitably eloquent and controversial James McGready ushered in the Second Great Awakening.

Born in 1760 to a Pennsylvania Scotch-Irish Presbyterian family, McGready was converted in 1786 and educated in the denomination's log colleges. The efficacy of interdenominational revivalism impressed itself on a young McGready at Hampton-Sydney College in 1789, and by 1790 he was preaching in North Carolina. After his pulpit was burned and his life threatened (supposedly by a letter written in blood), McGready accepted a call in 1796 to come to Russellville. In his apology for the Cumberland Presbyterian Church, James Smith attributes the events in North Carolina to Satanic revenge against McGready's faithfulness and success; more directly to blame was his uncompromising insistence on an observable conversion experience. Thus his preaching centered on the questions: "Is religion the sensible thing?" and "If I were converted, would I feel it and know it?" This, coupled with his simple but flamboyant speech, offended as many as it converted in McGready's early ministry.

Barton W. Stone, a McGready convert and later co-revivalist, noted the Logan County preacher's "remarkable gravity and small piercing eyes." He describes McGready's voice as tremulous and unearthly and his gestures as "sui generis, the perfect reverse of elegance." Stone writes, "Everything appeared by him forgotten but the salvation of souls. Such earnestness, such zeal, such powerful persuasion I have never witnessed..." Another preacher describes McGready's sermons:

He would so describe Heaven, that you would almost see its glories, and long to be there, and he would so array hell and its horrors before the wicked, that they would tremble and
June, 1799. Revival followed in July at Gasper River. In August at 20 Poleman and state of their flourished in fertile soil. Less than a year after assuming the pastorates ordinary manifestation of divine awakening.38

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McGready's preaching and tireless devotion catapulted Logan County headlong into a great revival much like Luther's tracts and obstinately thrust Germany into the Reformation. Both men's messages flourished in fertile soil. Less than a year after assuming the pastorates of three small churches, McGready had caused such a stir that by his account "in every company... the whole conversation was about the state of their souls."37 Sacramental services in August found conversions in young and old alike. "In a word, it was a day of very general awakening."38 Each meeting grew in intensity until the first "extraordinary manifestation of divine power" was evidenced at Red River in June, 1799. Revival followed in July at Gasper River, in August at Muddy River, and in September at neighboring Shiloah, Tennessee.

Marked by emotional preaching and response, these three- and four-day meetings saw the conversion of churchmen and heathen alike. McGready records the agony of the convicted:

O! I have been deceived, I have no religion—
Oh! I see that religion is the sensible thing... O! I once despised this work... but Oh! I am going to hell—I feel the pains of hell in my soul and body. But Oh! I cannot help it.39

After hours (sometimes days) of contrition, salvation broke forth. Awed by her testimony, McGready records this pronouncement of a ten-year-old girl:

"He is come! he is come! What a glorious Christ, what a sweet Christ, what a lovely Christ, what a precious Christ he is! O! What beauty I see in him! What fulness, what infinite fulness I see in him. Oh! There is a fulness in him for all the world."40

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oldline churches. Billy Sunday and Billy Graham are heirs to the same spirit.46

No small gulf separates Billy Graham and Martin Luther, but analysis by comparison works best when similarities are broad and a more thoroughly understood subject can be used to illuminate one less well-known. This comparison shows that very dissimilar events can be different manifestations of a general process. Luther’s Reformation and McGready’s revival are examples of the prophetic phase of a religious cycle that proceeds from inspiration and revelation to form, doctrine, ritual, and organization. The Age of Orthodoxy followed the Reformation, and the Second Great Awakening that denounced academia and formalism soon saw its leaders occupying chairs of theology and organizing denominational substructures. The forces culminating in reformation and revival fashioned from the unique fabric of a growing United States a religious phenomenon that was ganz Amerikanische, far-removed, yet hauntingly familiar to sixteenth-century Germany.

NOTES
4Ibid., p. 4.
5Boles, p. 40.
7Weisberger, They Gathered at the River, p. 29.
8Ibid., p. 12.
9Ibid., p. 18.
11Ibid.
12Boles, p. 1.
13Ibid., p. 4.
14Ibid., p. 5.
15Ibid., p. 10.
16Ibid., p. 16.
18Johnson, p. 11.
20Boles, p. 11.
21Ibid.
22Ibid., p. 18.
23Ibid.
27Ibid., p. 134.
29Collins, p. 487.
30Coffman, p. 75.
31Smith, p. 574.
32Ibid., p. 561.
33Boles, p. 6.
35Johnson, p. 32.
38Ibid., p. 158.
39Ibid., p. 193.
40Ibid., p. 194.
41Weisberger, They Gathered at the River, p. 29.
42Boles, p. 67.
43Weisberger, They Gathered at the River, p. 42ff.
45Weisberger, They Gathered at the River, p. 45.
46Ibid., p. 46.

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An Affirmative Decision 
for James's Isabel Archer
by Betty King

Anyone who has read critical speculation on The Portrait of a Lady will be, at the very least, aware of the controversy which rages over Isabel Archer's motivation in returning to Gilbert Osmond at the conclusion of the novel. What will be explored here by the inclusion of material taken directly from the novel and, to a lesser degree, by pertinent quotations from critical essays on the novel, is Isabel's character and personality which, throughout, provide her with her motives. Her motivation from the novel's beginning to its conclusion never wavers; only her level of knowledge changes.

Isabel Archer, the fresh, black-haired, willowy, grey-eyed American, wants little more in life than the opportunity to use her intelligence, perceptiveness, imagination, and independence. To paraphrase James's claim in his preface to the novel, Isabel wants to "affront" her destiny. When her aunt, Mrs. Touchett, arrives on the scene, and later when Ralph, Isabel's cousin, manages to see to it that Isabel receives half his inheritance so she will, as he sees it, be "able to meet the requirements" of her imagination (p. 158), the reader is convinced that Isabel, at last, shall be able to do as James planned for her: affront her destiny.

Isabel's refusal to marry two wealthy suitors further confirms Isabel's high goals, as undefined as those goals seem. The American Casper Goodwood strikes Isabel as too coarse and aggressive to be of interest to her refined sensibilities. Though he claims that marriage to him would offer Isabel the independence she seeks, Isabel calls that claim "a beautiful sophism" (p. 141). The more refined Lord Warburton, on the other hand, though he offers Isabel an escape from unhappiness (p. 118), does not appeal to Isabel because he does not believe in himself (p. 69). More to the point, Isabel realizes that she has "a system and an orbit of her own" and "could do better" in her choice of a mate (p. 94). Isabel's love of liberty, her passion for knowledge, her romantic notions about life, the very fact that according to her brother-in-law she is "written in a foreign tongue" (p. 37) combine in such a way as to give Isabel little choice; she quite naturally has "intentions of her own" (p. 63).

Why, then, after turning down these two wealthy, eligible men, does Isabel choose to marry a relatively poor man, a man certainly poorer than she herself is? Isabel's generosity towards Osmond in her decision to marry him is one answer; Osmond becomes Isabel's charity (p. 351). However, this is not sufficient reason alone. There are several reasons. Isabel's money had begun to be "a burden" to her (p. 351); in marrying Osmond, she transfers that burden, that responsibility, to him. Unfortunately, as is typical of Isabel from the novel's opening pages, she is not a good judge of people, and, as such, "she paid the penalty of having given undue encouragement to the faculty of seeing without judging" (p. 39). In this case, Isabel's judgment-free view of Osmond becomes a misjudgment when she marries him, a mistake she must carry as a heavier burden than her money was. In addition, Isabel enjoys pleasing people and abhors the thought of displeasing anyone, a flaw about which Henrietta warns Isabel when she tells her "you must often displease others" (p. 185). It goes without saying that Osmond is quite pleased with his new fortune. Isabel has chosen him to bestow her wealth on, has decided to "choose a corner and cultivate that" (p. 283).

Even these reasons do not compose the total picture. Isabel has read voraciously; that had been the sole source of her knowledge until the time the novel opens. Now she decided that she prefers "almost any source of information to the printed page" (p. 41). Her romantic reading habits have led her to believe that "her deepest enjoyment was to feel the continuity between the movements of her soul and the agitations of the world" (p. 41). Unfortunately, at the time this novel was written, social convention strictly prohibited the exploration of the world — at least through personal experience — by unmarried women. Isabel, if she is to explore the world, has little choice but to marry.

But there is that about Isabel's character and personality, expressed by Isabel herself, which sheds still more light on the question of her motivation in marrying (and eventually in staying with) Osmond. Early in the book, Isabel says "if you don't suffer they call you hard" (p. 51). To be called hard is certainly a fate Isabel, with her tender sensibilities, would wish to avoid; therefore, she believes she must suffer. Later in the book, she claims "the more you know, the more unhappy you are" (p. 216). As a passionate seeker of knowledge, Isabel can then expect an unhappiness which increases with her years. She recognizes this when she says "I can't escape my unhappiness" (p. 118). This, in fact, is one reason she refuses to marry Warburton — he promises to protect her from knowledge and, thus, make her happy.

As a seeker of knowledge, Isabel understandably chooses to marry Osmond, a man she believes is a gentleman with "the kinder, gentler, highest spirit" (p. 287), a man who has seen the world and withdrawn from it, a man who can free her garden-like soul, safe within the institution of marriage, to explore the world.
Her nature had, in her conceit, a certain garden-like quality, a suggestion of perfume and murmuring boughs, of shady bowers and lengthening vistas, which made her feel that introspection was, after all, an exercise in the open air, and that a visit to the recesses of one's spirit was harmless when one returned from it with a lapful of roses. (p. 55)

Isabel's mind can be considered in no way small. Unfortunately, in marrying Osmond, Isabel becomes, in Osmond's eyes, nothing more than a "garden plot" attached to a "deer-park," a plot to be domesticated, cultivated, controlled (p. 355). This illusion does not last long for either party, for Isabel can no more stop having ideas of her own than she can voluntarily cease to breathe. She admits her portion of the fault in the failure of their marriage by recognizing two facts: she failed to let Osmond see the full scope of herself, "pretending there was less of her than there really was" (p. 350); and she failed to see the whole picture of Osmond, in spite of the warnings of friends, a failure directly related to her "faculty of seeing without judging" (p. 39). However, Osmond, whose "egotism lay hidden like a serpent in a bank of flowers," carries no small portion of the blame himself (p. 353). It was his plan to pluck out Isabel's ideas and mold her in a pattern of his own choosing (p. 239). Fortunately for Isabel, who marries in part to share her ideas (p. 352), this "demoralized prince in exile" (p. 206), resembling no one more than Satan towards the novel's conclusion, fails in his task. Isabel's will and mind are more than Osmond had expected.

Reflections on Isabel's character and personality cannot exclude references to the elegant, supposedly childless Madame Merle, who is actually the mother of Pansy, Isabel's stepdaughter. Isabel admires Madame Merle almost to the point of adoration and considers Madame Merle perfect; Isabel even strives to be like her, to live "by reason and by wisdom," to be "firm and bright" like her (p. 331). Understandably, Isabel is surprised to learn that Madame Merle, once Osmond's lover, is Pansy's mother, that Madame Merle has betrayed her by manipulating her conception of Osmond, a manipulation which results in Isabel's marriage to Osmond. Madame Merle, in winning Isabel as Pansy's stepmother, does the best she can manage for Pansy at that point (especially considering that Pansy dislikes Madame Merle without even knowing that she is her mother), but in so doing loses Isabel's trust and respect. Isabel makes it clear to Madame Merle that she wishes to see her no more, whereupon Madame Merle exiles herself to America.

By contrast, Isabel chooses to remain sensitive, to return to her difficulties rather than escaping from them as Madame Merle does by leaving for America and by leaving Pansy with Osmond and Isabel for them to raise.

The above exploration of Isabel's character and personality should make it easier for the reader to determine Isabel's motive for returning to Osmond at the novel's conclusion. Unlike the more popular negative and simplistic theories to be examined, the motive attributed to Isabel in this paper is easily reconciled with what is known about Isabel's previous behavior and with her final rejection of Goodwood. Isabel is given an option by Goodwood (who still loves her) to leave for America with him; it is an appealing option to Isabel, an alternative which would enable her to discard her ideals and her miseries simultaneously. She could turn over the responsibility for her life to another person, allow that person to shelter her, to make her happy, to protect her from knowledge, from unhappiness: Isabel thinks that just being held in Goodwood's arms "would be the next best thing to her dying," bringing, as the act would, peace and joy (p. 481). But the struggle going on within Isabel is not, as many critics claim, due to a fear of sex, but is due to her painful desire to be rid of the burden of her consciousness, of what she knows, of what she feels responsible for — the commitment she has to Osmond, the love she feels for Pansy, and, most importantly, the freedom she has to determine her own life. Isabel resists Goodwood. Attributed with "a pure mind" by Osmond's sister (p. 442) and called "unnaturally good" by Osmond himself (p. 332), Isabel chooses to suffer, to remain sensitive, to retain responsibility for her own life. Unlike Madame Merle, she refuses to stop suffering, to become "firm and bright," hard (p. 381, p. 51). She realizes her freedom lies in her facing her life as it is, not in running away, not in escaping to a secure and happy prison. She chooses freedom.

The critics, as a rule, ignore the positive self-determining, self-affirming nature of Isabel's decision to return to Osmond and tend to forget that James himself called Isabel a character who wants to afront her destiny. One of the more convincing popular theories suggests that self-sacrifice rather than self-affirmation motivates Isabel. In this theory, Isabel returns to Osmond in Italy to protect Pansy, or, as Philip M. Weinstein expresses it, "salvage Pansy's future." Certainly Isabel's fondness for Pansy may be a small part of her motivation to return; in fact, she assures Pansy "I won't desert you" (p. 455) as she leaves for England. However, this motivation is not Isabel's reason. Granted, Pansy has been placed in a convent again, but her stay is to be for only a few weeks. And, more pertinent is the fact that Pansy makes it quite clear to Isabel that she is not the yielding child she has been considered and that she still wishes to marry Mr. Rosier, in spite of her father's objections (p. 387). Pansy's display of her own strength of will frees Isabel from much of the burden of protection.
she felt because of Pansy. Although Isabel may feel motivated to return partly because Pansy emulates her and needs her example in order to learn to feel free to disobey her father, to think and act on her own volition, Isabel has seen Pansy's will assert itself. Isabel's decision is based on something even more important to Isabel than Pansy's love.

Also quite popular is the theory that Isabel returns to Osmond due to her belief that the marriage vows are sacred, that the spoken pledge cannot be broken. James's strong opinions on morality might make this claim seem ironclad. As Stephen Reid expresses it, "Isabel's only explanation for her return to Osmond is her reasoning about the sanctity of her marriage vows. . . . The essential point in Isabel's moral reasoning is the almost sacred importance of the spoken pledge or vow." The honor involved in keeping a promise, a spoken pledge, is undeniable; however, it is not the vow, the promise to another which concerns Isabel but the acceptance of her responsibility for her own actions, her own promises, her own life. As she tells Henrietta, "One must accept one's deeds" (p. 400). Part of that acceptance of responsibility for Isabel is the honoring of the spoken vows, but her motivation is not, as suggested by Reid, merely the honoring of the spoken marriage vow. Her accepting and facing responsibility for her own life and for her own course in that life encompass much more than one vow.

Similar to Reid's claim is that of Arnold Kettle:

It seems to me inescapable that what Isabel finally chooses is something represented by a high cold word like duty or resignation, the duty of an empty vow, the resignation of the defeated, and that in making her choice she is paying a final sacrificial tribute to her own ruined conception of freedom.1

Once more Isabel's vows are considered as her motivation, vows which prompt only resignation to life as it is. Once more the ending of James's book is seen as negative. Once more any power which Isabel might claim for her own destiny - even while facing her life with Osmond - is denied. Isabel's life will not be an easy one with Osmond; she will suffer. But in no way is she the powerless puppet Kettle's evaluation suggests. She has only to more fully use the power she has just discovered, and it will be Osmond who will be the miserable party.

Kettle's solution is too shallow, too short-sighted. Isabel has decided to take charge of her life. That is a freedom that no one, not even her husband, can deny her. In no way does that decision smack of "duty" or "resignation" as Kettle suggests.

Another overly-simplified explanation is put forth by Philip Sicker:

For all their moral differences, Isabel and Osmond share this intense fear of social failure, a similarity that gives rise to a perverse covenant between them. Only a few years after their wedding, Isabel finds herself bound to Osmond, not by the sanctity of their marriage vows, but by an unspoken agreement to deceive society, to perpetuate the illusion of contentment.5

To give Sicker some credit, it is true that Isabel hated to displease people; however, she had taken her first steps in that direction by leaving Osmond against his wishes to see her dying cousin Ralph and by ridding Pansy of Lord Warburton against Osmond's scheme to strike a match between his young daughter and Isabel's wealthy former suitor. Certainly these actions are not of the magnitude of a divorce, but they do promise further acts of a displeasing nature to come. Isabel, if she decides gradually to work her way up to a divorce, could do so. In choosing to take responsibility for her own life, Isabel frees herself to do that which she feels is best for herself. If it becomes clear that it would be best to get a divorce, then she will have it.

Fear is also given as a motive by Annette Niemtzow, in this case, the fear of a loss of privacy and morality if a divorce is pursued:

It is her sense of privacy that forces her [Isabel] to reject divorce as a possibility. Because she passionately believes in her freedom to choose, she also believes . . . that she alone is accountable for choices. Her final acceptance of her oppressive condition is predicated on her sense that a woman accepts public responsibilities to the marriage institution itself when she becomes a wife.6

By this logic, Isabel would forever be a slave to public opinion, a fallacious concept as Isabel has already twice defied the man whom she has vowed to obey. The second defiance, her trip to England, was certainly publicly known, for parties at the Osmond house, at least temporarily, came to an end. Niemtzow continues by claiming that James "blesses her [Isabel] with the title lady, in reward for her moral sacrifice" (p. 382). However, there is no moral sacrifice on Isabel's part. Indeed, to refuse her responsibility for herself, for her own destiny, would have been the moral sacrifice, and it is a sacrifice Isabel refuses to make. Niemtzow's conclusion, that "James creates a character too moral to flee what is abhorrent and smothering" (p. 382), is only part of the picture. Undeniably, Isabel is moral, too moral to sacrifice her values for a quick happiness; however, it is not her morality but her strength of purpose, that will to sacrifice no quality of goodness, which
prevents Isabel from what would be her true “moral sacrifice” — fleeing with Goodwood.

One attempt to make Isabel's decision appear to be at least a partially positive one is suggested by William J. Krier who claims that “Isabel's path is a life of contemplation, a form of life which is available to her through her marriage to Osmond.” This option seems to exclude the possibility of Isabel acting independently of Osmond. She can, by this logic, only think independently of him, though Krier further claims that Isabel's trip to England (an action) proved Osmond's failure to control her mind (p. 63). If Isabel seeks a life of contemplation, action would be curtailed. She could say only “Even if you control my actions, you can't control my thoughts.” Krier is mistaken to call Isabel's return to Osmond a step towards “a life of contemplation.” It is, as has been discussed previously, much more than that. For Isabel to take control of her destiny, of her life, she must also be able to act.

Suggesting that Isabel has an even more passive part in determining the direction her life will take, William H. Gass totally objectifies Isabel as a moldable entity waiting to be shaped by the artists Osmond and Ralph:

*The Portrait of a Lady* is James's first fully exposed case of human manipulation; his first full-dress investigation, at the level of what Plato called “right opinion,”of what it means to be a consumer of persons, and of what it means to be a person consumed.

(p. 209)

This absurd notion suggests that Isabel has no control whatsoever over her own destiny when in reality she has had free choices to make all along. She rejected two suitors prior to Osmond and, in fact, fought with friends about her decision to marry him. She decided to leave America. She decided to leave Osmond for England, and she decided to return to Osmond for reasons unclear to Henrietta and Goodwood but perfectly clear to Isabel herself. Isabel never becomes an object to be molded unless Madame Merle's duplicity in encouraging Isabel's marriage to Osmond can be considered an exception. Isabel's self-determination at the novel's close, in and of itself, negates Gass's theory. Isabel chooses.

A more complex view of Isabel's motivation, a view which is more like the one suggested in this paper than any other examined here, is that of Dorothy Van Ghent:

It is to the tutelage of the European memory that Isabel Archer passionately surrenders herself in her campaign to live, that is, to become conscious; for, in James's world, the highest affirmation of life is the development of the subtlest and most various consciousness.9

Here it is suggested that Isabel's struggle to attain knowledge, in spite of the unhappiness it brings with it, never ceases. It is a struggle applauded by James, a struggle he gives to Isabel for her to contend with her entire life, a positive struggle. Ghent claims that the reason for Isabel's return to Rome is clear:

[S]he does so because the “small” necessitous world has received an extension, not in the horizontal direction of imperial mobility that Casper Goodwood suggests, but an invisible extension in depth, within her own mind — an extension into freedom of personal renunciation and inexhaustible responsibility.

(pp. 117-18)

Though Isabel is returning to responsibility — most importantly, with a new sense of responsibility for her own destiny — she is renouncing nothing. She is, on the contrary, affirming her choice freely. Goodwood offers her an option — not freedom, but an option. Isabel's refusal of him directly follows her decision to affirm her own life, to take charge of her own burdens, a responsibility which is a move towards freedom, not renunciation. Isabel renounces dependency and security; she affirms her passion for knowledge and her responsibility for her own future. It is an ending which is positive, not negative.

Those readers who enjoy a happy ending can also take comfort in Ralph's dying words. Though Isabel is seemingly being ground in “the very mill of the conventional” as punishment for her desire to see life for herself, Ralph tells her that “such a generous mistake,” Isabel's bestowing her wealth on Osmond by marrying him, cannot hurt her for long. “You'll grow very young again,” Ralph tells her (pp. 470-1).

Even without this positive note from Ralph (James), the reader can see that Isabel's motivation for returning to Osmond is a positive, affirmative one. She chooses to take charge of her life and to work through her problems with Osmond to whatever conclusion might result. She refuses to deny her mind, that garden in which she finds so much joy. She tells Henrietta that what awaits her is the “scene” of the remainder of her life (p. 461); in other words, she expects the rest of her life to be a continual confrontation with Osmond, a confrontation under which Osmond will never compromise but under which he, as the weaker individual, will eventually be forced to bow. As becomes most vividly clear to Isabel, "there was a very straight path" (p. 482), the path of self-responsibility, the path to consciousness. The path is one Isabel
herself has chosen. She is, as James tells the reader in the book's preface, "affronting her destiny" (p. 8).

NOTES


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Sex Bias in Performance Evaluation of Women

by Joyce Sutton

Throughout the past several years, there have been numerous studies conducted by psychologists in regard to sex bias in the evaluation of women's performance. It appears that sex bias exists today, perhaps to a lesser degree than yesterday, and it also seems apparent from the research that one consistent underlying cause may be stereotyped beliefs about women as well as men. The research gives evidence that both men and women devalue women's performance.

Women are often not rewarded at all, over-rewarded, or rewarded differently than men for their performance. This, in itself, is frustrating for women and gives them negative feedback about themselves as persons and as performers in the workplace. In the past, most women never learned to value themselves other than for their role in procreation; today, it seems that women, with a little help from a still patriarchal society where the male is the norm, have learned to devalue themselves. Based on the research data, it is not unexpected that a great many women continue to feel inferior today.

Goldberg (1968) conducted a study on women's prejudice toward other women (in Deaux, 1975). When evaluating the same article authorized by a female as opposed to a male, college women gave higher performance evaluations to males, based on sex alone, thus showing that women do devalue the performance of women. Further evidence of this attitude was presented by Peterson, Kiesler, and Goldberg (1971). Entry paintings were shown to half of the college women subjects as having a female artist; the other half of the subjects were under the impression that the artist was male. The results were the same as with Goldberg's (1968) study, with one exception: when the painting was labeled a winner, there was no difference in the ratings of male and female artists. These results strongly implied that the evaluations rested on the sex of the performer rather than on the performance.

It was hypothesized by Deaux and Emswiller (1974) that performance on a sex-consistent task should be attributed to internal factors such as ability, whereas performance on a sex-inconsistent task should more often be attributed to external factors such as chance. Their subjects were male and female undergraduate students whose task was to evaluate male and female test-takers' performance on two tasks that were clearly differentiated on a male-female dimension. The test-takers' scores were identical and above average. In addition, the subjects were to predict what their own scores would be on the task.
The results indicated that, independent of the task, males were rated as more skillful than females. Performance on the male task was observed as better than the equivalent performance on the female task, and subjects indicated that a good performance was more indicative of the male's intelligence than of the female's. Males expected to do better on both tasks, whereas females expected to do better only on the female task. The difference in evaluations appears to be correlated with the explanation of causes for the performance, which, in turn, is based on previously-formed beliefs about the group from which the performer comes.

A replication of Goldberg's (1968) study was conducted by Mischel (1974) in an attempt to ascertain if men's evaluations of women's performance were similarly biased as women's evaluations of men, as well as to determine if these biases would be similar in a social structure different from the United States. All the subjects, composed of one American group and two Israeli groups, evaluated an identical article when written by a male and when written by a female. The patterns of sex bias were similar whether the judge was female or male; however, the Israeli subjects did not distinguish on the basis of sex of the authors alone in their evaluations. The experience of seeing competent women in a larger variety of fields may contribute to alleviating biases in practice even though sex-role stereotypes still exist attitudinally. This was more true for the Israeli subjects than for the American subjects at the time this study was carried out.

Taynor and Deaux (1973) determined that females, supposedly acting under nonvoluntary constraints due to their feminality, were viewed as more deserving of reward for performing well in a "masculine" situation than were males who performed equally well. However, the less stable attribute of effort was preferred over the more stable attribute of ability in explaining the female's better performance and greater deservingness in a situation where the female normally would not be expected to do as well as a male.

A study by Dipboye, Fromkin, and Wiback (1975) supported the hypothesis that male college students and professional recruiters would tend to believe that women are less capable than men of holding managerial positions and, thus, would rate males as more suitable for employment as managers. If a male and a female applicant demonstrated equal qualifications, the male was given the higher rating. Similar results were found by Terborg and Ilgen (1975) whose study revealed that, in addition to being assigned routine jobs and having their performance attributed to luck, women were rewarded with bonus money, whereas men received promotions, the more permanent reward.

More recent research data indicate that there has not been a discernible amount of change in the performance evaluation of women. Ellermon, Dowling, Hinchen, Kemp, and White (1981) conducted an experiment in Australia to determine if teachers would show prejudice against young girls. Subjects were 274 male and female teachers whose task was to evaluate paintings and poems by boys and girls, aged 9 and 11. Girls aged 9 were judged more favorably than boys, but at age 11, no difference was noted. For creative work labeled as winners, boys received more positive ratings. Girls' work labeled as losers received higher ratings than did their work labeled as winners! The experimenters concluded that there was no prejudice shown by teachers in Australia. These findings are dissimilar to those of Pheterson, et al. (1971), who found that only when the work by a female was labeled a winner was she evaluated equally with a male. The experimenters could not apparently explain why the winning works of girls were rated lower than losing works of girls; however, they were emphatic in their statement that there was no prejudice toward girls. The importance of male winners being rated more highly than female winners was apparently dismissed by the experimenters. Nonetheless, this finding lends evidence to the belief that traditional stereotypic ideas were involved in the evaluation of boys and girls.

A study by Bernard, Elsworth, Keeauover, and Naylor (1981) involved two experiments, one in which male and female high school students evaluated the performance of teachers, and one in which male and female teachers evaluated students. Subjects were Australian. A male teacher was rated higher than a female teacher on dimensions of intelligence and masculinity. Teachers with high masculine sex-role behavior were rated higher than those with low masculine sex-role behavior on dimensions of intelligence, ambition, assertion, decision-making, and salary promotion. Teachers with high feminine sex-role behavior were rated higher than those with low feminine sex-role behavior on dimensions of sensitivity, femininity, concern, kindness, permissiveness, and salary promotion. Teachers rated male students higher in masculinity, and students with high masculine sex-role behavior were rated higher on intelligence, ambition, assertion, masculinity, decision-making, motivation, and performance. The data from this study imply that it is the behavior that is stereotypically associated with males and females, rather than the gender itself, that determines how teachers and students form attitudes and make evaluations. As alluded to by the experimenters, these findings cannot automatically be generalized to the American population because of sociocultural differences. However, these findings suggest that in Australia, as in America, the male is viewed as the norm. One must
apparently at least exhibit characteristics labeled as masculine in order to be as highly evaluated as males.

Because of sex-role stereotyping, it is often difficult or impossible for women to have the opportunity to perform in the workplace. In many instances, women are refused access to certain positions in corporations. Moreover, if women do get hired, frequently their positions are dead-end or involve work that is unchallenging and thus unrewarding. Taylor and Ilgen (1981) supplied data which indicated that both males and females are likely to view females as being more suitably placed in unchallenging positions as opposed to challenging ones. This is a more subtle form of discrimination with respect to placement after hiring; this can affect women's careers negatively since it is important to have challenging positions early in one's career.

The influence on evaluation of competence of a job applicant's sex, marital status, and parental status was investigated by Etaugh and Kasley (1981). Subjects were 368 female and male college students who evaluated an identical job application of, and an article written by, a person who had recently been hired in a non-sex-typed field, newswriting. Results revealed a significant main effect of sex of applicant, with males consistently being more highly evaluated than females. Male applicants were seen as more professionally competent than females, and males were predicted to accomplish greater success in their jobs than females. Childless applicants were viewed more favorably than those with a child. Male subjects gave more favorable ratings to males, while females rated the two sexes similarly. The article was rated more highly by females when authored by a male. Married female applicants were rated higher than single females. These findings are similar to those of several earlier studies (e.g., Goldberg, 1968; Pheterson, et al., 1971; Mischel, 1974). Single females with a child were rated the least competent group in this study, which may mean that a lot of divorced women with children have another obstacle to face in addition to the more obvious problems associated with divorce in American culture. If judged the least competent, she is least likely to be hired and evidently the least likely to be rewarded for accomplishment in the workplace.

A study undertaken by Oliphant and Alexander (1982) investigated the evaluation by male and female personnel professionals of male and female resumes, manipulating four variables of sex, age, marital status, and academic achievement. Academic achievement was the only significant main effect, although several variables interacted to give significant results. Married males were evaluated more highly than single males, as were married and single females, respectively. A female having high academic achievement was rated as highly as a male with high academic achievement. The Mid-South was the setting of this study, and the sample size was 12. Perhaps, for the sake of reliability, this study should be replicated in different areas using much larger samples.

It seems that female applicants anticipating an interview will conform to the interviewer's presumed sex-role stereotype. Evidence of this was presented by von Baeyer, Sherk, and Zanna (1981) as a result of an experiment in which knowledge of a male interviewer's stereotyped beliefs about women influenced the behavior of female job applicants. The subjects were undergraduate psychology students. Applicants who believed the interviewer was traditional were more likely to present themselves as more feminine in dress, make-up, and accessories. They were also less likely to look at the interviewer as they were talking and did less talking than applicants in the non-traditional interview.

Since women usually have their work evaluated by men, Isaacs (1981) carried out a study to determine the outcome when men as well as women are the judges. The subjects were female and male undergraduates at the University of California. Their task was to evaluate articles on dietetics, primary education, law, and city planning. The sex and the title of the author were manipulated. No bias was shown regarding the works of men and women when the professional field was traditionally reserved for women. Men did devalue the work of women in city planning, which was the only exclusively masculine field in the study for that region in California. However, once the title of "Dr." was added to the female author's name, the men did not devalue the article. Women made no difference in their evaluations of men or women.

Whether Isaacs' data can be generalized to areas other than California, which is highly modernized, remains to be seen from future research. It should be noted, however, that a woman was judged inferior unless she had attained a level of distinction, which was not the case for a man.

The data set forth evidence that strongly implies the continued presence of sex bias in the evaluation of women's performance in general. It is clear from the research that women enter the working world as underlings and may never achieve the power status of men in the work force, especially if men continue to be in the position to issue performance evaluations of women. Not only do unequal performance evaluations have a detrimental effect on women in their careers, but they also affect women personally and psychologically. Chronic treatment such as this leads to a poor self-image, a lack of confidence, and a sense of injustice for women.

By repeatedly being assigned unchallenging and dead-end positions, women get the intended message that they are seen by others as
inferior, though they may have the same credentials as their male colleagues. Unless women are highly motivated, such practices can destroy their desire to achieve their original goals and instill in them the need to lower their goals to coincide with what the society, males in particular, deems appropriate for them. If this happens, then it's highly probable that very few women will ever hold positions of competency which would serve as examples for younger women to follow.

The research data cited covered more than a decade. Due to changes in laws regarding discrimination, common sense would indicate that discriminatory practices no longer exist. However, as the research showed, it is still a part of our culture. It seems, as the saying goes, the more things change, the more they stay the same.

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Poe's Women
by Doug Logsdon

In his "Philosophy of Composition," Edgar Allan Poe says that "The death...of a beautiful woman is, unquestionably, the most poetical topic in the world." The theme of death of women runs through his work. Why did Poe portray women the way he did? A look at Poe's life could help answer this question. Although Arthur Hobson Quinn was right when he said "It is dangerous always to read much of a poet's life into his verse," Quinn went on to write a whole biography of Poe. If an examination of Poe's relationships with women does not completely explain his fictional women, at least it should make them more understandable.

Edgar Poe was born in 1809 to David and Elizabeth Poe, two young actors who toured the eastern United States with various companies. They already had one child, Henry. Elizabeth won generally good reviews, and apparently had a good share of talent. David Poe, on the other hand, got abuse from many reviewers. He began drinking heavily and less than a year after Edgar's birth he disappeared, never to return. Soon after his departure, Elizabeth gave birth to Rosalie Poe. Henry was sent to live with his grandmother, but Elizabeth continued to tour with Edgar and Rosalie. She worked hard to support her children. She was stricken with tuberculosis and became bedridden in 1811 in Richmond, Virginia. She died in December of that year, Edgar and Rosalie "all the while...with her, hearing her cough and moan, witnessing her tears at the knowledge she must soon leave them."

The death of Poe's mother began two related trends that defined his life and work: the search for a secure home life and the death of loved ones. He probably inherited from her much of his intellect and personality; but her death in itself had a great impact on him.

When Elizabeth Poe died, Edgar and Rosalie Poe were separated. Mrs. Frances Allan, an ambitious Richmond socialite, took Edgar. She was very affectionate, but dominated by her stubborn Scottish husband, businessman John Allan. Except for Edgar, they had no children. Edgar soon began calling them "Mama" and "Father" and took the name "Allan" as his middle name, although he was never formally adopted. For five years the family lived in London, England, where Edgar attended good private schools. On the Allan's return to Richmond, he was again sent to school and began writing poetry. His schoolmaster, Joseph P. Clark, later remembered the child showing
him a book of verses "chiefly addressed to the different little girls in Richmond, who had from time to time engaged his youthful affection." Thus Edgar was inspired by females early in his life.

Poe's life with the Allan's was probably quite happy. If John Allan was a bit dour, he was not cruel, and as for Frances Allan, Poe later wrote that she had "loved me as her own child." His family was not Edgar's only love. Mrs. Jane Stith Stanard, the mother of one of his school friends, entranced Edgar when he met her. She reportedly had some physical resemblance to Poe's mother. She was only about thirty years old, and may have seemed the "ideal of romantic womanhood that he had encountered in his reading." She gave a sympathetic ear to his problems and his poetry. In 1824, she became ill with a brain tumor. He saw her only once after the sickness started. In April she died, like his mother only a very short episode in his life.

Mrs. Stanard inspired what has been called Poe's "ultimate masterpiece." He did not write "To Helen" until 1830, but he certainly felt the loss in the intervening six years. The classical language and allusions in the poem reflect Poe's reading; the description of Helen shows his tendency to idealize physical beauty into the spiritual "glory that was Greece and the grandeur that was Rome." In 1825, Poe met Sarah Elmira Royster and immediately fell in love with her. He was sixteen, she fifteen. Their relationship was never more than platonic, but they were engaged by the time Edgar left for the University of Virginia in 1826.

Edgar's university career only lasted a year because he ran out of money and his stepfather refused to send more. When he returned to Richmond, Poe found Elmira engaged to a much older and wealthier man named Shelton. Heartbroken, he quarreled with John Allan, leaving home for Boston. There he had Tamerlane and Other Poems printed. The title poem, "Tamerlane," tells of a young man setting out, ambitious to conquer a kingdom. After conquering the earth, the hero's thoughts return to the home and the lover he left behind. "I reached my home—my home no more!/ For all had flown who made it so." The lover is no longer there. Thus, not satisfied with his conquest, the hero is not satisfied by love either—and his ambition is to blame. Although couched in heroic language, Poe's pain at the loss of his first love clearly shows in "Tamerlane." Also in the volume was "Song," which begins "I saw thee on thy bridal day—/When a burning blush came o'er thee. . ." Without directly saying so, Poe seems to imply that the bride is embarrassed by some secret shame—most likely her shabby treatment of the poet.

In 1827, Poe joined the army as a last resort. While he was in the army, Mrs. Allan's already poor health declined. In February, 1829, Edgar got word to return: his adopted mother had taken a big turn for the worse. He arrived in Richmond the day after the funeral. Mrs. Allan had become the third mother-figure in Poe's life to die. Her death resulted in a partial reconciliation between Poe and John Allan. Allan helped get him discharged from the army so he could pursue an appointment to West Point.

Poe, while waiting for his appointment to come through, visited Baltimore where his grandmother Poe lived with his older brother, Henry. Also living with them were Poe's aunt, Maria Poe Clemm, and her children Henry and Virginia Clemm. The whole group lived on the pension Mrs. Poe got as the widow of an army officer. They lived very poorly, but Edgar found a strong attraction for these people who shared his blood. He and nine-year-old Virginia quickly grew fond of each other, and he began to call her "Sissie." Poe, though, did not stay long at his grandmother's house. He got poems published in several Baltimore Journals, and published Al Aaraaf, Tamerlane, and Minor Poems in 1829. He went to West Point in July, 1829. Within months John Allan remarried and wrote Edgar out of his will. Feeling cheated, Poe grew tired of West Point and began intentionally neglecting his duties. He gained the desired effect of being expelled in February, 1831.

With no other place left to go, Poe returned to his grandmother's house in Baltimore. Only his aunt and his cousin Virginia still lived with her. Virginia was beginning to become a woman. Since Mrs. Clemm was kept busy attending to the ailing Mrs. Poe, Edgar and Virginia naturally spent much time together. He soon became a regular family member, at last receiving the "understanding and sympathy and warmth" he had always wished for, and addressing Mrs. Clemm as "Muddie" (mother) and Virginia as "Sissie." Poe tried to supplement his grandmother's small pension by publishing his poems in journals. He began writing short stories. One of the early stories, "Berenice," published in 1835, concerns an epileptic girl who has a seizure, is taken for dead, and is buried. Her cousin, obsessed with her perfect teeth, opens the grave and extracts them from her still-living body. Gruesome as it is, the cousin relationship in "Berenice" suggests that Virginia may have inspired the character. If this is true, the fictional obsession with the teeth may reflect Poe's growing desire for Virginia.

His grandmother died in July, 1835, leaving Poe responsible for the support of himself, Mrs. Clemm, and Virginia. He gladly accepted the post of assistant to the editor of the Southern Literary Messenger, the Richmond journal that had published most of his poems. He liked the
job, but he missed the Clemms, who had stayed in Baltimore. After a month in Richmond, Poe filed for a license to marry Virginia. He was talked out of the marriage, but did convince the Clemms to move to Richmond. They lived in a boarding-house on Edgar's forty dollars a month plus whatever he could make at free-lance writing.²¹

The next year Poe and Virginia were married, swearing on the marriage bond that she was "of the full age of twenty-one years,"²² although she was only thirteen. Some question Poe's motives for the marriage; one biographer, Joseph Wood Krutch, posthumously "psychoanalyzed" Poe and concluded that he was impotent.²³ This was probably not true, but Virginia was so young that she seemed more of a sister-substitute than a wife. In fact, Poe once wrote in a letter that he was "husband in name only" for the first two years of his marriage.²⁴ This is born out by his short story "Eleonora," published in 1842. In it, a madman lives with his aunt and cousin in the isolated "Valley of Many Colored Grass." As they are growing up, the valley floor is lush with multicolored flowers: buttercups, daisies, violets, and asphodel. When she reaches the age of fifteen—he is twenty—they are "locked in each other's embrace." They have "drawn the god Eros" into the relationship. On the valley floor, all the flowers except the "ruby-red asphodel" die out. The valley floor is covered in red.²⁵ The two main characters, so similar to Poe and Virginia, and the delicate sexual symbols suggest that the marriage did come to include a physical side.

In February, 1838, the family moved to New York, where Poe was to be a featured contributor to the New York Review. One account described Mrs. Clemm at about this time as "a vigorous woman of about 50 years, who is said to have had the face, size, and figure of a man, was the head of the household, received and expended Poe's wages, and kept things in order."²⁶ Poe gave her control of his paycheck, realizing she was the most practical member of the family.

That summer they moved again, this time to Philadelphia. Poe wrote "Ligeia," another story featuring the death of a young woman. The narrator marries Ligeia, a beautiful woman who possesses great scientific and artistic knowledge. After she dies, the grieving widower remarries. His second wife dies too, only to rise again in the form of Ligeia. Thus his love for his first wife transcends death. Poe considered this his best story, and it displays several characteristics present in other stories. Ligeia represents the ultimate wisdom that Plato staked for: the unified, total knowledge of the universe. The narrator loves her because she inspires and leads him toward wisdom. But also, Ligeia represents his mother. He resigns himself "with a child-like confidence, to her guidance." When she dies he is "as a child groping benighted."²⁷ Like Mrs. Stanard's transformation into Helen, the mother Poe never knew becomes symbolic, in Ligeia, of the classical ideal of perfection.²⁸ "Ligeia" is a more refined statement of the theme of love stronger than the grave that was first presented in "Berenice."

By 1841 the Poe's had taken to their roles of husband and wife and were very contented. Poe had become a hard, steady, sober worker under the influence of his "Muddie" and "Sissie." It seemed that his life was at last well in hand. Then in January of 1842, as the family sat singing after supper—Edgar playing flute, Virginia harp—Virginia's voice suddenly cracked, and blood streamed from her throat.²⁹ She had contracted tuberculosis, and it was in its fatal stage. That she too would die was almost certain; but no one knew how soon.

In 1844 the family moved back to New York, to a small cottage just outside the city. Virginia improved for short spells, then had relapses. She was never really healthy. The ebbs and flows of the disease gave Poe the most grief. "It was the horrible never ending oscillation between hope and despair which I could not longer have endured," he later wrote.³⁰

As Virginia slowly died, Poe wrote "Ulalume," a poem in which the widowed narrator is on a midnight walk with his new lover. They find the tomb of Ulalume, his true love, who was buried exactly one year before. The narrator realizes just in time that his present love is only of the body, not the soul, and rejects her in favor of the memory of Ulalume.³¹ As Virginia's death drew nearer, Poe realized he would be lonely, cast adrift from the life that had steadied him for so long. Few readers understood or liked "Ulalume" when it was published in 1847.

In 1846, as winter came on, several papers and journals published accounts of the Poes' poverty and asked for donations. To take charity hurt Poe's pride, but his wife was dying and he accepted the money.³² Until someone donated blankets, Virginia shivered under Poe's overcoat. She worried that he would not be able to go on unless some woman took her place to give him the love and support he needed. She died in January, 1847, after battling tuberculosis for five years. For several months, if left alone, Poe would drift off, to be found weeping uncontrollably at Virginia's tomb.³³

In 1848, Poe published "Eureka," a 40,000-word poem/essay on creation, nature, and the ultimate destiny of the universe. It was probably the product of his melancholy philosophical musings that resulted from his wife's death. He called it a "Book of Truths," all of which he had intuited based on available scientific data. Its title reflects the sudden flash of insight Poe felt while he wrote it. The basic idea is that all things are unified in one remarkable whole. Although not totally correct on scientific points, "Eureka" is artistically and philosophically excellent.
Virginia is also usually considered the inspiration for “Annabel Lee,” a mournful poem to a love so perfect that jealous angels end it by killing the beloved Annabel Lee. The angels are not triumphant, though, because “the moon never beams without bringing me dreams/ Of the beautiful Annabel Lee/ And the stars never rise but I see the bright eyes/ Of the beautiful Annabel Lee...”24 In the immortal memory, love has again conquered death. In writing “Annabel Lee,” Poe probably remembered not only Virginia, but also Elizabeth Poe, Frances Allan, and Jane Stith Stanard—all still alive in his memory.

After Virginia’s death, Poe’s output dwindled. Mrs. Clemm persuaded Poe to favorably review the poems of a Mrs. Lewis, who in return “loaned” the family money. Sometimes Poe passed part of the “loan” to cooperative editors who published the reviews.25 In 1849 Poe wrote a sonnet, “To My Mother,” for Mrs. Clemm. He loves her doubly: she is like a mother to him, and is also Virginia’s mother, “And thus are dearer than the mother I knew/ By that infinity with which my wife/ was dearer to my soul than its soul-life.”26 Thus in one breath Poe praises Mrs. Clemm and Virginia.

After a decent interval, many of the ladies of literary society who had long admired Poe tried to get better acquainted with him. Most he did not really like—they cared for him only so far as he raised their own status. One lady, who did genuinely like and admire Poe, was Nancy Richmond.

Poe was dazzled by her when they met after a lecture he had given in Lowell, Massachusetts. She was interested in Poe the person, not just his prestige. Her interest, though, was platonic; she had a husband and daughter. Still, she became the center of Poe’s affection and he began to call her “Annie.”27 Poe begged Annie to leave her husband, but she would not. He wrote of her in “Landor’s Cottage,” in which the character called Annie has an “intense...expression of romance, perhaps I should call it, or of unworldliness.”28 The narrator gives only passing mention to Mr. Landor, who actually owns the cottage. The real Mr. Richmond must have been a very good sport.

Mrs. Richmond also inspired “For Annie,” a poem published in 1849, which begins “Thank Heaven! the crisis—/ The danger is past,/ And the lingering illness is over at last.”29 The narrator is comfortable in his narrow, gloomy room, secure in the knowledge that Annie loves him. This knowledge must have comforted Poe as his grief for Virginia subsided; unfortunately, it was more wishful thinking than fact. She still would not marry him. Annie became Poe’s confidante, though, and he wrote her often.

Another of the literary ladies who interested Poe was Sarah Helen Whitman, a poetess from Providence, R.I. She wrote Poe a Valentine poem in 1848. He responded with the second “To Helen.” It was not nearly as good as the first, written about Mrs. Stanard.40 They began to correspond. This Helen was somewhat of a poseur, and a regular user of ether for a heart ailment. Poe visited her in September, 1848, asking her to marry him and denying he was interested in her coming inheritance. She refused to give him a quick answer. At the same time, Poe was writing Annie, continuing his futile courtship. Quinn calls Poe’s courtship of Whitman “idealized,” the love of “a poet for a poetess,” rather than the love of a man for a woman which he bore for Annie.41 Poe really wanted to marry Annie, so he went to Lowell to try to persuade her one more time. She refused, and advised him to press Mrs. Whitman for an answer. Poe, depressed, tried to commit suicide by swallowing an ounce of laudanum. In a sick daze, he made his way back to Providence. His appearance was enough to convince Mrs. Whitman that he needed her, and they were engaged.42 However, she soon broke the engagement when Poe broke his promise never to drink again.

Poe’s last romance was his first romance; he spent the summer of 1849 in Richmond, where he went to call on Elmira Royster, now the widow Shelton, the woman he had been engaged to marry in 1827. The nostalgia of the reunion affected them both; they learned that neither had wished to break their childhood engagement (her father had blocked it, on intelligence from John Allan that Poe would inherit nothing). Poe proposed to her, and told friends he was to be married, even though she had not yet agreed.43 He was probably partially interested in her money, but the idea of returning to his youth must have been powerful, too. Elmira spoke of a partial understanding, but said “I do not think I should have married him under any circumstances.”44 We shall never know, because Poe died in October, 1849, on a business trip to Baltimore.

Edgar Allan Poe’s life was for the most part a list of thwarted ambitions and disappointments. He was often sad, and usually poor. How much of Poe’s literary style came from his artistic parents, how much from his own experiences, and how much from his education and reading is impossible to say. Clearly, though, his melancholy art was related to his melancholy life and the fact that most of the women he loved died young. In the end, though, as Fagin says, “these are conjec­tures and problems which hardly affect either the content or the form of the poems.”45 That Poe at his best was a genius can hardly be disputed, whatever the source of his creativity.

NOTES

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Emily Dickinson and Her Puritan Heritage
by Nate Yoder

That Emily Dickinson was greatly influenced by New England Puritanism can hardly be debated. Likewise, her rejection of the orthodox position's dominant role in her community is quite evident in both her biography and in her writings. The interpretation of the effect of this religious fervor and her resistance to it, however, is a source of disagreement among the critics.

Karl Keller credits Allen Tate with originating the premise that her position in Puritan culture provided the poet with a unique perspective for her writing. According to Tate, "Poetry does not dispense with tradition; it probes the deficiencies of a tradition." This premise, in various forms, is the common basis for interpreting Dickinson. That the poet used the tension of her situation in a positive way is its basic assumption.

One of the logical conclusions of Tate's approach is that Miss Dickinson's social seclusion was a rather natural event. It was a deliberate withdrawal to add to the effect of her art. John Cody, a psychoanalyst who speaks for the minority position that Dickinson's conflicts were disturbingly traumatic, disagrees. According to Cody, her withdrawal was caused by great pain and guilt from not fulfilling the expectations of her family and community. Although agreeing with the thesis of pain, Joan Burdick sees Dickinson's dilemma stemming from the Puritan appeal of love rather than coercion. "The central source of power in evangelical persuasion," writes Burdick, rests "not on fear but on affection." According to this critic, the young Dickinson's teachers were not aggressive with the gospel, but "compelling and receptive." Dickinson's tension resulted because "it is difficult to disentangle oneself and rebel" against this affection.

If reading the critics leaves modern students wondering what Miss Dickinson thought of religion, especially in terms of personal experience, they should read the poet's own work. She herself fluctuates from positions of doubt to belief, from hope to despair, from exaltation to defiance. Sometimes the fluctuations are playful, sometimes bitter. These fluctuations can hardly be passed over as a lack of religious concern on the poet's part. Rather, religious themes are among her most common. Cleanth Brooks, R.W.B. Lewis, and Robert Penn Warren conclude, "She was first and foremost a religious poet. But one has scarcely phrased that formula before one plunges into modifications, emendations, paradoxes." These modifications, emendations, and paradoxes follow from the dilemma of her departure from orthodoxy.

The orthodoxy with which Miss Dickinson had to deal was rooted in over two hundred years of New England Puritanism. Traced through the dissenters of pre-Cromwellian England, these were the spiritual descendants of the reformer John Calvin. Calvin's teachings, especially as applied in the hope for a New World Cannan, produced a rigorously regulated religious life. Even though God was seen as completely sovereign and man as utterly unable to comprehend Him, man's highest duty was to know God. This dictated a life of obedience and learning. Because of the doctrine of election, great importance was placed on watching both one's self and one's neighbors for the fruit which evidenced God's saving grace.

By Dickinson's time, the grasp of Puritanism was slipping. Its institutions were still largely intact, and its code of conduct still definitive. However, especially among the intellectual and artistic communities, a new movement had captured the imagination. Called transcendentalism, this movement borrowed from romanticism, Unitarianism, and Puritanism. Emerson and Thoreau were its major prophets in asserting the divine spark in all men. Among the major consequences of its growth was a celebration of self-reliance and individualism.

Miss Dickinson's village of Amherst, Massachusetts, mirrored the paradoxes of this changing world. While the town itself still upheld Puritan standards, it felt the pressure of the more progressive elements of society about it. Between 1840, when Emily turned ten, and 1862, no less than eight Awakenings swept through the town. Many of her friends experienced conversion, and by 1856 all the other members of her family were members of the Congregational Church.

During her teenage years, Emily went to two girls' schools. One of these was Mount Holyoke Female Seminary, whose director was especially noted for pressing her students for conversion experiences. While Emily expressed a desire to experience conversion in her early teens, she became more and more reluctant to commit herself to the faith which was so rigorously preached. One thing which did trouble her about this reluctance was that if she refused to repent, she would not be with her friends in heaven. She believed in God, yet confessed, "The world has a prominent place in my affections."

Although Miss Dickinson rejected Puritanism as the solution to life, she did not isolate herself from its doctrine. According to George Frisbie Whicher, even though she saw the traditional positions as being insincere, she still needed a faith (p. 163). In her own words, "To lose one's faith - surpass/ The loss of an Estate - ." F.O. Matthiessen maintains that it was because Dickinson struggled with her beliefs...
that she retained a dramatic sense in her writing which Emerson lost in
discarding orthodoxy.¹⁴ The poet herself seemed to indicate her
reluctance to accept what Keller calls “the notion of the liberal reform
of religion” (page 74). A poem describing the search to know “Who were
‘the Father and the Son’” concludes:

We start - to learn that we believe
But once - entirely -
Belief, it does not fit so well
When altered frequently -

We blush, that Heaven if we achieve -
Event ineffable -
We shall have shunned until ashamed
To own the Miracle - (Poem 1258)

Miss Dickinson may have neither discarded nor embraced the
religion of her forefathers. Yet she used it, explored it, borrowed from it. While the critics may disagree on exactly how her background
influenced her work, that there was influence is not questioned. In
Tate’s words, the breaking up of a strong religious heritage creates a
“perfect literary situation” (p. 208).

According to Austin Warren, the fact that the faith of others was
strong was actually a comfort to the poet. The strength of their faith
freed her to explore her skepticism without needing to fear under-
mining the entire fortress. Had the fortress been too overbearing to
permit any dissent or too weak to endure any pressure her questioning
would have been stifled.¹⁵ Furthermore, Charles R. Anderson has
pointed out that the poet is traditionally forced into alienation. Yet, in
this alienation he must speak. “Unless the tensions are brought under
control,” Anderson observes, “the result may be psychosis instead of
art.”¹⁶ Thus, while it may have been the religious culture which caused
Miss Dickinson’s isolation, it may also have been that culture which, by
being strong enough to withstand criticism, preserved her sanity.

Puritanism further provided Dickinson with the tools for her art. As
Henry W. Wells notes, although religion was not the language of the
poet’s salvation, it “became for her that language of the soul.”¹⁷ She
freely borrowed imagery and vocabulary from the religious context,
applying them to her own purposes:

Title divine - is mine!
The Wife - without The Sign!
Acute Degree - conferred on me -
Empress of Calvary! (Poem 1072)

This use of a vocabulary which had double meanings aided in her
expression of a compound vision. Judith Banzer has called this a
metaphysical discipline where “the eternal is argued from the tran-
sient, the foreign explained by the familiar, and fact illumined by
mystery.”¹⁸ Dickinson, through her religious background, saw her
world from the perspective of one who believed in God and eternity. Yet
at the same time, she loved the world, the here and now, and argued
with the God whose justice she questioned.

Although Dickinson did much challenging and questioning, her tone
was generally exploratory. According to Tate, “We are not told what to
think; we are told to look at the situation” (p. 206). Jo Anne N. Gabbard
notes further that “her poems dealing with religious questions are not
always searches for religious truths, but are, most often searches for
personal revelation.”¹⁹ In this sense, Dickinson fit the romantic aspect
of the transcendentalists. She made no profession of being a philos-
opher who would create an all-inclusive system of thought. Rather, as
Anderson has pointed out, she used metaphors to seek out the truth
which was relevant to herself. Her goal remained that of personal
revelation (p. 292).

According to Ankey Larrabee, a metaphor which, while never being
explicitly named, permeates the poet’s work is that of redemption.²⁰
This metaphor has two sides. The first is the attempt to understand
God; the second is the poet’s effort to locate herself in relation to Him.
While her contemporaries Thoreau and Emerson seemed to discard
God, at least in his Calvinist form, Dickinson could not. According to
Albert J. Gelpi, she “felt the power of Jehovah too forcefully to evade the
fact of his supremacy, no matter how awesome a fact it may be” (p. 37).

Of the existence of God and heaven, Dickinson seemed quite certain:

I never spoke with God
Nor visited in Heaven -
Yet certain am I of the spot
As if the checks were given (Poem 1052)

Her vision of this God could be comforting as in “I hope the Father in the
skies/ Will lift his little girl” - ”(Poem 70) or unsettling as in “Far from
Love the Heavenly Father/ Leads the Chosen Child...” (Poem 1021).
He could be cited both for dependability as in “Father, I observed to
heaven,/ you are punctual” (Poem 1672), and for inconsistency as in “We
apologize to Thee/ for thine own Duplicity - ” (Poem 1461).

Playful or serious, these lines represent a sort of rapport the poet felt
with God. Yet, there is a deeply barbed edge in the charge of duplicity
which is sharpened in other poems such as this one:
Of God we ask one favor,
That we may be forgiven -
For what, he is presumed to know -
The Crime, from us, is hidden -
Immured the whole of Life
Within a magic Prison
We reprimand the Happiness
That too competes with heaven.  

(Poem 1601)

Punishment is hard enough to accept, but when its cause is unknown it becomes tyranny. Mildred Travis proposes that it was hardly the poet’s fault that her magical earth so successfully competed with a mythical heaven.21

It seems this question of fairness was Dickinson’s biggest problem with God. She showed this in feeling an injustice done to Moses when he was not permitted to enter Canaan. She wrote, “It always felt to me - a wrong/ To that Old Moses - done -” (Poem 597). Ruth Flanders McNaughton sees Moses as Dickinson’s favorite Old Testament character: “She seemed to feel a certain kinship with this prophet denied, unjustly she believed, the fulfillment of entrance into the promised land.”22 Austin Warren sees the poet express a similar sympathy for Satan and Judas in another poem (1545). Because they did not understand the law against which they rebelled, and because the Crucifixion was necessary, Austin says that the poet would propose that “we should not be too hard on the unhappy perpetrators” (p. 574).

In facing the need for her own reconciliation with this God, Dickinson saw herself as one who refused to believe. “I am one of the lingering bad ones,” she wrote to Abiah Root during a revival (Letter 36). Again ten years later she wrote:

I’m banished - now - you know it -
How foreign that can be -
You’ll know - Sir - when the Savior’s face
Turns so - away from you -

(Poem 256)

As Charles R. Anderson has noted, this hound of self-conscious identity could provide a companionship which superseded the poet’s isolation. Or, as to one condemned, the hound could represent a bloodhound in relentless pursuit (p. 307).

Although the above verse deals with the poet’s consciousness of her interior self, it seems to do no violence to the work to see the hound as also representing the poet’s private consciousness of God. Dickinson’s God may have been a faithful companion who made the rejection by her Puritan neighbors nearly painless. Or he may have been a Calvinist bloodhound that she could not love. It is even possible that the poet separated her public position as an artist from her personal faith. Regardless of her most personal response to the God of orthodox Christianity, it was her Puritan heritage which provided the background of her theological explorations. It is these explorations and the questions which they produced which have, in either case, earned Miss Dickinson a lasting place in the development of the American literary mind.

NOTES

1In an extended footnote, Keller provides a synopsis of the positions of at least eight scholars. He especially focuses on each critic’s treatment of Dickinson’s response to her culture. The Only Kangaroo Among the Beauty: Emily Dickinson and America (Baltimore: The Johns Hopkins University Press, 1979), p. 41n ff.


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Jay Haley defined strategic therapy as that in which the clinician manipulates the therapy session and initiates change within the family structure. The acting therapist, therefore, "... must identify solvable problems, set goals, design interventions to achieve those goals, examine the responses he receives to correct his approach, and ultimately examine the outcome of his therapy to see if it has been effective" (Haley, 1973, p. 17). The strategic therapist is, to say the least, direct and the approach has even been termed, "directive therapy." Nonetheless, the interventions are quite often known to be less direct or "paradoxical," as later examined in the paper (Haley, 1976, chap. 2).

To begin the discussion on strategic therapy, as viewed by Jay Haley, it is essential to take into account the major influences of his work. Gregory Bateson and Milton Erickson not only "... stand out as most foundational in the development of strategic approaches to family therapy" (Stanton, 1980, p. 362), but also stand out as substantial influences in Jay Haley's thought.

Haley joined Bateson's research of schizophrenic families and developed, along with Jackson, Satir, and Weakland, the "double-bind" theory which indicates that "... a person is put into a situation in which he cannot make a correct choice, because whatever choice he makes, it is unacceptable" (Foley, 1979, p. 465). Although the double-bind theory originated from and was applied to schizophrenic families, the Palo Alto group also determined that it applied to current family situations (Stanton, 1980, p. 362).

In addition to Bateson, Milton Erickson's influences on Haley were so prominent that Haley wrote a book entitled, Uncommon Therapy: The Psychiatric Techniques of Milton Erickson, M.D. Haley (1973) states:

"Erickson can be considered the master in the strategic approach to therapy. He has long been known as the world's leading medical hypnotist, having spent his life doing experimental work and using hypnosis in therapy in an infinite variety of ways. What is less known is the strategic approach he has developed for individuals, married couples, and families without the formal use of hypnosis." (p. 18)

Erickson's contributions to the field of strategic therapy obviously cannot be overestimated. Stanton (1980, p. 362) stated, "In fact, Haley feels that almost all of the therapeutic ideas applied in this approach had their origins in his work in some form".

Next, the discussion of the basic concepts of strategic therapy will begin with the identification of dysfunctional families. Foley (1979) asked "What is a 'dysfunctional family'"? He stated that the fundamental problem with a dysfunctional family is "... the inability of family members to attain the desired goals of closeness, self-expression, and meaning. When these goals cannot be attained, symptomatic behavior takes place"(p. 470). Yet another interpretation is that there is one distinct area in which dysfunctional families differ from "normal" families. It is their inability to make the transitional steps in a developmental life cycle. As discussed by Haley (1973), it has become more evident that throughout the developmental process, families (especially dysfunctional families) undergo severe stress. Dysfunctional families develop problems because they are not able to adjust to transitions which occur within the family life cycle. They become "stuck" at a particular point. Such examples of these potential crisis points are birth of the first child, children leaving home, divorce, death of a parent/spouse, etc.

Furthermore, the strategic therapist views individual problems as manifestations of disturbances in the family (Haley, 1976). For example, such problems may include not only developmental crises but also hierarchial organizational confusion and the formation of "triads." Hierarchical organizational confusion occurs when family hierarchies and structures are in contrast with cultural practices. The most elemental hierarchy involves separate generations. As Stanton (1980) explained:

"In healthy families there is little confusion about what the hierarchical organization should be, and there is general adherence to the socially sanctioned hierarchical structure. In contrast, dysfunctional families usually display a confusion in hierarchy, with cross-generational coalitions being common." (p. 364)

Still further, a triad is described in terms of the inclusion or exclusion of someone else. When tension between members of a two-person system becomes high, a third person is brought into the picture (Haley, 1976, chap. 3). Haley also noted that most child problems include a triangle consisting of an overinvolved parent-child dyad (a cross-generational coalition) and a peripheral parent. Consequently, the therapist should
assume that the child is being used as a “scapegoat” or a communication vehicle for the two adults (Haley, 1976, chap. 4).

The initial interview or the assessment of the dysfunctional family is a most important session because it sets the stage for the therapeutic process to begin. Haley’s (1976) chapter on the initial interview has even been regarded by Stanton (1980) and other professionals as thorough and an excellent reference for details of the process. The initial interview begins with “warm-up” (Foley, 1979) or the “social stage” (Haley, 1976) in which the family is basically greeted and made to feel comfortable. Foley (1979) suggested that there should be more chairs available than the number of people entering the session, “... giving them a freedom of placement” (p. 477). Haley (1976) also noted the fashion in which a family arranges the seating. “When the family members seat themselves, sometimes the organization of the family is clarified. For example, the mother may be seated among the children and the father at the edge of the group”(p. 18). Likewise, and more relevant to the illustration presented later, “... whether or not the problem child is seated between mother and father may suggest his function in their marriage” (p. 18). Furthermore, the therapist should note: the “mood” of the family in order to get later cooperation in changing the parent-child relations, the relationship between the patients, or other adults who bring the children (such as mother and grandmother, and the way in which the family members deal with the therapist in general) (Haley, 1976, chap. 1).

Consequently, from the strategic perspective, every therapeutic intervention and observation has diagnostic value, however, the use of conventional diagnostic labels can actually hamper treatment. Haley, and strategic therapists in general, view labeling as rather catastrophic to therapeutic operations. Haley (1971a) stated in his essay, The Art of Being a Failure as a Therapist, that “...a therapist can sound expert and be scientific without ever risking a success with treatment if he uses a diagnostic language which makes it impossible for him to think of therapeutic operations” (p. 73). Moreover, the use of labels places the therapist in the position of confirming the family’s belief that “(a) the identified patient is the problem (rather than the relationships within the system) and (b) the identified patient or the symptom is immutable” (Stanton, 1980, p. 366).

In addition, the initial interview excludes past history of either the family or the identified patient. Strategic therapy views “history” as redundant, especially if similar patterns are occurring in the present. According to Haley (1971b), the therapist “...inquires about the past only when he cannot understand the present and thinks the family can discuss the present more easily if it is framed as something from the past” (p. 230). Furthermore, Stanton (1980) implemented the following reasoning: “We cannot change the past, because it no longer exists” (p. 390).

The next stage in therapeutic intervention is the “problem stage” in which the therapist inquires about the problem and solicits information. The immediate intent then, is to accept the presenting problem as defined by the family, even if it involves a main focus on the identified patient (Stanton, 1980). Haley (1976) stated explicitly that “... the therapist should not verbalize any interpretations to connect the child’s problem with the marital situation” (p. 31). By doing this, the therapist avoids getting caught in power struggles, thus giving him the opportunity to maneuver towards covert control. Although somewhat exaggerated, Haley (1971a) further emphasized his point as he, once again, described how to become a failure as a therapist:

“Refuse to treat the presenting problem directly. Offer some rationale, such as the idea that symptoms have “roots,” to avoid treating the problem the patient is paying his money to recover from. In this way the odds increase that the patient will not recover, and future generations of therapists can remain ignorant of the specific skills needed to get people over their problems.” (p. 72).

The third state of the initial interview involves interaction about the problem among family members. After accepting the problem, since that is what the family is ready to work on, the therapist might ask each member his or her minimal goal for treatment. However, final responsibility for the decision about treatment goals is placed upon the therapist since he is the element of change within the family structure (Stanton, 1980).

This particular topic has been viewed as somewhat controversial among family therapists. What exactly is the role of the therapist? As stated previously, the therapist must have control over the session and control over therapeutic interventions which create change; however, according to strategic therapy, if treatment succeeds, the therapist should not accept credit even if he considers himself mainly or partly responsible for the change. Consequently, if family members leave a successful treatment with the feeling that they, rather than the therapist, were responsible for the beneficial change, the chances for long-term success may increase (Stanton, 1980). As described further in Haley (1963):

“At some point the therapist must emphasize that the
changed behavior of a family member was really not because of his influence but initiated independently. When a therapist indicated this, he is following the fundamental rule of all psychotherapy; he is indicating the therapeutic paradox, "I am influencing you, but the change which occurs is spontaneous." (p. 164)

On the other hand, strategic therapists believe that if treatment fails, the fault lies not with the family but instead with the therapist. The fact that the family showed up is proof enough of their motivation, so if treatment falters the therapist did not do something right" (Stanton, 1980, p. 371).

After the "interaction phase," it is important to define the desired changes expressed by the family members. The problem, therefore, must be put in a solvable form. It should be something that can be objectively agreed upon, counted, observed or measured so that any family member can assess the change (Haley, 1976, chap. 1).

Throughout therapy, the strategic therapist makes use of "directives" or, more specifically, "paradoxical intervention." As Stanton (1980) indicated, "... the main therapeutic tools of strategic therapy are tasks and directives. This emphasis on directives is the cornerstone of the strategic approach" (p. 372). The majority of the controlled interaction that takes place during a session provides necessary information for the introduction of directives. Furthermore, giving directives to family members serves three basic functions. First, directives are a way to get individuals to alter their behavior in order to have subjective experiences. Second, directives instantly involve the therapist and also intensify the relationship between the therapist and the family. Third, directives are valuable in gathering information; whether they do what the therapist asks, do not do it, forget to do it, or try and fail, the therapist has information he would not have otherwise (Haley, 1976, chap. 2).

However, when there is a great resistance to change within the family, direct interventions become virtually useless. Instead, the strategic therapist utilizes paradoxical interventions which places the family in a therapeutic bind. Hare-Mustin (1976) has described paradoxical interventions as "... those which appear absurd because they exhibit an apparently contradictory nature, such as requiring clients to do what in fact they have been doing, rather than requiring that they change, which is what everyone else is demanding" (p. 128). In addition, Haley (1976) stated that once beneficial change does begin to occur, the therapist should avoid taking any credit and may even display puzzlement over the improvement (chap. 2). Still further, Haley (1963) stated that the fundamental rule is "... to encourage the symptom in such a way that the patient cannot continue to utilize it" (p. 55).

In concluding a case, strategic therapists prefer to keep therapy brief and to terminate as soon as possible following positive change in the presenting problem. Instead of trying to solve all family problems, Haley (1980) recommended intense involvement and a rapid disengagement, rather than regular interviews over years.

The Illustration

Initial Interview: Through a phone conversation with Mrs. Jones, she described the problem as being one with her 18-year-old son, Allen. They, Mr. and Mrs. Jones and Allen, had been to a number of psychologists for a period of over three years. She stated that she was at the "end of her rope" and that this was her final attempt. Previous psychologists suggested that there was no hope for Allen and his "antisocial" behavior and further suggested to the Jones' that they "throw him out of the house." As acting therapist, I asked if Allen was an only child. Her reply was no, that their family consisted of Norman (23), Betty (20), Allen (18), David (14), and Bill (9). I set up the appointment with the stipulation that every family member attend the session or else I could not help them.

Social Stage: After talking with Mrs. Jones, I made arrangements to conduct the session in an area in which we could all sit comfortably, providing ten chairs throughout the room as to view their seating arrangement. Upon entering the room, Mr. and Mrs. Jones sat on opposite sides of the room with their children scattered in-between and around them with the exception of Allen. Allen chose a chair almost "away" from the family. Whereas the youngest, Bill (9), sat closest to his mother, Betty (20), the only girl sat closest to her father.

Once the family was situated, I began to explain to them why I requested the whole family to attend the session. I immediately received resistance from the oldest, Norman (23), who said that he was "out of the house, on his own, and didn't understand why he was forced to come." I calmly explained that even though he wasn't living in the house, he still had direct contact with and input in family matters.

Problem Stage: I gradually moved into the problem stage by saying that I had heard what was said on the telephone, so I had some idea what the problem was; but I had asked the whole family to come in so I could get everyone's opinion about it. I then proceeded directly to Mr. Jones who seemed to be the peripheral parent. His statement was rather general so I asked further explanation of Allen's conduct. "Allen
consistently misses school. He just received a new car so instead of
going to school he supposedly drives around all day long.” Mr. Jones
continued, saying that “… they’ve tried everything just so Allen could
receive his high school diploma. He was even sent to a school in Glade
Valley, North Carolina, strictly for boys with behavioral problems but
was expelled for not cooperating.” When asked if Allen elicited any
other undesirable behavior, Mr. Jones cited instances in which Allen
stole his mother’s Mercedes for a period of four days, he also stole money
from the siblings when low on funds, he never assists around the house,
and he was generally “alienated from the family.” I then asked if Allen
was employed and if not, where did he get money? Mr. Jones replied
that no, his son was not employed and that they gave him money when
he needed it, out of the trust fund which he and each child had.

I then proceeded to Norman (23) who seemed rather nervous and
resistant. He explained that when Allen was kicked out of the house, he
decided to take him in. He just couldn’t bear the thought of Allen being
on his own in fear that he would be in jail within twenty-four hours.
Norman further stated that he gets frequent phone calls from his
mother concerning Allen since his father usually doesn’t get home until
late from “running the family business.” Norman quickly added that he
also helped run the family business but that he was home most of the
time because he “dispatched” for the company.

Interaction Stage: Through the interaction phase, it was clear that
the parents had been instructed in previous therapeutic sessions to join
against Allen and control his behavior by depriving him of individual
choices and rights. Their reply was that “nothing works.” It is also clear
through their interaction, that the mother has the poorest relationship
with her only daughter, while Mr. Jones has the strongest relationship
with Betty (20) and Norman (23). The youngest children, David (14) and
Bill (9) seemed to be functioning without any problem. It is apparent at
this point that some type of paradoxical intervention will be imple-
mented. It is even more evident at this stage that Allen, failing,
stabilizes the family structure. The problem, then, is not with Allen,
but instead a problem of the family and Allen disengaging from one
another (Haley, 1973, chap. 8). Consequently, if the family organization
does not change, Allen will continue to fail year after year, despite
therapy efforts. It is also evident at this stage that there is hierarchical
confusion within the family structure, which uses Norman (23) as the
“replaced father.” The primary goal, at this point, is to free Allen from
the triad of Mother—Father—Son. This, in return, will probably either
a) create a new problem child or b) put a strain on the marital
relationship.

Treatment: Treatment, therefore, begins with a paradoxical interven-
tion. Mrs. Jones is told that her son (Allen) loves her and that is why he is
acting out. In other words, that is the way in which he expresses his love
to her. By saying this in front of Allen, he’s most likely saying to himself,
“I don’t love her, she’s always on my back.” In addition, I told Mrs. Jones
that whenever Allen acts out, do everything you can for him; clean his
room, cook his favorite meals, etc. Still further, I told Mrs. Jones not to
bother Norman or her husband about the problems with Allen because
they are too busy running the family business, so instead, when you
need someone to talk to, call Betty (20); she will be able to understand
your feelings better. Since the youngest children seemed to function
normally, no intervention included them. It was also emphasized that
this will not be easy. Things will get much worse before they will get
better. Nonetheless, I am confident that you can handle it.

The proposed results of this paradoxical intervention are that first of
all, Mr. Jones will feel left out and will want to get more involved in the
family. This will hopefully reconstruct the hierarchical organization of
the family. Second, through their communication about Allen, the
relationship between mother and daughter might strengthen. Third,
Allen might not act out as much if viewed that it is an act of love. In
addition, Mrs. Jones may not “nag” Allen as much thus directing the
center of attention away from Allen.

Resolution: The relationship between mother and daughter strength-
ened. Betty, within the past year, had a series of “mysterious illnesses”
and had gone into the hospital for a number of tests with none being
conclusive. This may be interpreted that she wasn’t getting the
attention she needed. Nonetheless, the “mysterious illnesses” dis-
appeared after treatment which even further suggests that the inter-
pretation was correct. Furthermore, Allen began attending school
regularly and his attitude began to change around the family. He began
cleaning his own room and took part in family meals. In addition, Mr.
Jones wanted to get more involved but marital problems began
between Mr. and Mrs. Jones. The parents, at one point, threatened
separation, which had never previously occurred in their relationship.
Consequently, Allen began acting out again in hopes to stabilize the
family.

At this point in therapy, resistance was rather low, especially with
Mr. and Mrs. Jones. Further sessions were therefore scheduled to
resolve, not the behavioral problems with Allen, but instead, the
marital conflict.

It is no doubt that Jay Haley had contributed significantly to the
strategic approach of marriage and family therapy and particularly in
the area of training therapists. As stated by Stanton (1980), “perhaps no
other strategic therapist has devoted as much of his professional time,
effort and writing to the training of therapists as has Haley” (p. 398). Such devotion is illustrated through his numerous books and highly instructive, narrated videotapes of training therapists. In conclusion, the strategic approach to family therapy seems to be a viable option in treating marital and family dysfunction.

BIBLIOGRAPHY


Symbolic Stigmata and Messianic Identification in Hawthorne

by Nancy E. May

In reading The Scarlet Letter and various short stories by Nathaniel Hawthorne, a subtle similarity is perceived in what would be otherwise unrelated works. The accepted common theme in Hawthorne’s literature is original sin; looking past this frequently-examined motif, however, one notices that Hawthorne’s characters share the distinction of possessing a peculiar attribute in their countenance or presence. This actual, physical peculiarity is not merely part of a detailed description of the character, but it directs the movement of the story itself. The characters have a disfiguration or taint about themselves that becomes the most important aspect of their existence in the work.

Hawthorne’s plots progress with the development of the character in the effects of, and reactions to, his or her stigma. The characters’ marks are indeed stigmas, as they are signs and marks of infamy, disgrace, and imperfection. Superficially, they are the external indications of the characters’ flaws, but more inherently, the disfigurations are manifestations of the characters’ inner suffering, and of the torture they undergo. They are more truthfully called stigmata.

The term “stigmata” means the appearance of wounds much like the ones that Jesus sustained at his crucifixion. They occur in some Christians as the result of ecstatic religious experiences. The person having stigmata actually bleeds from his palms, his feet, and his side. There is no medical cause for this to happen, and religious authorities conclude that it is not a supernatural occurrence. The Roman Catholic Church has recognized St. Francis of Assissi, St. Catherine of Siena, and St. Teresa of Avila as all evincing the stigmata.

The stigmata is not especially a Christian phenomenon. It has occurred in devout Muslims, in the form of wounds like those their prophet Muhammed sustained in battle. The explanation for stigmata is that it happens basically only to persons who are mentally and emotionally absorbed in themselves, and who are highly suggestive.

The Encyclopedia Americana gives one particular explanation that is especially relevant to Hawthorne’s work. Stigmata, it says, are brought about by “the stigmatist’s consciousness of being identified with the suffering Christ,” or the suffering Muhammed. Hawthorne gives his characters stigmata, and the stories suggest that Hawthorne is
perhaps subconsciously identifying his characters with a suffering messiah. In four particular works by Hawthorne, "The Birthmark," "The Minister's Black Veil," "Rappaccini’s Daughter," and The Scarlet Letter, the main characters, in various situations, each bear a disfiguration, which represents or causes their eventual downfall. With their downfall, the characters seek to save lost souls through the lessons they have learned from their stigmata.

In "The Birthmark," one of Hawthorne's short stories, the character Georgiana possesses a birthmark in the form of a tiny, hand-like pink print on her left cheek. It is described in the story as "a crimson stain upon the snow." Her husband, Aylmer, a scientist, sees it as a flaw on an otherwise perfect woman and seeks to remove it. Giving in to her husband's wishes, Georgiana says, "I know not what may be the cost to both of us to rid me of this fatal birthmark... If there be the remotest possibility of [its removal]... let the attempt be made at whatever risk." Willing to do anything for her husband, she tells Aylmer, "Spare me not" in removing the birthmark. "Danger," she says, "is nothing to me, for life, while this hateful mark makes me the object of your horror and disgust,—life is a burden which I would fling down with joy." Aylmer's "horror and disgust" are analytic, scientific repulsion. Georgiana, in effect, martyr herself for her husband's science.6

Georgiana's stigmata was not self-induced. It is on her cheek, by Hawthorne's explanation, as "the fatal flaw of humanity... to imply that they are temporary and finite, or that their perfection must be wrought by toil and pain." Here is an allusion to Christ's humanness, and the agony by which he became perfect and divine, as God.

Aylmer creates a cure for the spot, and Georgiana says that she is willing to relinquish mortality itself to resolve the matter. She says, "But being what I find myself, methinks I am of all mortals the most fit to die." Die she does, but not before advising her husband "with a more than human tenderness" that he has cast aside "the best the earth could offer." Otis B. Wheeler says, "Like another rejected Savior, Georgiana is the incarnation of a heavenly mystery."7 Georgiana dies, as Aylmer learns a lesson, "to look beyond the shadowy scope of time." The heavenly mystery is that of sacrificing a greater in order to save a lesser; is the lesser ever worth it?

In "The Minister's Black Veil," the stigmatic symbol is not a red, fleshly mark, but is as the title states, a black crepe veil, which the minister himself voluntarily wears. The story revolves not around the minister's veil, but, rather, the town's reaction to it, and their speculation as to its purpose. The people consider it in the context of the minister's public appearances with it. At a funeral, it is "an appropriate emblem," at a wedding, it "portends nothing but evil," and at a meeting with the elders, it was "a symbol of a fearful secret between him and them." Hooper's comment on accusations of its being a symbol of bereavement is "If it be a sign of mourning... I, perhaps, like most mortals, have sorrows dark enough to be typified by a black veil."

The physician of the town asks of a neighbor, "The black veil, though it covers only our pastor's face, throws its influence over his whole person... Do you not feel it so?" The veil's influence had spread to the whole town. Mr. Hooper had formerly been a mild-mannered preacher, a man of calm intellect and reason. His behavior did not change, but the town's reaction to him did. After donning the black veil, he becomes "a man of awful power over souls that were in agony for sin." This power separates him from his congregation, and from his wife-to-be. He becomes a "man apart from men," in spiritual isolation.8

Mr. Hooper dies without ever lifting the veil. His last words lend some understanding of its purpose: "I look around me, and lo! on every visage a Black Veil!" Mr. Hooper had been a public conscience.9 Terence Martin, in Nathaniel Hawthorne, says, "Symbol and spiritual reflector, the veil ought to remind each man that he too wears a veil," and Martin calls Hooper "a martyr to spiritual truth."10 The minister takes on the stigmata and dies with it to teach the townspeople a truth that will set them free: all men are guilty of secret sin.

In "Rappaccini’s Daughter," the stigmata is forced upon Beatrice by her scientist-father; he has made her poisonous to other humans. Beatrice, at the first of the story, does not appear to be the savior; in fact, she herself seems to need salvation.11 Giovanni Guasconti is placed in the "role of redeemer."12 At the onset of their relationship, he is aware of, as Hawthorne describes, "dark surmises as to her character." The poison is seen as a sign of her corruption. Beatrice, in her poisonous corruption, was the victim of her father's experiments. He was not "restrained by natural affection from offering up his child in this horrible manner as the victim of his insane zeal for science." She was sacrificed for his obsession with scientific research.

Giovanni falls in love with Beatrice, and is subsequently poisoned by her contact. Realizing that he, too, bears the stigma, he is angry and persuades her to try the curing antidote. As she dies from the medicine's power on her poisonous system, she absolves her father and Giovanni of their sins: "... but it matters not. I am going, father, where the evil which thou hast striven to mingle with my being will pass away like a dream... Farewell, Giovanni! Thy words of hatred are like lead within my heart; but they, too, will fall away as I ascend." Otis Wheeler says, "Beatrice Rappaccini appears as a potential savior because she is the same mysterious fusion of the perfect and the imperfect, the divine and the human."13 By Beatrice's sacrifice, both Giovanni and her father
are forgiven and therefore redeemed.

In *The Scarlet Letter*, there are two savior figures. Both Hester Prynne and Arthur Dimmesdale share the stigmata of the red A, though Dimmesdale's is not revealed until the conclusion. Hester and Arthur commit adultery in secret, but Hester is found out when she bears a child. Her punishment is wearing the scarlet letter, but Dimmesdale goes unnamed and unpunished. Hester martyrizes herself for the father of her child. She declares, "Would that I might endure his agony, as well as mine!"

As time passes after the scandal, Hester grows from her suffering and becomes an almost respectable citizen. Terence Martin says, "Hester cannot hate her sin. And because of that, she must embrace all that the letter brings to her—suffering and joy, solitude, challenge, and a resulting independence of spirit. . . . The scarlet letter ceases to be a stigma which attracts the world's scorn and bitterness, and becomes a type of something to be sorrowed over, and looked upon with awe, yet with a reverence, too." Martin also says that Hester's pride is a "mantle of suffering" to protect her from the consequences of her sin. Otis Wheeler adds that Hester is a nun, of sorts, and the red A is the silver cross of her novitiate.

When Dimmesdale reveals his guilt, he bares his own scarlet letter, on his flesh. Dimmesdale says of his mark, "His own red stigma is no more than the type of what has seared his innermost heart!" The witnesses of his stigmata explain it as either the result of physical self-torture by Dimmesdale, harmful drugs induced by Chillingsworth, or as a "psychic cancer" that Dimmesdale brought on himself by his mental guilt. Those who saw no letter explained his final words toward Hester as being like "Christ's sympathy for the adulteress, and they think Dimmesdale so shaped the manner of his death as to make of it a parable." These people see Dimmesdale as a saint, a messiah figure, who with his last breath absolved a sinner of her guilt.

Hester martyrizes herself for Arthur, yet he is seen by many townspeople as the suffering saint. Hester had, in truth, been the one who saved Dimmesdale from immediate ruin by not revealing his sin, and by taking all the blame upon herself. At the very last chapter, Hester is denying her role as the "prophetess" of a new truth about men and women and their relationships. She believes others could only accept a prophetess without sin, but she still aids and comforts the young women of her town and tells them of the coming days of more freedom. Despite her self-effacing behavior, Hester is indeed a messiah, who saved the soul of Arthur Dimmesdale through love and forgiveness, and who began to save her young female friends from heartache by her wisdom.

In these four works, each character uses his or her Christly stigmata to carry out a mission. Though the mark is not always a literal stigmata—a red, fleshly, bleeding wound,—by its presence it is a true stigmata. The birthmark, the black veil, the poison, and the scarlet letter are all borne by characters, who, as in the explanation of stigmata, are intensely self-absorbed, both mentally and physically, and are highly suggestible. Georgiana never worries about her birthmark until Aylmer voices his repulsion of it, then she willingly sacrifices all for its removal. The minister, obsessed by his perception of all man's secret sins, wears the veil for some unknown intent. Beatrice is almost the exception to this rule, as her father forces the stigmata on her without her knowledge. By her poisonous existence, though, she does become self-absorbed, and, upon discovery of the poison, is almost hysterical to affect its cure. The community gives Hester her red A, but it is ultimately brought about by her own sin. Her isolation causes her to draw into herself. Arthur, through the mental power of suggestion, gives himself his own letter, and he is throughout the entire story both emotionally and mentally absorbed.

This theory of symbolic stigmata and its relation to a messianic identification is not altogether implausible. Hawthorne's language is (not without purpose) rich in phrases of religious imagery and self-sacrificial metaphor. Upon comparing it to Hawthorne's often-cited theme of original sin, it is not necessary to discount this theme of stigmata and messianic complex in his literature. In fact, the two themes are corroborating, if one allows for a savior with the fact of, or the potential of, committing sin. A messiah, though having a heavenly origin and mission, appears in human form with all the frailties and weaknesses of man. A messiah comes to be with man, yet is, of a sort, separated from man. Such is the basis of the Christian faith. Such is the basis of Hawthorne's characters' roles.

Terence Martin says of Hawthorne's characters: "His isolated individuals stand apart from humanity, obsessed." Hawthorne's characters are obsessed with their stigmata and their messiah-ship. However, Hawthorne's nebulous treatment of this facet of his characters is not a condition to be ignored. In *The Sins of the Fathers*, Frederick C. Crews says, "Hawthorne's ambiguity is a sign of powerful tension between his attraction to and his fear of his deepest themes. For behind is moralism, and often directly contradicting it, lies a sure insight into everything that is terrible, uncontrollable, and therefore demoralizing in human nature." Hawthorne presents a battle between moralism and all that is demoralizing, between original sin and the redemptive forces opposing it. His characters bear the stigmata, a symbol of their humanity and their ability to sin. The characters use it, or are used by it.
Symbolic Stigmata

to be types of a messiah, the redeeming savior of their beloved but lost fellow man.

NOTES

2Weber, p. 713.
3American, p. 713.
4American, p. 713.
8Barry, pp. 15-20.
9O'Mahony, p. 94.
10Martin, p. 114.
13Male, p. 116.
14Martin, p. 177.

Malignancy and Its Ravages:
A Study of Flem Snopes in Faulkner's The Hamlet
by H.M. Humphreys

William Faulkner, Nobel Prize winning author, has said that his writing is concerned with the emotions of the human heart. Honor, pity, pride, compassion and sacrifice are seated in the heart and these are the only things which are worth writing about, according to Faulkner. In his novel The Hamlet, Faulkner creates the village of Frenchman's Bend, a small town populated by farmers. The Bend's most influential citizen is Will Varner. He and his son, Jody, run most of the town's businesses. Into this town Faulkner introduces the villain, Flem Snopes. The emotions prevalent in Faulkner's works are utterly foreign to Flem. From the minute Flem gets a foothold in the business world of Frenchman's Bend, his amoral logic and his emotionless lust for success turn him into an irresistible force for evil in the town.

The Hamlet is the story of Flem's rise from son of an itinerant farmer to the man who controls virtually all of the trade of Frenchman's Bend. In the novel, Flem is portrayed as a ruthless businessman, but on a symbolic level he is the greatest force for evil in the novel. Flem's technique for exploiting people through their emotions, managing to turn their defeat into his profit, makes him an influential person in the Bend. But Faulkner's purpose in showing Flem's successes is not just to show the victory of rational man over emotional man, but to show the human wreckage that his heartless victories leave behind.

Flem is a member of the Snopes clan, a migrant, mercenary people who exist to serve themselves. In Flem, Faulkner represents the culmination of Snopesism. Fear of the Snopeses and the knowledge that a Snopes will do anything to serve his own purposes cause Jody Varner to give Flem his first foothold in the Bend, as a clerk in Varner's store. But Snopesism had been practiced in Frenchman's Bend long before the first Snopes set his foot there. The residents of the Bend live out their lives constantly trying to get the better of each other. The Varners, the Bend's ruling family, are sufficiently Snopesian that they unknowingly aid and abet Flem. And the other people of the Bend had long displayed their Snopes-like shrewdness and avarice when

in the secret coves in the hills [they] made whiskey of the
Snopes is shrewd and cunning and deceptive and amoral; he is also consistent and 'dedicated' and 'logical.' Flem is certainly all of these. A few months after becoming a clerk in the Varner's store, Flem, who is known for his accurate and efficient clerking, first takes over the store and then begins to work at the cotton gin, in a job previously performed only by Will Varner. It is Flem's imperturbable and emotionless method of doing business that makes him invincible. Flem is capable of leading the unwary into temptation and then exploiting them when they fall. The Bend can only watch and speculate as Flem's evil deeds are accomplished and puts broken lives while it brings him financial success. Flem's evil deeds are accomplished because he adopts material values; he has no need for human considerations. His inhuman attitude and his almost demonic perception of how to utilize people for profit show how evil Flem is. But "he[Flem] is not so much an evil human being as a plausible personification of evil." Flem is only human in the strictest sense of the word; his thoughts are an enigma. As Irving Howe has said: "Behind his aura of demonic resourcefulness we cannot penetrate."

Throughout the novel, Flem's unemotional attitude towards his business dealings and towards other people creates broken lives while it brings him financial success. Flem's evil deeds are accomplished because he adopts material values; he has no need for human considerations. His inhuman attitude and his almost demonic perception of how to utilize people for profit show how evil Flem is. But "he[Flem] is not so much an evil human being as a plausible personification of evil." Flem is only human in the strictest sense of the word; his thoughts are an enigma. As Irving Howe has said: "Behind his aura of demonic resourcefulness we cannot penetrate."

Evil, as expressed in Faulkner's works, has a consistent but motiveless logic of its own. Within certain terms, this evil has integrity. But Flem's integrity involves his business, not people. Flem is so exact in his clerking at Varner's store that it makes the residents of the Bend nervous; Jody Varner had always miscalculated accounts, but not Flem. Flem is scrupulous in his behavior in the store; although he may exploit villagers, he does not cheat them. Flem is always dispassionate and imperturbable where business is concerned. He has no vices, other than to chew an occasional plug of tobacco. As Olga Vickery has noted, when Ratliff imagines Flem confronting the devil, Flem resists all bribes, saying that "he don't want no more and no less than his legal interest according to what the banking and the civil laws state is his" (p. 150). Flem conquers the law by staying carefully within it or beyond its reach. Because of his strict adherence to the "integrity" of the social code, Flem's evil is irresistible.

When Eula Varner becomes pregnant, her marriage to Flem is designed to save the Varners' collective face. Eula's "entire appearance suggested some symbology out of the old Dionysic times" (p. 95). By Faulkner's imagery, Eula becomes an earth goddess, symbolizing nature. The marriage of the bountiful Eula to the impotent Flem is more like a sacrifice than a nuptial: the marriage symbolizes the giving of the land over to a commercial force, a force which may only exploit, not love. Eula is the goddess whom the young men of the Bend have lusted for, but Flem's lack of passion means that he can neither respect nor understand the fruitfulness that Eula stands for. According to Longley, the giving of the "bucolic Venus" to the "crippled Vulcan" is...
mourned, but is perfectly just in the Aristotelian sense. Flem marries Eula because he is ruthless enough to do so, provided that it means profit for him, the profit in this case being the deed to the Old Frenchman’s place. In sacrificing love and nature to the immoral Flem, the Varners are abetting Flem’s corruption. This joining of the Varner and the Snopes clan serves to strengthen Flem’s position in the Bend and his evil power over its inhabitants.

Another facet of Flem’s evil is expressed in “The Long Summer,” the third book of The Hamlet. Mink Snopes kills Jack Houston in a dispute over a cow. This aids Flem by getting rid of Houston. Then Flem takes the affair one step further; he allows Mink to draw a life sentence for the murder. Flem probably could have saved Mink, but Mink is a threat to Flem’s motives because he will not harness his emotions to the acquisition of profit. This incident proves that Flem will allow nothing to stand in the way of his business; he is as quick to exploit a relative as anyone else.

The last book of The Hamlet, “The Peasants,” demonstrates just how far Flem will go to make money. Nowhere else in the novel is Flem’s skill in using men’s emotions against themselves so expertly treated. “The Peasants” shows “Flem at his meanest, the ‘folk’ at their most violent and most eager and Ratliff comically at the end of his strategy.”

Flem returns from his honeymoon in Texas with a Texan as his agent and a string of wild ponies. These ponies dominate Book IV and are given demonic proportions. According to T.Y. Greet, the ponies are a catalyst for trouble in the Bend and “clarify two aspects of the theme: the destructive nature of purely aquisitive instincts and the susceptibility of aquisitive man to rational manipulation.” The spotted ponies are an object of fascination for the men of the Bend. When the ponies are auctioned off by the Texan, the fascination is strong enough to cause Henry Armstid to spend his wife’s last five dollars to buy one of the ponies. Armstid, a poor man, forces his wife to give up the money, and Flem supports his action. To Flem selling the worthless pony to Armstid is merely business. The Texan, however, cannot hold to the impersonal quality of the bargaining and he tells Mrs. Armstid that she can get her money from Flem the next day.

After the auction is over and the Texan leaves, the ponies stampede, leaving in their wake Armstid with a broken leg. The next day, when Mrs. Armstid tries to regain her money, Flem, who took no part in the auction, tells her that the Texan took all of the money when he left the Bend. To Flem, Mrs. Armstid’s misery and her husband’s injury are unimportant. A lawsuit is brought against Flem as a result of the stampede. Mrs. Armstid sues Flem to try to get her money back, but thanks to perjury on the part of one of Flem’s relatives, the case is dismissed. Flem’s business skill and cunning enable him to cheat the Armstids, evade the law and make a profit. His manipulative skills, heartlessly executed, again prove his evil potency.

Flem’s greatest victory occurs when he sells the Old Frenchman’s place to Ratliff. Henry Armstid and Odum Bookwright. The house and land are rumored to hide treasure; and Ratliff’s, Armstid’s and Bookwright’s Snopesian greed leads them to believe that the treasure is really there. They dig and find three bags of coins. Elated, they mortgage their assets to buy the old home. They dig again, and when no more “treasure” is forthcoming, Ratliff realizes that the money was planted there by the wily Flem and that they have been duped. Thus, Flem emerges victorious over his only effective antagonist and triumphant in the sale of the land that even Will Varner could not sell. Flem sells it because he is more capable than Will. Ratliff and Bookwright concede defeat; Armstid, a husk of a man who had placed all hope in his belief in the treasure, is demeaned even further as he continues to dig for the money, with the desperation of a man for whom all hope is lost. He, more than any other character perhaps, represents the ravages of the malignant evil symbolized by Flem Snopes.

The descriptions of Flem in The Hamlet lend credence to the theory that Flem personifies a kind of devil. Flem is “froglike” and has the “predatory nose” of a hawk. He tends the store “with a good deal of the quality of a spider of that bulbous blond omnivorous though non-poisonous species” (p. 58). He is snakelike in that he wears rubber soled shoes, and his squatness is emphasized. Viola Hopkins writes: “We are given the impression of a heavy-bodied, full-bellied reptile creeping silently in the dust, an image which is in keeping with his identification with satan.”

Even Flem’s name has connotations that support his personification as a demon. The sound “Snopes” is ugly, snarling and fearsome. As Hoffman has noted, the “sn” sound at the beginning of a word is hard to associate with anything pleasant. Hoffman also has pointed out that “Flem (phlegm), as a ‘mucous discharge from the mouth,’ expresses or induces contempt and disgust.”

Flem’s exploitation of the Bend does nothing to alter the “essential pattern” of life there. The only effect he has is to redistribute wealth and power. Flem gradually becomes manager of much of the business in the Bend; he replaces Varners and other townspeople as well by putting his relatives in jobs once held by residents of the Bend. But life remains the same; the stores, shops and farms are still there, just with new tenants.

When considering Flem as a personification of evil in The Hamlet, it
is well to note that one of the reasons Flem succeeds is that he conforms to the ways and traditions of the Bend. Flem is a creature of society; instead of forcing his way into affluency in the hamlet, he works with the society, conquering it by its own means. The villagers are basically well-meaning, but they don't want to make trouble for themselves; part of Faulkner's thesis is that indifference is not enough to defeat Snopesism. As Vickery has observed:

Even as he [Flem] disrupts the established order of the village, he acts in terms of one of its oldest traditions and accepts some of its oldest values.

By working within the terms of those values, Flem pros pers; he becomes an "economic monster" hated by the society that created him. The villagers condemn Flem's heartlessness, but admire his shrewd business tactics. Even as Flem cheats Mrs. Armstid out of her last five dollars, the villagers sit by seemingly inattentive. After all, it wouldn't be fitting, in terms of the old tradition, to interfere with another man's business.

Flem's mimicking of the "old tradition" supplies him with a veneer of respectability. But he goes a step farther in his guise of normality when he imitates the Varners. Flem dresses like the Varners and even imitates their gestures. Flem enters the store "jerking his head at them [the villagers] exactly as Will Varner himself did it" (p. 144). Flem dresses in trousers; all the other men in the Bend, except the Varners, wear overalls. Flem adopts Jody's habit of wearing a bow tie. This Doppelganger-like parody is extended when Flem introduces his cousins into the Bend: they appear to be imitations of the Varners.

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The Varners are "casually inquisitive" and "venially wicked," but they are no match for the Snopes tribe. The Varners have been described as "overripe, unsystematic and relaxed in their rapacity," while the Snopeses are "bloodless and calculating" in theirs. Will Varner hates Flem, but he knows how superior Flem is to Jody in business. Flem does not threaten Will, but instead offers him "an intelligent coalition of mutual interest and profit," which is why they are so soon observed doing business together. Perhaps Will realizes that his time as an economic leader in the Bend is through; maybe he realizes that Flem's evil is irresistible.

It is interesting to note that for all the havoc and pain Flem and his evil schemes wreak upon the Bend and its people, he remains detached not only from the ruin he causes, but from his own evil. Flem's evil is hardly human; it is coldly rational and logical, completely unfathomable and lacking in emotion. The evil personified by Flem presents him as a demonic automaton, not a man.

NOTES

2. Longley, p. 3.
7. Longley, p. 151.
15. Hoffman, p. 36.
17. Howe, p. 86.
24. Hoffman, p. 94.
31. Hoffman, p. 87.
32. Vickery, p. 168.
33. Gold, p. 323.
34. Vickery, p. 168.
The Parable of the Friend at Midnight

by Gregory S. Salyer

The first surprise that one receives upon researching the parable of the Friend at Midnight is the conspicuous lack of work that has been done here. Out of the plethora of parable literature, only Jeremias makes a significant contribution to the study of this particular parable. Other writers, more concerned with methodology than exegesis, simply give a nod to the parable of the Friend at Midnight as an example of one of their points or categories. Of the commentators, only I.H. Marshall and Kenneth E. Bailey care to discuss the passage in any detail. The remaining commentators on Luke are content to limit their discussion to a page or even a paragraph. Furthermore, an examination of all the volumes of New Testament Abstracts revealed that only three articles have been written that deal exclusively with this parable.

The second surprise is that the parable contains a maze of critical questions and hermeneutical problems. The Palestinian cultural scene has been challenged. There are profound questions of grammar and philology. The interpretation itself is split into two camps, one with its emphasis on the negative feature of one character, the other with its emphasis on a positive feature of the other character. One interpretation apparently stands in line with the context of the parable, yet its theological value is questionable. The other interpretation attempts to break out of the context and the result is that the context is relegated to a secondary position, i.e. it is the contribution of the evangelist and has no ground in the historical Jesus. Finally, the recurring question of how the parable applies to contemporary believers is not escaped here. Thus, despite the lack of literature, the parable is certainly worthy of examination.

One of the problems that arises as one begins to read the parable of the Friend at Midnight is that the characters become confused. The NIV reads as follows:

Then he said to them, “Suppose one of you has a friend, and he goes to him at midnight and says, ’Friend, lend me three loaves of bread, because a friend of mine on a journey has come to me, and I have nothing to set before him.’

‘Then the one inside answers, ‘Don’t bother me. The door is already locked, and my children are with me in bed. I can’t get up and give you anything.’ I tell you, though he will not
get up and give him the bread because he is his friend, yet because of the man’s persistence he will get up and give him as much as he needs.

There are three uses of the word friend here. One is the man inside or the man at the door. (see below). Friend is also the address given by the man outside to the sleeper inside, so we are to assume that the two characters are friends. Finally, the man outside has a friend who has come to visit him from a long journey. For convenience sake, the man who is awakened will be called “the sleeper” or “the man inside,” or “the householder.” The one who awakens him is termed “the man at the door.”

The first task is to examine the literary structure of the parable so that our attention may be directed to the crucial issues.

Only one commentator on Luke 11:5-8 seems to be concerned with literary structure and style. Kenneth E. Bailey bases his interpretation on what he terms a “literary-cultural” approach where literary structure is coupled with a Palestinian life-setting. The result is fascinating and certainly worth examination. For Bailey, Luke 11:5-8 is a parabolic ballad with some of the features of the poetical Form IV. It has two stanzas of six units each, and each stanza inverts. He lays out the parable in the following way: (see schema below). Several ideas are brought out by this arrangement. The first and last lines of each stanza are all concerned with honor or duty. This is what Bailey terms “a two-stanza poem (Form IV) where the second stanza is patterned after the first,” in such cases, “the climax of the entire literary piece is the center of the second stanza.” As we shall see, this is precisely where the interpretation pivots, i.e. with the translation of ἀνάθεσις which Bailey translates as “avoidance of shame.”

And he said to them,

Can any one of you imagine having a friend and going to him at midnight

(WHAT WILL NOT HAPPEN)

A1 and saying to him, “Friend, lend me three loaves

REQUEST (GIVE)

2 for a friend of mine has arrived on a journey

REASON FOR REQUEST

3 and I have nothing to set before him.”

APPEAL TO DUTY

3” And will he answer from within, “Don’t bother me, duty refused.

DUTY REFUSED

2” The door is now closed and my children are in bed with me.

REQUEST FOR REFUSAL

1” I cannot get up and give you anything?

REQUEST REFUSED (GIVE)

1 I tell you

(WHAT WILL HAPPEN)

B1 though he will not give him anything

NOT ANSWER REQUEST (GIVE)

2 having arisen

ARISING

3 because of being his friend

NOT FOR FRIENDSHIP’S SAKE

3” but because of his avoidance of shame

BUT FOR HONOR’S SAKE

2” he will get up

WILL ARISE

1” and give him whatever he wants.

REQUEST GRANTED (GIVE)

The cultural situation of the parable of The Friend at Midnight as described by Jeremias has remained the standard for years. Virtually all commentators find their source for the parable’s Palestinian life-setting here. According to Jeremias, “the parable gives a vivid description of conditions in a Palestinian village.” Since there are no shops, the day’s supply of bread is baked before daylight, and it is commonly known by the community who has bread left in the evening. The Oriental retires early. The only light in the house is a small oil lamp that provides a faint glow. The door is bolted by drawing a wooden or iron bar through rings in the panels. This is tiresome and noisy duty that would wake the entire house. This is no doubt a one-room peasant house with the entire family sleeping on a mat in the part of the room that was off the floor.

Kenneth Bailey has challenged Jeremias’ reconstruction of the situation that the parable draws from based upon his personal knowledge of Oriental life. Jeremias and others all note that the traveler in the parable arrives at night because it was too hot to travel during the day. Bailey comments:

“This is true in the desert areas of Syria, Jordan, and Egypt. It is not customary in Palestine and Lebanon, where there is some elevation inland and a breeze from the sea along the coast. Thus the arrival of the friend at midnight is unusual.”

Jeremias has confused the Palestinian peasant with the Indian peasant who bakes every day. The Middle Eastern peasant baked loaves a batch at a time with one batch often lasting a week or more. The man at the door is asking for a complete loaf; anything else would be an insult. The host must serve and his guest must eat whether he is hungry or not.

The idea of community plays an important role here, for the guest is a guest of the community, not just the individual. Refusal, then, is unthinkable because it would destroy the community’s reputation.

Bailey’s final point is one that is often overlooked:

Bread is not the meal. Bread is the knife, fork, and spoon with which the meal is eaten. The different items of the meal are in common dishes. Each person has a loaf of bread in front of him. He breaks off a bite-sized piece, dips it into the common dish, and puts the entire “sop” into his mouth. Everybody knows that he also needs to borrow the meal itself that will be eaten with the bread. This becomes clear in the last line of the parable.
This reconstruction of the cultural scene of the parable provides the reader with a valuable tool with which he can understand the text. We are now ready to examine the text itself.

The parable begins by using the common rhetorical device τίς ἐστι οὖν (lit. “who of you”). Parallels are found in Luke 11:11, 12:25, 14:28, 15:4, 17:7 (cf. 14:31, 15:8).10 The phrase, then, is characteristic of Q and L. As stated, this was a rhetorical device, and it demanded a judgement from the reader.11 That the question is one which demands an emphatic negative answer is proven by examining the parallel usages, e.g. Luke 12:25-26 (NIV), “Who of you by worrying can add a single hour to his life? Since you cannot do this very little, why do you worry about the rest.” The effect of this formula is evident in Jeremias’ paraphrase of the parable.

Can you imagine that if one of you had a friend who came to you at midnight and said to you, “My friend, lend me three loaves, because a friend has come to me on a journey, and I have nothing to set before him,” you would call out, “Don’t disturb me!”? Can you imagine such a thing? The answer would be—Unthinkable!12

It is interesting that Jeremias, following Greeven, sees this as an authentic saying of Jesus on the basis of an absence of contemporary parallels. This affirmation, however, is obviously based on the principle of dissimilarity; a principle whose value is questionable at best.13

One of the major issues in interpretation is the subject of the rhetorical sentence in verses 5-7. In other words, who is the hearer to identify himself with—the one at the door or the man in the house. The former is chosen by RSV, TEV, JB, TNT, NIV, Klostermann, and Marshall. The latter is opted for by NEB, Barclay, Creed, and Jeremias. The problem with the position of NEB et al. is that it involves what Creed admits is “an awkward change of subject.”14 This is crucial to the interpretation of the parable, and thus should not be passed over lightly. Blass-Debrunner-Funk describes the problem:

Luke 11:5 is peculiar... This is an awkwardly expressed thought for which the conditional form ἐὰν φίλος πορεύσῃ etc. with a future in the apodosis would have been more appropriate.15

For definite evidence, we must again turn to Bailey who has discovered an identical construction where the antecedent of the verb is clearly found in the τίς ἐστι οὖν formula.

Luke 17:7
Will any one of you—who has a servant—say—to him

(τίς ἐστι οὖν δοῦλον ἐξων ἑτερ αὐτῷ)

Compare Luke 11:5

(τίς ἐστι οὖν ἐξει φίλον πορεύσῃ αὐτόν)

Bailey concludes that the antecedent of the verb πορεύσῃ is ὁ δοῦλος, not φίλος. The hearer of the parable then is to identify with the man at the door rather than the householder. The weight of evidence thus clearly swings to this position which RSV translates in the second person:17

Which of you who has a friend will go to him at midnight and say to him, “Friend”...

On the basis of the fact that to see the subject of the sentence in 5-7 as the householder requires awkward change in subject and the fact that a parallel exists in Luke 17:7 where the subject is “one of you” and not the servant, we have concluded that the hearer is to identify with the man at the door. Once this is settled, the real exegetical dilemma surfaces. As stated above, this dilemma occurs in the most important lines in the parable, viz. the center of the second stanza where the word ἀναλάβεια appears. This has traditionally been translated as “importunity,” “shamelessness,” or “persistence.” The problem is that God is identified with the sleeper who is reluctant to answer a friend’s request; and that only the friend’s persistent knocking forces the sleeper to answer his request. We could do well, then, to examine the word ἀναλάβεια itself.

One searches in vain for a reference to ἀναλάβεια as persistence in Ancient Greek literature.18 All the references use the word in the sense of shamelessness. The same is true of fourteen of the fifteen references in the LXX. Only in Jeremiah 8:5, speaking of Israel’s apostasy, does any writer use ἀναλάβεια to denote persistence, and here it takes on the notion of lasting or perpetual. All first-century writings, including Epictetus, the Papyri, Josephus, and early Christian literature, understand the word to denote a lack of shame over against persistence. Clearly, then, we must dispose of the idea of persistence in favor of the negative quality of shamelessness.
Yet this translation creates new problems. Alan Johnson explains:

Now when this negative sense of "shamelessness" is brought to the word ἀναληθεία in the parable of the friend at midnight, problems arise. The key phrase in v 8 must be rendered as follows: "I tell you, though he will not get up and give him anything because he is his friend, yet because of his shamelessness he will rise and give him whatever he needs." Does the Christian act "shamelessly" when he comes to God in prayer? Certainly not. In order to avoid this conclusion and make sense out of the parable, the Church gradually changed the meaning of the word from a negative quality (shamelessness) to a positive quality (persistence).19

It is at this point that the parable of the Unjust Judge is often compared to our parable. Persistent prayer seems to be the theme of the parable in Luke 18, for the woman's persistence is finally rewarded with an answer. In our parable, however, the answer is given immediately—No! It is assumed that the man at the door continues to knock until the householder is compelled to get up and answer. Are we really to assume that when a Christian receives a negative answer in prayer that he is to continue to cajole God to change his mind? Scholars who are frequently caught in this trap of reading the Unjust Judge onto the Friend at Midnight often make statements like that of Creed: "It is implied, though not stated, that the friend repeats his request."20 Some even assume that the persistence is in his continued knocking.21 When in actuality, the friend calls to the sleeper—only a stranger knocks at night. Bailey suggests that the idea of persistence most likely "spilled over" from verse 9-13.22

It has been demonstrated that ἀναληθεία means basically "shamelessness." That being true, we must now ask to whom it applies—the man at the door or the sleeper. Again, traditional scholarship has applied the aspect of shamelessness to the man at the door either by his persistence or by his coming at such an hour (μεσονύκτιον = in the middle of the night).23 But if we return to Bailey's last stanza and notice the subject of each line the opposite appears to be true.

I say to you,

B1 if he will not give to him
   2 having arisen
      3 because of being a friend of his
      3' but because of his (ἀναληθεία)
   2' he will arise
1' and will give him whatever he needs.

The subject of each line is
the sleeper
the sleeper
the sleeper
the sleeper

Bailey remarks incisively:

It is clear that the entire stanza is talking about the sleeper and that line 3' should also apply to him. Whatever the disputed word means it applies to the man in bed not the host outside the door. Furthermore, the matching line in the first stanza of the parable (A-3') speaks of the sleeper's potential refusal of duty. Here we expect a discussion that relates to the same man and the same topic. Thus we have two problems in our traditional understanding of this line. We have a mistranslation of the key word ἀναληθεία and have applied it to the wrong man.

Thus the translation creates new problems. Alan Johnson explains:

First of all, the idea of the shamelessness of the sleeper can be developed as Friderichsen and Jeremias have done. Bailey has reminded us that a refusal to help the friend in need would be a refusal of the community and thus a blemish on its hospitable reputation. Friderichsen wants to argue that the sleeper is seeking to avoid the quality of shamelessness by answering the request. The problem is that the text reads ἀόρος or his shamelessness. In other words, the sleeper already possesses the quality he is presumably seeking to avoid. Jeremias follows Friderichsen but uses some linguistic gymnastics to arrive at a different place. Jeremias states that the sleeper answers the request "for the sake of his (own) shamelessness, that is to say, that he may not lose face in the matter."24 The first phrase is Friderichsen's negative quality that the sleeper seeks to avoid, but the second phrase is a positive quality of community honor. Thus according to Johnson, "...Jeremias may have jumped to the right conclusion but without an adequate explanation of how one gets from 'shamelessness' to 'avoidance of shame'!"

Bailey thinks Jeremias is right and has two ways to solve the problem of his leap. First, he cautiously lays out the possibility that ἀναληθεία is a corruption of ἀναληθεία blamelessness. This certainly makes the parable clear, but Bailey is right to note that this is an easy way out of the problem that is based only on speculation.

His other explanation is much more interesting. The word ἀναληθεία is actually the word ἀλογος with an alpha privative. ἀλογος can mean both "sense of shame" (a positive notion) and "shame" (a negative idea). In Aramaic, however, the term was most
probably a negative one. So what the translator may have meant to do was:

\[
\text{kissuf} + \alpha \delta \delta \varsigma + \text{alpha privative} = \delta \nu \alpha \delta \varepsilon \iota \alpha
\]

Aramaic-shame Meaning: shame (negative)

\[
\text{Arabic-shame} + \text{avoidance} = \text{shame of shame} (\text{positive})
\]

In other words, the translator was trying to negate a negative in order to create a positive. This makes the sleeper answer the request so as to not bring dishonor to the village. We must note, however, that this assumes that Jesus spoke Aramaic—a fact that is still disputed. While this is fascinating and even possible, it yet remains conjecture and can not be proven or disproven at this point. We would do well to recognize this and not ask the theory to bear more weight than it can support.

Marshall is more concerned with reconciling the parable with its context, especially verses 9-10. The supposed contrast of verses 9-10 with the parable has caused Jeremias to conclude that Luke has missed the original point of the parable, which was the honor of God. Instead, Luke has placed the parable in the context of the instruction about prayer in 11:1-13, and therefore understood it to be an exhortation to unwearied prayer, as 11:9-13 plainly shows. Against Jeremias, Marshall wants to argue for a dual aspect of interpretation. It is true, he says, that the parable itself teaches that God is a God who answers, but it is also true that verses 9-10 teach persistence in prayer. Marshall states that any encouragement to pray must be based on both these notions, i.e., that God answers prayer and that his children must be persistent. The situation is in the form of a question, “Is it worth praying to God when there is no answer?” Jesus is saying “Yes” because God is gracious; therefore, continue to pray.

Marshall's point is well taken; however, one assumption must be questioned, viz. Do verses 9-10 teach persistence in prayer? To the reader of the English text, this may seem a strange notion to be drawn from the three imperatives, ask, seek, and knock. The interpretation is based on the idea of the present tense in Greek. While the present indicative may be durative, it may also be aoristic or punctiliar. This is not true, however, of the present imperative. There is a sharp distinction between the present imperative and the aorist imperative. The former always denotes a command that is to be repeated, while the latter commands an action that is once-for-all or completed. Interpreters have thus construed the present imperative as commanding a persistence in prayer, i.e., “keep on asking”, etc.

I would like to suggest that this interpretation is misdirected and that the parable and its context are in perfect harmony. The fact that the present imperative commands a durative action is indisputable. However, the question that must be asked is what is the context of the durative action. That is to say, is the repetitive action to be understood as a repetition of the same request or is it simply a constant petitioning of God for various needs, e.g., daily bread, forgiveness of debts, etc.? The latter would seem to be the clearer reading, and it is certainly consistent with the interpretation of the parable. It would also seem that proponents of the former idea have been guilty of reading back onto this text the parable of the Persistent Widow in Luke 18:1-8 or even a misinterpretation of verses 5-8. Thus the parable and its subsequent poem both teach that the believer may come to God in full assurance of an answer, and because of this, they are to continue to ask God for any need they may have. The parable and the poem paint a picture of a well-spring of cool water where those who thirst may drink of daily with full assurance that it will never go dry.

NOTES

1The men are friends but notice the lack of address “Friend” by the householder. Apparently, he is annoyed.
2Johnson is concerned with structure but simply repeats Bailey.
4Bailey, p. 119.
5Ibid., p. 120.
7Ibid., p. 121.
8Ibid., pp. 122-123.
9Ibid., p. 124.
10If also Is. 42:23, 50:10, Hg 2:3.
11Bailey, p. 120.
12Jeremias, p. 158.
13Jeremias, p. 159.
16Bailey, pp. 124-125.
18For a detailed listing of texts and contexts in all relevant periods see Bailey pp. 125-127 and Johnson pp. 125-128.
The Relationship of Clouds and Precipitation  
by Jim Rasor

Many times, people have looked to the sky and thought, “It looks like rain today” or “No rain today.” Often these and other instantaneous precipitation forecasts are produced by observing nothing other than the cloud cover above. True, clear skies preclude the possibility of rain at that time, but does a great deal of cloud cover mean precipitation is imminent? How strong is the relationship between the presence of cloud cover and the occurrence or the amount of precipitation? Numerous monthly weather summaries from the Western Kentucky University College Heights Weather Station have displayed months with a high percentage of cloud cover and with precipitation totals a few inches below normal. Can the presence of clouds automatically foretell the occurrence of precipitation?

A search of all available literature yielded examples of only two types of related research. Using cloud physics, Sarton (1972) addressed the mechanisms in various cloud types (stratiform versus cumuliform) and how they relate to the formation of rain droplets. The other type of research uses satellite imagery to correlate cloud areas pertaining to certain equivalent blackbody temperatures with precipitation areas (Richards and Arkin, 1981). Both types of research are informative to those who work in the atmospheric sciences. However, to the layperson (who knows little of equivalent blackbody temperatures and cloud types) how strong is the relationship between a cloudy sky and the occurrence or amount of precipitation? This is the focus of this paper.

The research for this study was conducted at the College Heights Weather Station in the Department of Geography and Geology at Western Kentucky University. The campus is located in Bowling Green in south central Kentucky. At 37° N latitude and 86° 30’ longitude, this station rests 191 m (625 feet) above mean sea level. The mean annual temperature is 20° C (68° F) and the mean annual precipitation is 1240 mm (48.86 inches).

Though College Heights is not affiliated with the National Weather Service network, it is a completely operational weather station. The station is fully equipped to monitor local atmospheric conditions (temperature, precipitation, wind speed and direction, cloud cover, humidity, and pressure).

For completion of this project, precipitation data were collected from
the station's three rain gages (Figure 1). A weighing rain gage and a
digital tipping bucket rain gage supply hardcopy records of precipitation
evenly on weekly charts. An eight inch diameter dipstick rain gage
gathers daily totals. Monthly precipitation data were utilized for the
statistical analysis. The data appear as total precipitation for the month
and as the number of days where 0.01 inch or more was recorded.

Cloud cover data were collected from the weather stations sunshine
recording instruments (Figure 2). Data from 1973 through 1982 were
evaluated in the analysis. These ten years were divided into seasonal
groups: March, April, and May comprised the spring; June, July, and
August represented the summer group; September, October, and
November were designated as the fall group; and December, January,
and February comprised the winter group. A seasonal breakdown was
used because different precipitation mechanisms dominate during the
various seasons.

Each seasonal group was tested separately using the Pearson
Produce-Moment Correlation Coefficient:

\[
 r = \frac{\sum (x - \bar{x})(y - \bar{y})}{\sqrt{\sum (x - \bar{x})^2 \sum (y - \bar{y})^2}}
\]

where: \( r \) = ranges between +1.0 and -1.0
\( x \) = cloud cover data
\( y \) = precipitation data.

A pearson "r" value of +1.0 would represent a perfect positive
relationship between \( x \) and \( y \), that is as cloud cover increases then
precipitation increases with equal proportion. An "r" value of -1.0
would represent a perfect negative relationship where cloud cover
increases and precipitation decreases with equal proportion. A zero
would represent a purely random relationship where \( x \) and \( y \) are totally
independent of one another. The results of the analysis are found on
Table 1.

<table>
<thead>
<tr>
<th>TABLE 1</th>
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<tbody>
<tr>
<td>PEARSON CORRELATION COEFFICIENTS*</td>
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<tr>
<td><strong>SUMMER</strong></td>
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<tr>
<td><strong>Percent Cloud Cover</strong></td>
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<tr>
<td><strong>Monthly Total Precipitation</strong></td>
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<tr>
<td><strong>Number of Precipitation Days</strong></td>
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<td><strong>Monthly Total Precipitation</strong></td>
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<td><strong>Monthly Total Precipitation</strong></td>
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</table>

*Significant to the \( \alpha = 0.01 \) level
The correlations between precipitation data and minutes of sunshine were the complete opposites of the correlations with the percent of cloud cover. Since the percent of cloud cover and minutes of sunshine are opposites this trend was expected. However, these opposites did not have the same value because the precipitation data were collected over a period of 24 hours while cloud cover data were collected per daylight hours.

In general, percent cloud cover was more reliable in predicting the occurrence of precipitation as opposed to the amount of precipitation. A closer examination of the results of the relationships between number of precipitation events per month and the minutes of cloud cover revealed the best correlation in the summer (r = 0.85). The lowest correlation occurs in winter (r = 0.44), and intermediate values in spring (r = 0.69) and fall (r = 0.56). Part of this seasonal variation may have been due to the precipitation mechanisms which dominate during the different seasons. The rolling hills of Kentucky are not high enough for the formation of precipitation due to orographic uplift (i.e. lifted over mountains). Frontal movements and convective activity dominate the weather patterns of this region of the country.

During the winter, the southern migration of the jet stream directs many cyclonic storms through the area. Frontal cloudiness dominates the winter sky. The relative abundance of frontal clouds often yields no precipitation. According to the analysis, this season held the weakest relationship. Abundant cyclonic and frontal cloud cover in the winter may not accurately forecast rain or snow.

During the summer, warm moist air from the Gulf of Mexico invades and dominates the southern United States as the jet stream moves northward. Kentucky summers are no different; fronts become less frequent. High summer sun angles and warm moist air lead frequently to convective precipitation. According to the analysis, the highest correlation existed during the summer. During the intermediate seasons of fall and spring, all mechanisms of precipitation common to the area can take place. Accordingly, the correlation of these two seasons occupied a medial range.

From these findings, one can conclude that in the Bowling Green area, summer convective clouds are the best indicator of the immediate threat of precipitation. Winter cloud cover serves as the weakest indicator. The seasons of spring and fall, with their diversity of clouds and weather systems, make predictions even less reliable.

BIBLIOGRAPHY

Concepts of Artificial Intelligence
by Sandra Bryan

Computers have been working for man since the days of the ENIAC in the mid-1940's. They are able to calculate complex equations easily and use given information to make logical decisions. Indeed, man does base many decisions on computers' answers to questions. But, what if someone needs an answer based on more than logical knowledge — perhaps using past experience or even hunches? Most present computer systems are incapable of making these deductions. Yet man needs this feature that is presently lacking. Enter the realm of Artificial Intelligence (AI). This field is relatively new and still in the developing stages. Can machines, that are basically "book smart" and "common sense dumb" by nature, ever be truly intelligent? This paper sets out to prove that yes, this awesome feat can be accomplished in the near future. What is AI? What are some problems associated with AI implementation? What are the major methods of implementation? These questions will be answered within this research paper.

Computer AI is a very difficult term to precisely define. Alan Turing, one of the founders of computer science as we now know it, devised a method of testing for computer intelligence with the "imitation game" (now called the "Turing Test"). It consists of an interrogator who communicates with both a human and a computer through two separate teleprinters. There is no visual contact. The interrogator must somehow determine which teleprinter the human is using and which the computer is using. He does this by asking any kind of question that will identify either the man or the machine. One may believe that if a difficult computational problem were asked, the computer would always answer first and correctly. Not always true. If the machine is truly intelligent, its knowledge might be stored in abstract form, making calculations slow, while the human could be using a calculator. Also, the computer could give an incorrect answer in order to fool the interrogator (Roberts, p. 171). The Turing Test provides a well-defined outline of the criteria needed in order for a machine to be deemed intelligent (Dreyfus, p. xxi). The machine must understand the language used in the interrogation (Hendrix, p. 304). It must also understand indirect statements. For example, "It's raining" could be indirectly asking "Where is my umbrella?" (Roberts, p. 174). Intelligent computers must also deduce answers to problems using not only logic but also past experience and intuition. These three criteria basically define the concepts involved with AI.
It is very difficult to "teach" intelligence to a computer. There are three basic questions to deal with when trying to implement AI. What is defined as a question or statement? How should deductions to questions be made so that answers can be found fairly directly? How can endless deductions be stopped? (Black, p. 335-6) These questions will now be answered.

Any question or statement is composed of words. These words are used as constants as far as the computer is concerned. All valid major words and their equivalents must be programmed into the computer's memory for recognition. A phrase is a group of valid words. All valid questions or statements must be derived from within the computer's vocabulary. The computer must be able to associate relationships between words (Charniak, p. 142). This is accomplished by using parentheses within the translation of phrases. For example, the statement "Pluto is smaller than Mars" could be represented in the computer as "smaller (pluto, mars)" where "smaller" is the linking relationship between the two planets (Black, p. 362).

When the computer has not been given direct information, it must deduce an answer to the question based on the given information. This can be accomplished by replacing words with phrases or variables within its representation of the information whenever possible to discover new information. For instance, if the computer had been given the following information in Example 1:

**Example 1**

Computer is given:
Pluto is smaller than Mars.
Mars is smaller than Saturn.

and the following question is asked:

Which planets are smaller than Pluto?

the computer could directly answer "Mars", but would need to deduce "Saturn" (Black, p. 368). This could be done by substituting a phrase for the unknown "x" as follows:

"smaller (pluto, (smaller, mars, saturn))".

There are basically two methods to traverse the question and information given in order to deduce an answer — working backward or working forward. A backward transform puts information about the question into a statement that might be used to answer the question (Black, p. 365). In other words, a possible answer is used and the computer works backward to see if this possibility could answer the question. For example, if the computer were given the following information in Example 2:

**Example 2**

Computer is given:
The bear is in the cage.
The cage is in the zoo.
The zoo is in the park.

and the computer were asked "Is the bear in the zoo?", using the backward transform, the computer would assume that the information in the question was factual, representing the data as "in (bear, zoo)". It would try to match this phrase with what it already knows. Finding no match, it would replace the latter word in the phrase with a variable and search again. It then asks "Where is the bear?" by looking for a match with "in (bear, cage)" and finds one. Therefore, the computer can answer "Yes" to the question "Is the bear in the zoo?".

A forward transform uses a subquestion of the question asked and works forward (Black, p. 366). Given the same example (Example 2), the forward transform method would also look for a match to "in (bear, zoo)". When no match was found, the computer would replace the first word in the phrase with a variable and search again. This time, however, it asks "What is in the zoo?" with the translation "in (x, zoo)". It finds a match with "in (cage, zoo)", and now knows that the cage is in the zoo. It then asks "Is the bear in the cage?" by looking for a match to "in (bear, cage)" and finds one. Again, the computer can answer "Yes" to the question "Is the bear in the zoo?".

A deduction is endless when there are more subquestions set up than there are answers found to the subquestion. In Example 2, if the information had been given as:

**Example 2**

Computer is given:
The bear is in the cage.

Computer interprets: in (bear, cage)
The bear is in the park.
The zoo is in the park.
and the same question had been given:

"Is the bear in the zoo?"

there would be no direct answer. It would be a guess — the computer's best guess — because there is no evidence that the bear is in the zoo portion of the park. One way to stop these endless deductions is to set up a depth limit, which restricts the number of derivations to be performed for any given question (Hunt, p. 331). If the number of deductions exceeds this limit while the computer is attempting to answer a question, the machine will stop trying and can reply that there is not enough information given. Another method is to set up a complexity limit, which restricts the number of nested parentheses used in trying to answer any question, as in Example 1 (Hunt, p. 331). If the number of parentheses exceeds this limit, the computer will stop trying and again can reply that there is not enough information given.

In order for the computer to comprehend ideas, its programmers must have a way of representing data and its relationships within the computer. There are three basic methods used to accomplish this. The data can either be represented in a list, tree, or matrix.

In a list representation, all data is simply listed along with other data that is related to it (Hunt, p. 209-10). For example, if there are ten people in a group, then they would be listed, along with the people in that group with whom they associate, as in Example 3. A typical question might be "How long does it take for news to travel within the group, and who will receive the news?". One person is arbitrarily chosen as the discoverer of the news. A list representation might look like this:

**Example 3**

<table>
<thead>
<tr>
<th>Person</th>
<th>Associates</th>
</tr>
</thead>
<tbody>
<tr>
<td>0) Ben</td>
<td></td>
</tr>
<tr>
<td>1) Christy</td>
<td>Christy, Ken</td>
</tr>
<tr>
<td>2) Ken</td>
<td>Ben, Helen, Bill</td>
</tr>
<tr>
<td>3) Helen</td>
<td>Ben, Bill, Cindy</td>
</tr>
<tr>
<td>4) Bill</td>
<td>Christy, Bill</td>
</tr>
<tr>
<td>5) Cindy</td>
<td>Christy, Helen, Ken</td>
</tr>
<tr>
<td>6) Mike</td>
<td>Ken, Mike</td>
</tr>
<tr>
<td>7) Brad</td>
<td>Cindy</td>
</tr>
<tr>
<td>8) Heidi</td>
<td>Heidi, Sonya</td>
</tr>
<tr>
<td>9) Sonya</td>
<td>Brad</td>
</tr>
</tbody>
</table>

Suppose Ben discovers the news. How long will it take for this news to spread throughout the group? To answer this, list the people that Ben talks to: Christy and Ken. These will be the first people to hear Ben's news. Next, add to the list the names of the people that Christy and Ken talk to and spread the news. Now the list reads: Christy, Ken, Helen, Bill, and Cindy. This process continues and with each new meeting, more new names are added to the list as more people are told the news. In this case, after three meetings, no new names are added to the list. So, to answer the question, seven people received the news after three meetings.

Another method to show relationships between items is the tree, or graph, representation (Hunt, p. 210). It is basically the same as the list representation, but the answers are more easily found. For example, the information in Example 3 could be depicted using the tree representation as follows in Example 4:

**Example 4**

```
    (0) Ben
   /  \  /
  (1) Christy (2) Ken (6) Mike
   \ /      \        
  (3) Helen (4) Bill
    \   \  
(7) Brad  (8) Heidi (9) Sonya
```

It is clear now that no messages can be passed from Ben to the Brad-Heidi-Sonya group. It also becomes evident that the farthest reachable point from Ben is Mike, three arcs away. This method is easier to traverse than the list method as long as the amount of data is relatively small.

The final method used to show relationships between items is the matrix, or binary, representation (Hunt, p. 211). This is easily programmed into the computer, unlike the tree method with its complex structure, and is used for numerical rather than visual operations. A matrix representation of Example 4 would be as follows in Example 5:
Artificial Intelligence

Sample 5

<table>
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<tr>
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<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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<td>1</td>
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</tbody>
</table>

Let \( C \) be the name of this matrix whose elements \( C_{ij} \) are one, if and only if person \( "i" \) communicates with person \( "j" \) and zero otherwise. The mathematical principles involved in finding a path is too indepth for the purpose of this paper, and therefore is omitted at this time.

Computers have been helping man by freeing him from long, tedious, repetitive drudgery for over forty years. These machines can in seconds what it takes some humans to do in days. As helpful as computers have been man's demands are changing, so must the computers' abilities. Man needs computers to make decisions based not only on logic but also past experience and intuition. The new field of AI is progressing to meet this need and, although there are many obstacles to overcome, in the near future this demand will be satisfied.

**BIBLIOGRAPHY**


