the quint

5.3

Donald Beecher

Sandy Feinstein

Ella Duncalfe

Nancy L. Zaice

William Matthew McCarter

Karen A. Clark

Leslie Eames Seawright

Janine Mercer

Laura Linker

Linda Munro

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contents

EDITORIAL

It's almost July....soon summer will be here, bringing even warmer temperatures and the crystalline Northern light that lasts until midnight at the 53rd Parallel and up to four in the morning closer to the Pole. When the short night does fall, there is a magical quality to the Northern darkness. As the work of freelance photographer (and writer) Wilfred Ruttkowski on the cover of this *quint* demonstrates, summer darkness mirrored in Sweden's northern lakes is as lambent and memorable as our own. Wilfred's photography is so spectacular that *quint* is showcasing *Vollmund at Night* in its entirety on page 132.

Celebrating the Divine and the diverse, this *quint* is made for the inquiring mind, featuring articles concerned with Aboriginal pedagogy, man's relationship with God, East Coast folklore, issues created by corporate personhood in the United States, aesthetics and empirical thought, and the nature of narrative and social literacy. In "Indigenous Spacing in Western Academia: Orality vs. Literacy," J ° Ṅ, a Dene artist, writer and scholar, questions whether there is a place for for oral history and knowledge in the Western academy. Then, Nancy L. Zaice examines the marriage of conventional and traditional forms of prayer in Edward Herbert's unconventional metaphysics during the seventeenth century in England in "Herbert of Chirbury and Performative Prayer: Encountering the Divine, Profession Faith, and Clarifying God's Relationship with Humanity." For those who wish to know more about the folklore of Newfoundland (and who doesn't?), Janine Mercer offers her thoughts on a number of East Coast stories and superstitions. Next, changing countries, William Matthew McCarter's carefully researched "Corporate Personhood and American Democracy: A Natural Remedy" asks whether the Supreme Court of the United States can ignore two hundred years of course law from its own country and another hundred years of common law from England. Following, Laura Linker's "The Artist's Poisoned Flower: Empiricism and the Spirit in "Rappacini's Daughter" investigates the intersections of empiricism and aesthetics in Nathaniel Hawthorne's well-known short story. Leslie Eames Seawright's "Finding a Way: Examining Literacy as a Social Process and and its Impact on Meaning and Self," a thought-provoking examination of the power of narrative and social literacy rounds out our offering of articles in this issue. This *quint's* creative complement takes us first to Italy and then to the United States. Sandy Feinstein's compact and muscular stand-alone lyrics speak from the heart of the American experience. I couldn't bring myself to break up the splendid sequence of Donald Beecher's witty and often poignant haiku that chronicle his time in Italy, so "Bologna Haiku" is appearing in its entirety. Our visual offerings return us to the North. J ° Ṅ is not only an Aboriginal teacher-scholar but also an artist. Sensitive and powerful, her work, currently on tour in Alberta, is breathtakingly beautiful. At the Sam Waller Museum in The Pas, Manitoba, the Susan MacCharles Gallery is presenting the work of local artists, Eila Duncalfe, Karen A. Clark, and Linda Munro. We are honoured to be able to present their perspectives with those of J ° Ṅ in this issue.

Here's to more good reading, lively poetry, and stimulating fine art on those comfortable mid-summer evenings! A family of sandhill cranes have chosen to live behind my house this year. I'm looking forward to sitting on my back porch with this copy of *quint* and watching the babies grow. *the quint* will be back in September with more offerings just in time for cooler weather. Until then, may many mushrooms come your way.

Sue Matheson
Co-Editor

from *little buffalo boy* ᒍᐟᑎ

Indigenous Spacing in Western Academia: Orality vs. Literacy

by ᒍᐟᑎ,

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Western academia is a challenging concept that has been introduced within Indigenous learning circles resulting in views about the use of Indigenous education versus mainstream western schooling. What is known as the Residential School era introduced Indigenous communities to the rote methods of the reading and writing. This teaching of classical English reading and writing replaced our own form of education, a system which had been intact long before these assimilation policies, and resulted in the loss of Indigenous identity, language, and culture for many. Oral knowledge and history, however, continues to be shared through the art of storytelling, song, ceremony, dance, legend, and folklore. Mnemonics are used by First Nations to capture our common history, and this

forms a collective memory. With Indigenous epistemological, ontological, axiological, and methodological paradigms in place, acknowledging and following the old ways, Indigenous scholars have set forth a new practice of incorporating and bringing back our teachings that are more comprehensible for our people. Following traditional protocol and with proper assent, as well as recording of and documentation of materials used, Indigenous people can introduce a new form of the old education to which our people were once accustomed. This will enable Indigenous people to continue to maintain a stronghold on the revitalization of our culture, language, and identity. It will give back to Indigenous people a healthy state of identity.

First, we must ask ourselves, is there room for Indigenous oral knowledge and history to be shared within the confines of western academia (where everything is written and recorded)? Second, we must ask are the sacred keepers of this knowledge, if they are willing, to share this type of knowledge? As well, what steps are Indigenous Scholars and Academics striving for to make our Indigenous philosophy, epistemology, ontology, axiology, and methodologies more understandable and useful within our own teachings? Indigenous communities continue in the sharing of oral history and knowledge, for such sharing is a method of growth and learning and provides social and emotional cognitive development. It is also considered one's own healing journey which one must take within the path of learning. Non-Indigenous and Indigenous researchers and scholars in this field have had difficulty, as many from within the Indigenous learning circles have become apprehensive about sharing this learning with outsiders, who have misused and, in turn, abused Indigenous knowledge.

Discussion

Within First Nation sharing circles, we also had our own forms of writing to save our languages. Jerry Saddleback and Angelina Weenie, who share similar views on the sharing of oral history, share that the Cree were given syllabics, a form of writing, from the spirit world. This writing system was given to omistinahkowew, who was a respected man in his time. He was very knowledgeable about the ceremonies and responsible for a lot of Cree traditional knowledge (Saddleback, 2011; Weenie, 2010). When the Cree were given their syllabics through visions in the 1700's, their writing spread like wild fire. Everyone learned syllabics, and families shared it with each other. Arguably, the most literate Indigenous nation in the world at that time (Dickason, 2009), the Cree consider the attribution of syllabics to missionary James Evan false.

Within today's current cultural crisis, there are two interesting issues that arise in the area of Cree Literacy. The first is that there are Elders who fear to have anything written down because of the misappropriation of knowledge. Because the Cree have lost so much and continue to be treated unfairly, they continue to have this fear of giving up their Indigenous knowledge. I feel that, despite this fear, writing down sacred knowledge in syllabics would initiate safety. Syllabics would generate respect and reciprocity via language revitalization. The problem with oral history is that there are stories and songs that have been lost because of the continuing language loss in Canada amongst our Aboriginal people and by other nations as well. We need to capture this knowledge before the Elders pass on in a way that respects their worldviews.

In "A Bad Connection: First Nations Oral Histories in the Canadian Courts", Drew Mildon proposes the idea that orality vs. literacy is as strong as the story itself

(p,79). Using qualitative findings based on oral evidence to prove his argument that oral history is part of who we are, Mildon builds his argument on court cases involving oral histories across Canada and the U.S. He further states that "the cultural traditions of the west have long been maintained and the oppositional system between orality and literacy in which writing has been construed as the marker par excellence of the civilized world" (Eigenbrod et.al. 2008, p. 79). Mildon uses Jacques Derrida's argument concerning "grammatology", that language and learning privilege orality because of the belief that the physical presence of an individual, being present, offers the speaker great control over the transmission of truth-presence and that there is an unmediated exchange between the speaker and the listener. The speaker, who is present, is considered to be a closer link between that interior ideality and the external-the listener" (Eigenbrod et.al. 2008.p, 80). A good example Mildon uses to explain the concept of oral traditions is found in 'Chief William of the Tsilqott'in vs. Supreme Court of Canada': Chief William of the Tsilqott says that "my understanding of what a legend is compared to a story, a legend, is the creation history that has been passed down for generations on how Tsilhqot'in land was created, how the animals, the fish, the water, the rivers made, and stories are about what happened to our people when-they didn't follow what the legend was trying to teach them" (Hulan & Eigenbrod. 2008. P. 90). In short, while Mildon provides us with a comprehensive understanding of what Indigenous knowledge encompasses, it is also important to understand that the Indigenous Peoples of the Americas have just as many differences as they have similarities. The transmission of Indigenous knowledge truly was complex and functioning quite well prior to contact.

Indigenous Epistemologies, Ontology, Axiology, Methodology

Currently, non-Indigenous and Indigenous scholars and academics are articulating various means by which First Nations worldviews and interpretive knowledge may be applied. Scholar Margaret Kovach (2009), for example, explains that "through the creation of a principled, ideological space, a *mîyo (good)* interval, there is a possibility to move forward with the exciting proposition of Indigenous and tribal research frameworks. But how do we create these environments? What are the philosophies? Values, and practices that offer this freedom? (p. 156). As Kovach further writes, "the focus of this book has been on tribal knowledges with a purpose towards expanding the landscape (classrooms) where tribal knowledges can flourish" (2009. p.163). Hence, the further creation of Indigenous epistemology, ontology, axiology and methodology continue within the area of Indian sharing circles, and we are currently exploring new ways to educate. One method many are using is traditional land-based education. Kevin Lewis from the Ministikwan Cree Nation, who holds his Masters of Education and is currently teaching out of the University College of the North located in The Pas, Manitoba, incorporates teachings such as these, which embody all four axis. This teaching involves use of the Cree language and a hands-on approach of hunting, processing wild life, tanning hides, setting nets, tipi teachings, and cooking outdoors, as well the sharing of storytelling, song, ceremony, dance, legend and folklore. Students from his classes benefit from this approach in many ways by respecting the teachings and also learning the language that is embedded in the teachings (Lewis, 2012).

Dr. Angelina Weenie (2010) is another Indigenous scholar who initiates the stance

of incorporating Indigenous epistemologies, ontology, axiology and methodology in a way that is more comprehensible for our people. She bases her theory of the reconstruction of our worldview, by encouraging one to engage on a more personal level of experienced learning in accordance to the use of orality. Weenie states that "a self-study is held to be a way to address the gap between theory and practice. Theory can be far removed from everyday practice, especially in relation to Indian teaching and learning. The theory that we work with has been developed for mainstream educators and often we have to negotiate and navigate the landscapes of Indigenous teachings that have not been addressed in western theoretical constructs. Self-study proffers a way to engage with those cover stories, secret stories and sacred theory/practice stories, in the personal and social landscapes of Indigenous teaching (p. 36). As previously mentioned, Indigenous learning requires blood memory, elongation of memory use. and is essential to the works of Indigenous epistemologies.

It is true that Indigenous knowledge is in need of decolonization and deconstruction. When the proper tools are utilized, decolonization and deconstruction can become more of a reality. In sum, Joanne Archibald (2008) writes of respect, responsibility, reciprocity, reverence, holism, inter-relatedness and synergy. As these all fit within the attainment of Indigenous knowledge followed with correct traditional protocol endeavors. She remarks that "Stories in the oral tradition have different levels of meaning and purpose…inter-relating the story to make meaning…the use of repetition is needed in order for one to fully know a story" (p. 132-133). As she states, "Today more than ever teachers need traditionally trained storytellers to help guide them in how to learn stories and in how to use them with respectful pedagogy" (2008. p.135). According to Archibald, teaching materials are best synthesized in relation to Indigenous learning circles: "the circle is the story context that creates a healthy atmosphere for inter-related and synergistic sharing of ideas and thinking"(2008. p.136). The circle is our classroom and the most comfortable learning space from which our people benefit most.

Indigenous knowledge puts emphasis on learned lessons, which follow the natural laws given to us by the Creator. This knowledge is embedded in the language, which is further embedded in our culture through ceremonial teachings. Dr. Herman Michell (2011) writes of these sacred teachings in "Working with Elders and Indigenous Knowledge Systems", referring to our natural laws. He states that "cultural codes…are based on natural laws. They are passed on formally and informally as well as through conscious ways through individual, family, community, economic, political, educational and spiritual circles" (p, 24). His text follows cultural appropriation methods and guidelines, but his methodological approach allows us to incorporate Indigenous knowledge in a more understandable way and offers approaches in how to teach it. Michell states that "It is through the work of elders that people find hope and resilience, and in finding balance, we are able to fulfill our roles and responsibilities. Elder involvement in places of higher learning strengthens Indigenous cultural identity. It is through the guidance of our elders that we are able to restore our worldviews and have pride in who we are, which in turn alleviates feelings of alienation, isolation, depression and hopelessness" (2011. p, 29). Mitchell further emphasizes the importance of oral history and knowledge shared through the teachings provided from our Elders.

Reflections and Implications

We are coming into an era in which many First Nations people are afraid of cultural misappropriation. It is important to shed light in this area, as it is crucial in the keeping of Indigenous knowledge use in western academia. Wilson and Taiaiake, both indigenous scholars, take stance in this area of sharing. Wilson (2008) uses a strategy in his own book of "Research is Ceremony": he and colleagues share in conversation that sacred knowledge needs to be documented to preserve for future generations to use (p, 112-113). Sacred knowledge is pertinent information that of course needs to be shared but not in this context. Many argue against the idea of documenting this knowledge. They say let one take the journey for his/herself and learn firsthand the sacred teachings. Previously, I mentioned that this journey is a part of Indigenous learning of our epistemologies, our ways of knowing. Taiaiake (2009), for example, takes this stance in his explanation of the modern day warrior and in his understanding of how our First Nation people must attain who we were when becoming warriors once again. He writes that "the spirit and consciousness that I'm speaking of is within our sacred memory. It is our truth. The resurgence if this consciousness among our peoples is explosive in its potential to transform the self and of the self in relation to other peoples and the world. Its elements are the regeneration of an identity created out of the stories of this land, standing up for what is right, and restitution for harm done so that we can wipe away the stain of colonialism. Only then can we begin to build better relationships, see the resurgence of our culture, contend courageously with the threats to our existences, and gain universal respect"(p. 78).

Opposition to the use of orality is shared in Len Findley's article, "Always Indigenize! The Radical Humanities in the Postcolonial Canadian University" (2000) and is a recommended reading for those who would choose to learn otherwise. In this article, Findley examines the use of "Classical English" in terms of educating, reading and writing. But continuing with the educational forms of sharing through the art of storytelling best incorporates our cognitive abilities. This is what our elders strive for—this is Indigenous education. This is how our story is told and is the form of education that is a part of our history of a people and race. Because sacred bonds form through the sharing of inter-relatedness, for First Nations learners, the circle is our classroom and will remain our learning environment for generations to come.

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Sohketa ᔓᐦᑎ

Herbert of Chirbury and Performative Prayer: Encountering the Divine, Professing Faith, and Clarifying God's Relationship with Humanity

by Nancy L. Zaice, Francis Marion University, North Carolina

Few people, even scholars, think of the seventeenth century's Lord Edward Herbert of Chirbury as a "prayerful" man. Literary critics identify him as poet George Herbert's brother; philosophers think of him as the "father of English Deism"; historians remember him as the "treacherous Lord Herbert"; but for most, Edward Herbert, "man of faith," does not ring a bell. One reason for this involves Herbert's oft-cited reputation as a lady's man, a "gay lothario," and as a caricature chivalric knight, as portrayed by later critics and in his own autobiography. Yet in addition to his often overlooked personal and professional accomplishments, Herbert was what we term today, a "spiritual" man. Early in life, he delineated and, throughout his life, lived by a very specific metaphysical paradigm, which he spelled out in his 1624 philosophical treatise, *De Veritate*. Though we have few records of Herbert's prayer life, evidence exists that he had one. John Aubrey reports that Herbert had prayers said in his home twice daily; he does not indicate by whom. Interestingly, two extant prayers, found in Herbert's papers and *Autobiography*, "do" more than simply worship, thank, or petition God, though they certainly accomplish all three. In the first prayer below, Herbert uses the traditional and conventional form of Christian prayer to profess his faith and explain his non-conventional and, what at the time was, unorthodox metaphysics in a way that seventeenth-century readers would find more familiar formally, less strange or "alien" spiritually, and less formidable textually. In the second, Herbert uses the conventional form and traditional act of petition to clarify misapprehensions and misunderstandings that critics and others had about his metaphysics. These prayers reveal a private, though at the same time performative, prayer life that illuminates seventeenth-century religious issues, including God's intimate and continuing relationship with humanity and his willingness to reveal himself in answered prayer.

The prayer of Edward Herbert is useful to examine in the context of sixteenth and seventeenth-century prayer and performance because of what such an examination reveals about religious issues of the time and how one man addressed them. As a member of the one of England and Wales's noble families that "for generations served at the heart of the monarchist and hierarchical world, courtiers and servants of the King," Herbert moved within the upper echelons of England's social structures. Herbert's social rank and political position placed him in the cross currents of English and Continental religious and political controversies. As a young man, much like his contemporaries, Edward Herbert strove to be a 'complete' Renaissance man and 'citizen of the world." Politically, his earliest exposure to power was the dissembling court of Elizabeth I, where

people neither said what they meant nor meant what they said. Dennis Kay describes the situation, "Speeches and proposals directed at the queen had to be couched in terms of wooing: policy was advanced through ritualized seductions." The court and cult of the aged "Virgin Queen" and Herbert's later time at the courts of James I and Charles I, where "nobility" was for sale and peerages were used as bribes and rewards, provided perfect opportunities for Herbert to learn not only the importance of self-fashioning and performative rhetoric but also the sometimes distasteful shallowness of public life. His elevation to Knight of the Bath in 1603 and subsequent European travel and military exploits exposed him to the darker sides of both English and European political and religious struggles. While serving as a soldier in the Low Countries (1610 and 1614) and as James I's ambassador to France (1619 to 1624), Herbert not only witnessed the corruption and self-serving nature of continental political leaders and courtiers but also the oppression, carnage, and war caused by escalating religious conflicts throughout Europe. Herbert lived at the epicenter of late sixteenth and early seventeenth century cultural divides, but dedicated his life to not only "fashioning" himself but also "being" an exemplar of the ideal Renaissance "soldier, courtier, and scholar," who dedicated himself to both the good of the sovereign and the greater good of all.

Upon his return from France, Herbert focused his attention on the project of, what R.D. Bedford terms, "publicizing' his irenic philosophies. Herbert crafted his works, particularly his extant prayers, very carefully, to use the phrase of performance theorist J.L. Austen, to "do" multiple, very specific actions. Such a use of prayer was not unorthodox. Politicians and ministers of the time often used prayers and sermons to propagate both religious and political agendas; prayer "did" more than simply worship and supplicate. Herbert's metaphysics, however, was unorthodox and potentially subversive. He first sought to discern an epistemology and subsequent metaphysics that located the common threads that ran through all religions. Herbert discerned those elements to which all "normal" human beings with intact sensory and intellectual faculties could universally assent. His studies identified five concepts or religious "notions" that ran through all known religions and religious factions:

1. There is a Supreme God.
2. This Sovereign Deity ought to be worshipped.
3. The connection of Virtue with Piety…is and always has been held to be, the most important part of religious practice.
4. Human vices and crimes must be expiated by repentance.
5. There is reward or punishment after this life.

Herbert recognized that such commonality could reduce societal tensions caused by religious discord and eliminate the drive for religious oppression, persecution, slaughter, and all-out war. He appealed to each individual's reason as the authority to verify all truth. Herbert believed that humanity shared certain intellectual faculties with God, and therefore, had a direct, intimate, and dialogic relationship with God, eliminating the need for clergy and scripture documenting divine revelation—a very subversive idea indeed. With such high stakes, Herbert crafted prayers that operated on multiple levels

with each level aimed at varied audiences, helping further his subversive, irenic agenda.

Herbert's prayer life reveals itself at first as very traditional and conventional. This first example of Herbert's prayer (see Appendix I) was originally published in Rebecca Warner's 1818 collection of letters and writings, *Epistolary Curiosities*. Warner provides little information about the prayer, except that it was "From the original, in the hand-writing of Edward Lord Cherbury," though much can be drawn from the text of the prayer itself. A surface-level reading reveals a simple prayer of thanksgiving, directed to God for all that Herbert is, does, can do, has, will do, and will be. The act of "giving thanks" responds to and helps to satisfy the second of his aforementioned "Common Notions Concerning Religion," discussed in *De Veritate*, that God "ought to be worshipped." Ostensibly, Herbert's primary audience is God, and he begins by invoking God's name with the exclamation, "O God!" He recognizes the "the vast gifts bestowed" upon him by God and expresses gratitude for "this being," in other words, who and what Herbert actually is both materially and spiritually at the moment he prays the prayer. Following on and including the preceding, he more specifically gives thanks for life, freedom, and reason, offering gratitude for the physical and mental faculties or tools to "see and understand" the natural world, the free will to use and enjoy God's "wondrous works," and the reason with which to understand and appreciate them. Structurally, the prayer divides into three distinct parts, based on content. In the first paragraph, in addition to opening the prayer, Herbert thanks God for his relationship to the natural world. In the second, he offers thanks for his relationship with the Divine Mind, particularly while living in the natural world and subject to materiality and time. In the third, he thanks God for his ambition for, hope of, and certainty regarding the afterlife. Herbert's prayer thanks God for what is, was, and always will be, situating himself and the universe in the tri-partite time paradigm explained in *De Veritate.*

In addition to being a "Prayer of Thanksgiving" to God, Herbert's prayer is a personal profession of his faith, containing a concise recitation of his metaphysical paradigm, including its cosmology and epistemology, and its precepts as outlined in *De Veritate*. This perspective implies another audience for the prayer besides God. As a profession of faith, the prayer expounds Herbert's view of the cosmos, where he proclaims God to be the first cause, the creator and preserver of the natural world "by whose power and wisdom all things were first made" and "are continued and preserved," describing God as "the infinite and eternal beauty." Similarly, *De Veritate* names God the Alpha and the Omega, the beginning and end of all existence, "the supreme Godhead, the cause, means and purpose of all the visible world." For Herbert, God is the divine mind and the first cause of the universe. In his prayer, he describes the natural world as one of "change and corruption" and the spiritual as "eternal," paralleling the representation in *De Veritate*, where he proclaims, "God alone the eternal and universal object."

The parallel between Herbert's profession of faith and the metaphysics of *De Veritate* reveals, in this context, Herbert as a representation of humanity and humanity as the intersection between God, or the Divine Mind, and the natural world. In the profession of faith, Herbert literally positions the eternal "above," where God beholds

"from his everlasting dwelling," and the material world below. Humanity "looks up" at God from the natural or "lower" world, "the valley" he inhabits, along with the rest of humanity. Herbert indicates, though, that humanity partakes in both worlds when he describes himself as "formed in [God's] own similitude and likenesse," while at the same time being made of "fraile dust and ashe." Though "inhabitant" of the material world, humanity, like God, is capable of "love" and "understandinge" and, unlike animals, "not senseless or brutish." Herbert more fully outlines this cosmological structure in De Veritate, where God "has bestowed on [humanity] not only a representation of his form but also some portion of His divine wisdom." Thus, humanity not only shares some physical similarity with God but also, more importantly, the human mind has a "direct analogy" or overlapping of or sharing in the mind of God. In his discussion of the human intellectual faculties, Herbert provides specifics on what intellectual attributes humanity and God share: "Accordingly there is a special faculty which relates to God as cause; another as the end; another as the means; another relates to His goodness; another to His wisdom; another to His justice; another to His eternity; another to His blessedness." Sharing these higher levels of thinking, knowing, and understanding with God makes humanity the only earthly creatures partaking in both the material and the spiritual worlds.

In the prayer, Herbert professes God to be not only the originator of these faculties but also humanity's means for "knowinge, lovinge, and imitatinge" him, raising Herbert and humanity to "so high a dignity." God also provides him with the ambition for doing so "after this life." Toward that end, God has given "a desire of happinesse, yea, of eternall blisse" and" a faith, which does promise and [proves assurance]" to not hope "in vain," though Herbert acknowledges that it is only in death that he can achieve complete union with God. In *De Veritate*, Herbert identifies God as the source of higher human feelings, emotions, and actions, stating, "we must refer, according to the nature of His attribute, our loves, faith, foresight, wisdom, prayers and vows, provided in every case they are directed towards the ultimate end in the same God in Whose mind they originate." Thus, the purpose of all of these faculties is the worship of and ideal return to God. Herbert also identifies humanity as the culmination of God and the natural world, contending "in him all other living creatures [and things] find their perfection."

The prayer also contains a brief nod to the epistemological elements of Herbert's metaphysics explained at length in *De Veritate*. Herbert professes, "Thou…hast written in my heart a desire even to imitate and bee like Thee, (as farre as in this fraile flesh I may;) and not only so, but many ways inabled me to the performance of it." De Veritate explains that human beings acquire truth and knowledge from the world so that they might not only understand the world but also understand God more clearly, stating, "All truth…consists of conformity," and "All instances of truth will be relations, or aptitudes realized in [the] act of perception." Objects of study include not only intellectual facts and concrete objects but also spiritual values. In pursuing truth and knowledge and by growing in understanding, individuals come to embody and become exemplars of truth, knowledge, and understanding in the natural or material world. From such individuals, other seekers can learn, grow, and become exemplars

as well. Through this process, what I term Herbert's "Circle of Good," human beings become better individuals and the world becomes a better place. Herbert's profession acknowledges, though, that human perfection cannot be fully obtained in the material world, stating, "What shall I say, then, but desire Thee, O Lord! to fulfill it in thy good tyme, to mee, thy unworthy creature, who, in this flesh, can come no nearer thee, then the desireing that mortality. which both keeps mee from thy abode, and makes mee most unlike Thee here." Because life in the natural world encompasses being mired in materiality and time, individuals cannot become like God in the here and now. *De Veritate* verifies that each individual's part in this cycle concludes in the afterlife, where ideally a life of such pursuit terminates in "eternal blessedness" and union with the Divine Mind. Hence, Herbert's prayer and actions in this world are performances designed not only for emulation by others but also as preparation for his life in the hereafter.

In addition to being a "Prayer of Thanksgiving" to God and a profession of his faith to others, Herbert's prayer could also serve as an overall description, a catechism of sorts, of his metaphysics and epistemology for another audience, those curious about or interested Herbert's belief system. Using the traditional practice and conventions of prayer, Herbert removes the "strangeness" from his unorthodox faith, making it ideally less threatening to Herbert's third audience, the common person. In *De Veritate*, while Herbert contends, "I am so far anxious to avoid propounding any kind of new creed," he does encourage individuals to use their God-given reason to discern the commonalities across different religions and denominations. In doing so, he also furthers

his agenda, promoting religious toleration. Herbert purposefully designs this prayer to conflict little, if at all, with any religion or denomination known at the time. Thus, any person who believes in God could pray this prayer. A person searching for another way, however, might find one in the metaphysics professed. For the common literate person, the language and length alone make this text more accessible than its full presentation in *De Veritate.* The language of the prayer is the English vernacular and contains little philosophical language as opposed to the dense, scholarly Latin, philosophical language, and meticulous detail of *De Veritate*. In a letter to Marin Mersenne, the French monk and mathematician, Jacob Arentius commented, "we all admire…De Veritate…but scarcely one in a thousand (even of the learned) understand it." The prayer's length is also designed to be unimposing. As printed in Warner's *Epistolary Curiosities*, this prayer occupies only two 12-point Times New Roman pages of a traditional octavo, as compared to the full presentation of Herbert's metaphysics and epistemology available in the 334 page *De Veritate*—a few pages compared to a dense tome. To further increase the text's readability, Herbert provides explicit transitions between and topic sentences within its body paragraphs, reducing the possibility of confusion and increasing comprehension and understanding. This prayer is designed to be and would be unimposing to any seventeenth-century individual with a grammar school education. Thus, since Herbert embeds in this prayer his metaphysics (which God should already know) and provides textual signals (which God should not need), I contend that, in addition to thanking God and professing faith, Herbert specifically designed this prayer

for a general audience, and it serves as a mini catechism of his metaphysics and faith.

In the second example of Herbert's prayer, found in his *Autobiography*, he designs a narrative segment of text in which he embeds a prayer seeking guidance regarding whether or not to publish his sure-to-be controversial *De Veritate*. This prayer and its accompanying narrative frame exhibit many of the same performative elements as the previous prayer, including a short profession of his faith in the eternal nature of God, the creator, preserver, and pardoner of all. This prayer, however, appears to have an additional purpose and audience: clarifying misconceptions that critics and others had about his metaphysics, particularly relating to God's relationship with humanity. Most scholars agree that Herbert's grandson, also Edward, was the primary audience for the *Autobiography.* At the time of its composition, however, Herbert was in his sixties and, I would argue, had enough confidence in his legacy, particularly that of *De Veritate*, to hope for its eventual publication and wider distribution. This argument, though, holds even if his grandson was the audience, since the young Edward may have needed clarification on sundry topics relating to Herbert's metaphysics, due to its unorthodox nature.

While in the first prayer discussed Herbert uses prayer as worship, profession, and catechism, this prayer and its accompanying narrative imply a closer, more intimate relationship between God and humanity:

> Being thus doubtful in my chamber, one fair day in the summer, my casement being opened towards the south, the sun shining clear, and no wind stirring, I took my book, *De Veritate*, in my hand, and , kneeling on my knees , devoutly said these words:–
>
> "O thou eternal God, Author of the light which now shines upon me, and Giver of all inward illuminations, I do beseech Thee, of Thy infinite goodness, to pardon a greater request than a sinner ought to make; I am not satisfied enough whether I shall publish this book, *De Veritate*; if it be for Thy glory, I beseech Thee give me some sign from heaven; if not, I shall suppress it."
>
> I had no sooner spoken these words, but a loud though yet gentle noise came from the heavens, for it was like nothing on earth, which did so comfort and cheer me, that I took my petition as granted, and that I had the sign I demanded, whereupon also I resolved to print my book.

Herbert petitions God directly, and God answers him in kind. The implications of this are far reaching. By reporting this prayer, Herbert indicates a kind of dialogism in humanity's relationship with the Divine, a "call and response." Unlike the previous prayer, where Herbert prays more "at" God than to him, this prayer directly requests guidance and indicates Herbert's confidence that God will respond, which he does: "I had no sooner spoken these words, but a loud though yet gentle noise came from the heavens, for it was like nothing on earth, which did so comfort and cheer me, that I took my petition as granted, and that I had the sign I demanded, whereupon also I resolved to print my book." Herbert implies that God is a divine being willing to not only involve himself in his creation but also intervene in its affairs, at least by providing guidance. Herbert also models for the reader an appropriate issue for petition: enlightenment and guidance. He wants confirmation of his purpose, desiring it should only be published if "it be for Thy

[God's] glory" not his personal success, power, or prestige. Since God does not respond verbally, Herbert also illustrates God's means of communication when interacting with humanity: sign and symbol. In Herbert's epistemology, these signs and symbols activate the senses, stimulate apprehension, and illuminate understanding within the human mind.

Critics charge Herbert with inconsistency in his metaphysics; I consider their criticism a misapprehension or misunderstanding of it. Biographer Sidney Lee comments, "This testimony to a special divine revelation strangely contrasts with the advanced views that Lord Herbert elsewhere advocates respecting the subject of Revelation." Herbert never states in *De Veritate*, nor anywhere else, that God does not reveal himself to humanity; he does, though, say that such revelation is mediated by the fallible senses and the potentially faulty memories of other human beings, a process described by Pailin as, "the corrupting possibilities of transmission." Herbert views religious scripture of any faith as merely a codified version of historical events used by "sugred divines," in other words priests, ministers and other "holy men," to control other people and further their own personal agendas, usually relating to money and power.

As to why Herbert would provide an example of such an experience, in the narrative portion of his *Autobiography,* he states: "This, how strange soever it may seem, I protest before the eternal God is true, neither am I any way superstitiously deceived herein, since I did not only clearly hear the noise, but in the serenest sky that ever I saw, being without all cloud, did to my thinking see the place from whence it came." For Herbert, the meaning of the encounter, in and of itself, is only available to the reasoning capacities of the person receiving the revelation. Herbert's audience must decide for themselves as to the veracity of God's revelation. With this report, Herbert makes the point, though, that his metaphysics includes the possibility of and his life includes an actual occurrence of such a Divine revelation and intervention. He expects people to treat such reports with skepticism and reason. Since Herbert contends that this act of God's is only important and intelligible to him, it must have some other purpose here: to proclaim that God can and does interact with and intervene on behalf of humanity.

Herbert's prayers perform more functions than a surface level reading might indicate. While he believed in prayer and appears to have had a prayer life, evidence suggests that it, like Herbert, was a mixture of both the traditional and the unconventional. This analysis has revealed prayers designed as performances with not only a variety of purposes but also a variety of audiences that sought to further Herbert's irenic agenda. Herbert lived at the crossroads of the different societal, religious, and political issues that eventually cast Britain into civil war and tore Europe asunder. Unfortunately, his irenic philosophies neither prevented any of the calamitous events then nor any since. Perhaps the renewed, interdisciplinary interest in Lord Edward Herbert of Chirbury, his philosophies, and his works can continue to perform and publicize his irenic vision and contribute to bringing conciliation into our twenty-first-century world, still plagued by intolerance, religious discord, and terrorist acts, and war.

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Appendix I

"A Prayer by Edward Lord Herbert, of Cherbury"

from *Epistolary Curiosities*

O God! Thou, by whose power and wisdom all things at first were made, and by whose providence and goodness they are continued and preserved, still behold, from thy everlasting dwelling above, me thy creature [187] and inhabitant of this lower world,

who, from this valley of change and corruption, lifting up his heart and eyes to thee his eternal GOD and Creator, does here acknowledge and confess these manifold blessings, these vast gifts bestowed on me; as namely, that before I yet was, when I could neyther know nor consent to be great and good, thy eternall providence had ordained me this being, by which I was brought into this world, a living, free, and reasonable creature, not senseless or brutish, but capable of seeinge and understandinge thy wondrous works herein; and not only so, but of usinge and enjoyinge them, in that plentifull measure, wherein they have been heitherto afforded me. O LORD, with all humbleness I confess, that were there no other pledge of thy favour than this alone, it were more than any of thy creatures in this life can possibly deserve.

But thy mercies go farther yet. Thou hast not only made me see, know, and partake thy works, but hast suffered me to love thee for the blessings shewed us in them. I say, Thou hast admitted fraile dust and ashes to so high a dignity as to love Thee, the infinite and eternal beauty. And not only disdainest it not, but acceptest, yea, and rewardest the same: and whence can this come, but from thy everlasting goodness, which, had it not vouchsafed to love me first, I could not have had the power (than which man has no greater) of loving Thee againe. Yet here thy mercies stay not. Thou hast not only given mee to know and love Thee, but hast written in my heart a desire even to imitate and bee like Thee, (as farre as in this fraile flesh I may;) and not only so, but many ways inabled me to the performance of it. And from hence, LORD, with how much comfort do I learne the high estate I received in my creation, as beinge formed in thy owne similitude and likenesse.[188]

But, O LORD, thy mercies (for they are infinite) are not bounded even here. Thou hast, then, not only given mee the means of knowinge, lovinge, and imitatinge Thee in this life, but hast given mee the ambition of knowinge, lovinge, and imitatinge Thee after this life; and for that purpose hast begunne in mee a desire of happinesse, yea, of eternall blisse, and from thence proceeded to give me hope; and not only so, but also a faith, which does promisse and assure mee, that since this desire can come from none but Thee, nothing Thou doest can be in vain. What shall I say, then, but desire Thee, O Lord! to fulfill it in thy good tyme, to mee, thy unworthy creature, who, in this flesh, can come no nearer thee, then the desireing that mortality. which both keeps mee from thy abode, and makes mee most unlike Thee here. Amen. [189]

On Kenai Peninsula

The sad-eyed puffins speak *sotte voce*,
sputter into flight along ice,
black projectiles with a dash of white,
orange mating mask to fore—
amphibious creatures that swim
like me, forgetting their feet,
extending without a kick,
all upper body strokes, whoosh
toward where I sit and watch
their underwater exploration
for fish or escape,
or resigned entertainment.
Through other windows
cold rain, flocks
hooded and tufted
diving undiscovered.

—*Sandy Feinstein*

Eila Duncalfe
The Peaceful Shelter

Outlet for an Inlet: Cultural Folklore of Newfoundland

by Janine Mercer, St. John's, Newfoundland

You might look at me and think I am an American, but I come from the most easterly point in North America. I am Canadian, but more importantly, I am a Newfoundlander. I come from a place where folklore is a way of life. Folklore permeates the music and the writings of Newfoundland. You could say that the ability to tell a tale, or weave a yarn as Newfoundlanders call it, is born into every Newfoundlander. Newfoundlanders are storytellers by nature, and each story has a feel all its own. The storyteller decides the twists and turns in each folktale and the audience is along for the ride. In this paper, I will be discussing *Ghost Stories of Newfoundland and Labrador* by Edward Butts, *Galore* by Michael Crummey, and various songs by Newfoundland artists—4 in total—that have been instrumental in my understanding of folklore on the island. I will also be using poetry of my own creation to illustrate the use of folklore through that medium and interview materials from Folklorist, Henry Crane of Bell Island, Newfoundland.

The history of Newfoundland plays a huge part in its folklore tradition. Giovanni Caboto, known in England as John Cabot, landed off the coast of Newfoundland on June 24, 1497, an expedition that left from Bristol by order of the King of England, King Henry VII (1485-1509). Cabot returned sometime in August with amazing tales that both delighted and intrigued the court. He spoke of cod stocks, once referred to as Newfoundland's "official currency", beyond measure. He even went so far as to say that the fish were so plentiful; he could almost walk to the shore and forgo the use of a boat! Cabot dubbed the island the new found land--not the most original name I'll grant you--now simply called Newfoundland (New-fen-land).

Newfoundland has more than just history to share. It is also rich in folklore that permeates every nook and cranny on the island. Every inlet has a tale to tell, stories passed down from generation to generation, shared between people by word of mouth for the most part. Often, songs are told as stories and stories as songs, and the tune to which the words are sung are often undocumented in smaller outport communities. It depends on the person and the occasion, but many tales have been tweaked and retold across the dinner table, at a kitchen party, or out in the bay jigging for squid from a cranky punt—that's a rather unstable boat. Perhaps some of the most prominent folklore tales involve the Fae, or Faeries, and the mischief they cause.

Many of the tales from Newfoundland folklore speak of Faeries and what became of those they came across. Fae, according to stories told through the years, are small hooded figures that fly through the night and protect all natural lands that are undeveloped. Often, Newfoundlander's leave these locations alone because of believed Faerie presence. Fae have pointed features and have a magical air about them. They primarily set up shop in woodlands and marshes, waiting for unsuspecting visitors to traipse through their homes. The unfortunate visitor is led astray and turned around until they are hopelessly lost.

One particular tale from Bell Island, Newfoundland involves a man who travels into Butler's Marsh at nightfall and disappears for three days straight. A group of sixty

men are unable to locate him or any remains he may have left behind. Three days later, he reappeared at the edge of the marsh looking bewildered and "different somehow". He was unable to work for the rest of his days and lived his life in bewilderment. Many believed that the Fae had driven the man out of his mind for intruding on their land. Crane explained that the man in the marsh was not only unable to work again in his lifetime, but he was tortured malevolently by the faeries until he lost all of his physical abilities as well as his mind. According to the story as told by Crane, the man's hands were mangled and he walked with a severe limp.

This is a great example of how folklore stories are passed down through generations. The tale, as I know it, does not contain much detail. Yet Crane was able to breathe life into the words. There is no right or wrong rendition of this particular tale; perhaps the man was disfigured by the Fae, perhaps not. Details such as these are often changed to suit not only the storyteller, but also the intended recipient. Perhaps the person who related the tale to me left those details out to avoid upsetting me. Often, shared folklore tales are completely subjective. There are many stories like this about the Fae, but luckily, there is also advice for those forced to travel through Fae infested areas. For example, a piece of hard tack—bread that is soaked for use in fish and brewis, a traditional Newfoundland dish—tucked into a pocket can ward off Faeries and, if the Faeries are particularly mischievous, the tack may be given to them as an offering. Bread may also be substituted. Additionally, clothing may be taken off and worn inside out. It is said that the Fae are confused by this, assuming that the person is already mad, and leave the visitor in peace. Often, these stories are related to discourage children from wandering off alone or to keep young people from doing mischief at night. The stories also build a feeling of community and culture.

Another prominent figure in Newfoundland folklore is The Hag. There are many instances of visits from The Hag all over the world, particularly in Newfoundland. It is important to note that a syndrome exists, one called Old Hag Syndrome, now referred to as Sleep Paralysis, that may cause the sufferer immobility while asleep or awake. Sufferers claim that, while lying on their backs, they feel a tremendous pressure on their chest, almost as if someone or something is perched there, holding them down (about.com). Perhaps the folklore about The Hag is a tale developed to explain away the feelings of helplessness and immobility that people experienced before medicine had an explanation, perhaps not.

The Hag is a woman, usually described as withered and old, her face covered in scabs, who roams the night in search of unsuspecting victims. Her visits usually involve the sufferer indulging a little too much in food and drink, then falling asleep. When the person wakes, they feel pressure on their chest, as if something is holding them down. They can manage a murmur and slight movement in their toes; otherwise, they are helpless, though they have all of their senses about them. There are reports of an evil presence in the room, strange sounds, and a terrible odor. These events would go on for anywhere from 30 seconds to a full minute without relief, then the "attack" would cease and The Hag would release the afflicted person. This certainly sounds like a case of sleep paralysis to me, but those who have had visits from The Hag would argue otherwise.

One suggested 'cure' was to place a pebble from the grave of a pious man or woman under the tongue. Another was to drink a tea made from juniper and witch hazel. These "cures", along with the tale of The Hag, have been passed down from generation to generation. Truthfully, there is no better way to keep young people in line than with a threat of a visit from The Hag.

The story according to Mr. Crane again contains extravagant detail. Crane describes

the hag as a young woman who haunts Dobbin's Garden, a vegetable garden that many would farm to feed their families. "It was common knowledge amongst the men (who tilled the soil) that they were not to be alone in the garden after nightfall." As the story goes, the specter of a woman would appear in the garden and slowly approach, wearing a grey frock. "As she approaches, she emanates an overpowering stench, a mix of swamp gas and decaying matter." Apparently, the stench is so overpowering that it causes the man to fall to the ground, paralyzed. The hag then "...falls to her knees and her grey frock turns musky and rotted. The face then transforms to cold, grey rotted flesh. The eyes are empty holes and the breath (of the hag) is rampant with the smell of sulphur, like that of a decaying corpse." The stories told by locals who have found unfortunate men visited by the hag are all the same. They describe an overpowering odor that will not leave the clothing and weeks pass before the stench on their skin will subside.

The background of this story is particularly interesting. According to Crane, the woman who is now The Hag was captured by soldiers in World War II and, though she tried to escape and cried out for help, nobody came to her aid. The men tilling the garden heard the woman cry out, but they "feared the faeries were trying to lure them into the swampy woods." It is said that she was drowned in the "putrid waters of the swamp," and now she haunts those tilling the garden. Many folklore tales are told as ghost stories. In *Ghost Stories of Newfoundland and Labrador* by Edward Butts, the author presents as story similar to that of Crane. The odor that emanates from The Hag is a permanent fixture in both stories, but the remaining information is more like the stories that I have been told. Butts writes, "The sleeper may experience sleep paralysis that lasts only a few seconds, but seems much longer.

Many accounts of visits from The Hag involve phantom footsteps or heavy breathing, glowing red eyes or monstrous shapes, offensive odors or a strange presence in the room" (67). Butts goes on to explain that, although modern science has declared The Hag a syndrome and directly linked it to a medical condition, people in Newfoundland, particularly in smaller outport communities, still refuse to believe it is a condition. There are Newfoundlanders who still believe that The Hag makes house calls, no matter how ridiculous that may sound. Butts writes, "[W]hen a Newfoundlander tells another Newfoundlander they have 'been hagged'" (68), other Newfoundlanders immediately know what has happened. Someone from the "mainland," or any place that is not Newfoundland, would have a longer time explaining this phenomena.

However, as there is protection against Faerie attacks, there is protection against The Hag. Newfoundlanders have passed down these—so called—preventative measures for centuries. A board with a nail in it, when placed across the chest, would prevent The Hag from sitting on its victim. The afflicted individual could also say their name backwards or place a pot of urine under their bed. If you're not a fan of saving your urine for possible Hag attacks, you can also say the Lord's Prayer,or, if you're capable of such a feat, say the Lord's Prayer backwards (70).

Folklore is often generations old and shared freely with anyone who might listen, but folklore is not only told in story format. It is often related using music and poetry as a medium. Many songs talk about the way life used to be, fishermen making a living from the ocean and spending long days at sea to secure their catch, while others focus on the loss of the fishery and the repercussions of losing such a valuable resource. Newfoundland storytelling in song can also go the way of farce.

Such is the case with the songs, "Aunt Martha's Sheep, and "The Night Patty Murphy Died." Newfoundlanders are often portrayed in these songs as scallywags or jokesters.

In "Aunt Martha's Sheep,"by Ellis Coles, an unknown number of offenders creep into Aunt Martha's yard and steal one of her sheep, though the intended victim is a calf. As the song goes, "The old cow she got angry 'cause they woke her from her sleep, we couldn't take no chances so we had to steal the sheep." Aunt Martha promptly informs the Royal Canadian Mounted Police (RCMP) of the foul deed and, dutifully, the Mountie agrees to find culprits. While searching for the perpetrators, the officer comes upon a shack where a group of men are cooking up a fine meal. The Mountie arrives just as the men are sitting down to eat the sheep. "The smell of mutton and onions no man could ask for more. We were chug-luggin' Dominion [a popular Newfoundland beer] when a Mountie walked in the door." The Mountie inquires into the whereabouts of the sheep, but, after an offer from the group to sit down and eat, he puts aside his duty and partakes in the meal. The men insist that the Mountie is eating moose. The punch line—and there's always a punch line in a tale like this—is "After he left we had the piece we had in the oven to roast. We might have stolen the sheep, boys, but the Mountie ate the most." The men enjoy their mutton and are never charged with stealing the sheep.

Newfoundlanders, particularly the men, are often portrayed as being a people full of shenanigans. For example, in the song "The Night that Patty Murphy Died", popularized by Great Big Sea, a group of men go to the wake of a friend and cause a ruckus. They turn back the clock so that "Missus Murphy couldn't tell the time, so at a quarter after two we argued it was nine." They also keep the hard liquor in the coffin with the corpse to keep it cold and take the body on a romp down on George Street, a street completely filled with pubs. After they leave the pub at noon, having been drinking since two, they head"up to the graveyard, so holy and sublime," but they find that when they arrive they've left the corpse at the pub. The refrain contains the line, "every drink in the place was full the night Pat Murphy died," making a clear claim that the men intended to honor a friend, but they were ultimately up to no good. The characters of Newfoundlanders in these songs are certainly portrayed as trouble makers, but Newfoundland folklore in song can also have a serious tone. The seriousness of the decline of the cod fishery in Newfoundland has been immortalized in many different songs. Often, whole albums are dedicated to the old way of life on the island, reminding the younger generation of all the things that Newfoundland used to be..

In "Salt Water Joys", by Wayne Chaulk, the songwriter discusses dealing with outmigration, one of Newfoundland's major issues since the decline of the cod fishery. The song tells a story of the hardships the songwriter must endure because he chooses to stay on the island and "take (his) chances with those salt water joys." He speaks of the tradition of Newfoundland being handed down "with pride" from generation to generation. The only downside is that the next generation cannot make a living on the current stock of fish available. The cod moratorium has put a stop to the fishing industry as Newfoundlanders know it, and the catch limit of 12 fish a day can't possibly make enough money to feed a family. This has caused a tremendous issue with outmigration of the younger generation, causing them to head to the mainland—namely Nova Scotia and Alberta—for work. In the case of "Salt Water Joys," the picture that Chaulk has painted is one of hardship and longing for times long past, but it is also a folklore tale documenting the feeling that many islanders share; at the rate of outmigration and given the lack of resources for fisherman

and their families, Newfoundland will become a retirement home. Once all of the younger generation has left and the older generation has passed on, there will be nothing left of the island legacy in our history and folklore. The song itself has a tune that communicates sorrow and an underlying hope that the future the songwriter predicts will not come to pass.

In sharp contrast, "Squid Jiggin' Ground," by A. R. Scammell, is an upbeat tale of the replacement for the cod fishery; squid jigging. The song features a fast tempo and a genuine love for fishing, even if it's not for cod. Scammel writes, "[W]hile all kinds of fun, jokes and tricks are begun, as they wait for the squid on the squid-jiggin' ground." Scammel's phrasing gives the overall scene an air of frivolity. The song also speaks of generations working together to bring in a harvest, stating "there's men of all ages and boys in the bargain, there's old Billy Cave and there's young Raymond Brown." According to Scammel, young or old, there's a living to be made—and fun to be had—out on the water while working to bring in their livelihood. The song also echoes the sentiment of John Cabot in regard to the cod fishery. Often, folklore tales include an abundance of some sort. In Cabot's case, he could pretty much walk on water because of the vast number of cod available to catch. Scammel's line, "The squids are on top of the water, I just got me jigger 'bout one fathom down," echoes Cabot's sentiment. Folklore in the form of song is fairly common on the island, but the same can be said of folklore related using poetry.

In my own poetic work, I have used imagery commonly associated with folklore on the island. The written word is a powerful tool that is often used to relay folklore to others, but the passion and imagery that can be found in poetry is often just what a folklore tale needs to give it that extra kick. I also have a passion for the tales I have been told and a strong desire to ensure that the younger generation can share in the joy and mystery of folklore.

In my poem "Tickle," I take the reader on a journey to a small outport community, a place where they may never have been, where an old fisherman is mending his nets. I use the language of the island to make the piece more authentic and, essentially, make the reader feel as if they are there.

Tickle

His brow is crisscrossed with lines of strain. Smile lines remain, crows tracks, around his eyes and the corners of his mouth. He's been to at least three kitchen parties night past and stayed until it was duckish, had a few swallies and scuffs in Cappahayden. His day has only just begun. As the sun rises, leaving The joshin' behind him, he works to mend his nets. Overunderduckandcover. He uses a lighter to crimp the loose ends and douses them with a huff.

As his father before him, he works the waves, navigating them with the greatest of ease, giving wide berth to the slob ice that threatens to freeze solid or tear the nose of his punt, cranky as it is, to ribbons. His hands are tough and calloused. They work the mending needle double time as his foot, clad in tall black galoshes, taps along with the Irish folk melody waltzing around in his head. "Sods and rinds to cover your flake, cake and tea for supper. Codfish in the spring oftheyear fried in maggoty butter." His voice is gruff. He scratches an itch under his salt and pepper

cap while he sits by the tickle, earning his livelihood, as a young boy watches curiously from a tuckamore, wondering what legacy will be left for him.

The presence of some legacy left for the younger generation is a major concern not only for the older generation, but also for those who want to make a living from the sea. Many children in outport communities wish to follow in the footsteps of their parents, but depleting cod stocks are making that way of life, that dream, much less likely. Michael Crummey's novel, *Galore* is set in Paradise Deep, a fictional outport community located a few hours outside of St. John's, Newfoundland. An outport is essentially a small community that is cut off from the outside world. The story features colorful characters like King-me Sellars, a property owner and magistrate, who owns most of Paradise Deep, with a love for chess, Mary Tryphena, a young girl who has eyes for her cousin Alphonsus, and Judah, a man who was cut from the belly of a beached whale. The entire story is set around the story of Judah, or Jude as he's called and how he came to dwell in Paradise Deep. Crummey uses the characters in the community to reveal more about the character of Judah. Crummey was born in Buchans (buck-ahns), Newfoundland, on November 18, 1965, an outport community that had upwards of 3000 residents when the mines were open, and spent most of his childhood there; the population in 2006 was a mere 760. Much of Crummey's work features Newfoundland life and could be called historical fiction, though his prose is most commonly peppered with folkloric embellishments. Crummey adds folklore to bring life to his characters, ultimately making them more believable and more like the residents of the outport

community from which he hails *(Canadian Encyclopedia)*. Jude, the novel's main character is a pale, almost skeletal, man whose body is discovered in the stomach of a whale that has beached. The residents of Paradise Deep have all come to the seashore to watch as the whale is cut up to feed the town. The town has been 'cursed' for some time, as it has not seen a decent fishery in many years. Crummey describes the appearance of the whale during "a time of scarcity when the ocean was barren and the gardens went to rot in the relentless rain and each winter threatened to bury them all" (3). Even the trees bear bitter fruit. The blubber is harvested from the animal and rendered into oil.

Children are poking at the whale's stomach that is floating free in the shallows. Suddenly, a head appears through the incision they have opened. Crummey writes, "[A] human head, the hair bleached white. One pale arm flopped through the ragged incision and dangled into the water" (5). Devine's Widow cuts a larger incision in the stomach and a body slips—unnaturally—into the water. Judah is "born" from the belly of a whale and is not only an albino, something that the residents are both horrified and perplexed by, but also a mute. The tale is set in the early 19th century in a remote location, so it's not as if the people of Paradise Deep are used to seeing such sights. Right away, King-me Sellars figures this to be a curse on the part of Devine's Widow; King-me believes that the woman is the cause of the infertile cod stocks and poor harvests and considers her to be a witch. King-me is unable to explain the poor harvests and hunger filled winters in Paradise Deep. Of course, witchcraft must be the cause. There is no other logical explanation. As the magistrate, he needs to tell himself and the community something and his knowledge of folklore has conditioned him to react in a certain way. Fear of the unknown and superstition often make an appearance in traditional folklore. The men who till Dobbin's Garden fear

the archetypal hag, mainly because of the stories they have been told, but also because they don't know if the stories are true. Perhaps they have never come into contact with the hag or had a friend who has had the experience, but, because the folklore shared with them told tales of visits from a walking corpse in the guise of a beautiful woman, they are afraid.

There is also a common link to be found when it comes to skin color. The people of Paradise Deep fear Judah because of his albino attributes. All those present stand in awe of the sight. Judah, as he comes to be known, has white hair and eyebrows, is naked from head to foot, and has colorless lips; the crowd soon realizes that Judah is alive and take him to a nearby shack to care for him. Mary Tryphena, the daughter of Devine's Widow, is charged with caring for the man. Due to the color of Judah's skin, he is immediately marked as an outsider and the residents see him as someone who is not to be trusted.

There is obviously something supernatural about Judah that the residents of the outport seem to realize, but they are unable to put their finger on just what it is. The members of the community argue with Devine's Widow about whether Judah should be allowed to stay in her shed, but because the land belongs to the Widow's family, and not to King-me; the rest of the town has no say in the matter. Mary Tryphena attends to Judah day and night to make sure he is comfortable, even though dealing with the smell horrific of him is a battle in itself.

In a way, the Widow sees Judah as a creature to be rehabilitated. Crummey relates the story of how she raised a chick with four legs. The residents of Paradise Deep saw it as a bad omen and wanted it drowned, but the Widow cut off two of the legs, cauterized the wounds, dabbed them with candle wax, and raised the chick to be "a fine laying hen" (13). The Widow sees the same promise in Judah, thinking that he might make a fine member of the community if only someone will give him the chance to prove himself. This voice of reason is often present in traditional folklore tales. Newfoundlanders have been called the friendliest people in North America, but when it comes down to it, especially in small, closely knit communities, suspicion rises very quickly when newcomers are in their midst. The residents of Paradise Deep see Judah as an outsider and, although they don't say they want him dead, they do want him at a safe distance; the Widow's shed is not far enough away for them.

Although the community is ravaged by fear, except for Devine's Widow and Mary Tryphena, they agree unanimously that the stranger looks to be gravely ill, is not eating, and might pass away at any moment. Mary Tryphena and her younger brother Callum spend the most time with Judah and ask him if he has been baptized; he shakes his head no. The town takes Judah in a wheel barrow to Kerrivan's Tree, a tree known to only bear the bitterest fruit, but Sarah Kerrivan had brought it from Ireland and had never been afflicted a day in her life. The townsfolk see the tree as a giver of life, so they "pass (Judah) through its branches" (16) in hopes of warding off the man's sickness. The "ritual" appears to work as "The summer that follow(s) is uncharacteristically warm and dry and Kerrivan's Tree produced apples sweet enough to eat for the first time in its history" (16).

The most prominent concern of those in Paradise Deep is the lack of food. As is the case with many folklore tales, there is either an abundance of food or barely enough; there is no in between. Often, this lack of provision is seen as a message from God. Jabez, a parishioner who stands in for Father Phalen when he is away, shares the story of Abraham leading his son Issac to the mountains to kill him. Because The Bible he is reading from is so badly damaged and worn, having been cut from the "gullet of a cod the size of a

goat," the tale is cut short just as Abraham raises his knife to murder his son. One of the parishioners, James Woundy "was so taken by the truncated tale that he still retold it on long trips to and from the fishing grounds, adding his own version of what he considered to be the inevitably gruesome conclusion." When Jabez tries to explain to James that God sent a messenger to stay his hand, James is skeptical, saying "that don't sound like the God we knows out here" (21). All James knows is being hungry and, therefore, sees God as vengeful. He cannot comprehend the idea that God might actually send a messenger to save Issac. Often, the men who go out to fish spend days on the water, barely finding enough to keep their families fed. They return tired and hungry, often hallucinating from their time at sea. The author shares a story about James Woundy, in true folklore fashion, telling of a time when Woundy was out at sea. Crummey writes, Woundy came out of his skin one morning before the moon had set, shouting and pointing at the fugitive outline of a merwoman skimming beneath the surface near the boat. Golden surf of hair and naked arms as long as oars, a trail of phosphorescence in her wake.

It is all the remaining crewman can do to hold Woundy down to prevent him from going overboard after the "creature" he saw. Callum and another Paradise Deep resident, Daniel, sit on Woundy "pushing him onto his back in the bilgewater" until he comes to his senses (22). The description of the merwoman, who is obviously only the reflection of the moon against the water, is brilliantly told. Crummey uses vibrant descriptions common in folklore to relate the tale.

The next section of *Galore* is indeed the strangest and, without a doubt, holds the most in terms of folkloric content. A mob arrives at Devine's Widow's house and demands that Judah be released to them so that they can end the curse on Paradise Deep—one can only assume that they mean to kill him. The Widow does not intend to release Judah to them and essentially laughs in their faces. Mary Tryphena runs inside to wake Callum to tell him of the mob and to get him to come outside to help fend them off. When the two arrive outside, though, they find the mob standing outside the shed, where Judah is supposedly kept, in bewilderment; Judah is not inside. The mob searches around for Judah for a few more hours, drunk on spirits and eventually gives up.

In the morning, Callum, another fisherman named Daniel, and James Woundy board a punt at the pilings. They steer the craft out through the mouth of the narrows and out to sea. They realize once they are too far from shore that Judah has hidden himself in their boat and, because they can't turn back at this point, they allow the man to stay. Woundy comments that the punt, the bottom coated with fish innards, is the only place Judah could hide where "his stink wouldn't give him away". James Woundy suggests they simply toss Judah overboard, but Callum doesn't see the harm in him coming along for the ride. Once the men reach the open water, Judah takes the oars and heads for a spot known as "the rump". He sets the oars down and picks up the jigger, a large three pronged hook for catching squid, and begins lowering it into the dark water. He pulls and releases the line, giving it some slack, only to briskly pull it in again. After a few minutes, Judah pulls in the line completely and, with it, a huge line of squid. But these squid are not hooked to the prongs, they are connected to one another. End over end, Judah pulls in the line until the boat is full, then they hand the line off to another fishing boat, cutting the last squid free, so that they can partake in the bounty. This scene paints a clear picture of the squid fishery and the living to be made from the sea, but it also has a supernatural air about it that is a

familiar tool used in many folklore tales. Often, fishermen experience incredible catches, essentially extravagant "fish stories" that feed their family—and their descendants—for years to come. The people of Paradise Deep come to appreciate Judah and his presence in the community, seeing him as a blessing, rather than a curse. Crummey does an excellent job of weaving the folklore, used in both Newfoundland storytelling and song, into his novel. Ultimately, the end result is a seamless tale with an extraordinary twist.

On many a stormy winter's night, swathed in a warm blanket and positioned in front of a roaring fire, I have been privy to the tales I have shared within these pages. The emotion, passion and creativity that goes into not only creating folklore tales, but also maintaining them over the generations, is amazing. Indeed, I feel truly blessed to have these stories, and so many more, to share with others. Although there are many more stories to share, there is simply not enough paper to contain them all. Luckily, Newfoundlanders such as I will continue the legacy of storytelling and folklore for generations to come.

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Before the Frost

I passed a tree athwart a swale,
sectioned as a brain
for science to discover its genius.

When it was whole it said nothing to me.
It stood out only when it lay splayed--
a segmented line turned to fit
the grassy swatch where it landed.

Laid out before me, I still couldn't name it,
pin oak or red maple--
its crown and trunk ridged, leafless
as long sere roots.

A better doctor looks for causes,
notes the weather, date it fell,
ground moisture, creek's rise

then concludes, "no saving this one"--
all tests duly taken, time itself exhausted.
After all, the tree is dead.

—Sandy Feinstein

Linda Munro
Birches in Moonlight

Corporate Personhood and American Democracy: A Natural Remedy

by William Matthew McCarter, Southwestern Illinois College, Belleville, Illinois

In March of 2009, The Supreme Court heard oral arguments in *Citizens United v. Federal Election Commission.*[1] On January 21st of 2010, Supreme Court Justice Anthony Kennedy authored the majority opinion of the court. According to Kennedy, "If the First Amendment has any force, it prohibits Congress from fining or jailing citizens, or associations of citizens, for simply engaging in political speech."[2] The Court's response to the *Citizens United* case reignited a debate almost as old as the United States itself: "Is a corporation a person under the law and can it, as an artificial person, expect the same Constitutional protections as a real person?" As an act of protest against the 2008 government bailout of Wall Street, several protesters began congregating in New York's Zuccotti Park in September of 2011.[3] While some have argued that the Wall Street protesters do not have a coherent message,[4] the repeal of "corporate personhood" is one of the main goals of the movement.[5] In fact, one of the most ubiquitous signs at the protests was "I'll believe corporations are people when Texas executes one."[6] For some, the emergence of global capitalism and the "too big to fail" corporations that come along with it, makes it difficult, if not impossible, for democracy and capitalism to coexist and that we Americans are eventually going to have to choose whether we want capitalism or democracy because we can't have both. These assertions and the reemerging arguments about "corporate personhood" provoke many questions: "What is a corporation and how did it come into being in its current form?" "How did these corporations get the same rights as people and should they be able to maintain those rights?" and "If corporations are not legal persons under the law, then what are they or better yet, what should they be?"

One would think that it would be easy to define what a corporation is and what a corporation does, however, that is simply not the case. The simplest definition of a corporation is "an association of individuals, created by law or under authority of law, having a continuous existence independent of the existences of its members, and powers and liabilities distinct from those of its members."[7] However, defining a corporation is not that simple. According to Joel Bakan, professor of law at the University of British Columbia and author of *The Corporation: The Pathological Pursuit of Profit and Power*, the corporation is "like the Church, the Monarchy, and the Communist Party in other times and places, the corporation is today's dominant institution."[8] For Mary Zepernick, Director of the Program on Corporations, Law and Democracy(POCLAD), the corporation is "Dr. Frankenstein's monster" that "overwhelmed and overpowered him, as the corporate

1 *Citizens United v. Federal Election Commission.* http://www.law.cornell.edu/supct/cert/08-205
2 *Citizens United v. Federal Election Commission.* http://www.law.cornell.edu/supct/html/08-205.ZO.html
3 *Occupy Wall Street: A Protest Timeline.* http://theweek.com/article/index/220100/occupy-wall-street-a-protest-timeline
4 Chun, Janean. "Occupy Wall Street's Marketing Problem: Can Experts Help Solve An Identity Crisis." http://www.huffingtonpost.com/2011/11/17/occupy-wall-streets-marketing-problem_n_1098422.html
5 Lazar, Sira. "Occupy Wall Street: Interview With Micah White From Adbusters." *Huffington Post*. October 7th, 2011. http://www.huffingtonpost.com/shira-lazar/micah-white-adbusters-_b_996931.html
6 Times-Dispatch Staff. "Corporations: people, power." *Richmond Times-Dispatch*. December 12, 2011. http://www2.timesdispatch.com/news/rtd-opinion/2011/dec/12/tdopin01-people-power-ar-1536703/
7 Dictionary definition. http://dictionary.reference.com/browse/corporation
8 Bakan, Joel. *The Corporation: The Pathological Pursuit of Profit and Power.* (Free Press. New York. 2005). p.5.

form has done to us."[9] These depictions of the corporation are not quite as innocuous as the dictionary definition. Even Sir Mark Moody-Stuart, former chairman of Royal Dutch Shell and director of HSBC sees the corporation as being somewhat ominous when he says that he sees "the corporation as part of a jigsaw in society as a whole, which if you remove it, the picture's incomplete. But equally, if it's the only part, it's not going to work."[10] Moody-Stuart seems concerned that the corporation is becoming the only part of the jigsaw puzzle. This concern is echoed by Bakan when he writes that "150 years ago, the business corporation was a relatively insignificant institution" implying that the corporation was a benign part of American society. However, Bakan claims that "today, it is all-pervasive" and therefore, no longer benign.[11] Essentially, many of today's academics and some business leaders agree that the corporation has gone from being something on the periphery of society to, arguably, society itself in a very short historical time.

Ray Anderson, founder and chairman of Interface Inc. explains that "the modern corporation has grown out of the industrial age. The industrial age began in 1712 when an Englishman named Thomas Newcumen invented a steam driven pump to pump water out of the English coalmine, so the English coalminers could get more coal to mine rather than hauling buckets of water."[12] Mary Zepernick provides readers with an example of law regarding corporations early in the 19th century. According to Zepernick, the Pennsylvania legislature declared in 1834 that "a corporation in law is just what the incorporating act makes it. It is the creature of the law and may be moulded to any shape or for any purpose that the Legislature may deem conducive for the general good."[13] According to Zepernick, at this time, the corporation was in an appropriate subordinate relationship with the government. In the film, *The Corporation*, Zepernick claims that "there were very few chartered corporations in the early United States history. And the ones that existed had clear stipulations in their state issued charters. How long they could operate? The amount of capitalization. What they made or did or maintained… And so on."[14] Noam Chomsky, professor of Linguistics and Philosophy at MIT claims that "the dominant role of corporations in our lives is essentially a product of roughly the past century" and that "corporations were originally associations of people who were chartered by a state to perform some particular function."[15] Richard Grossman, former co-director of the Program on Corporations Law and Democracy and author of the book, *Taking Care of Business: Citizenship and the Charter of Incorporation* explains that "in both law and culture, the corporation was considered a subordinate entity that was a gift from the people in order to serve the public good."[16] All of these scholars and businessmen agree that corporations served very limited functions prior to the late 19th century and that beginning in the late 19th century, corporations became something other than "a gift from the people to serve the public good" and moved toward becoming the dominant

9 Zepernick, Mary. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

10 Moody-Stuart, Mark. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

11 Bakan, Joel. *The Corporation: The Pathological Pursuit of Profit and Power.* (Free Press. New York. 2005). p.5.

12 Anderson, Ray. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

13 Zepernick, Mary. "On the history of corporate personhood and a strategy for overturning it." http://movetoamend.org/publications-talks/zepernick-history-corporate-personhood-and-strategy-overturning-it

14 Zepernick, Mary. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

15 Chomsky, Noam. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

16 Grossman, Richard. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

institution of our time.

Students of philosophy and political science will recognize that the English philosopher, Thomas Hobbes, discusses the "artificial person" in his great magnum opus, *Leviathan*. In ChapterSixteen, titled, "Of Persons, Authors, and Things Personated," Hobbes reminds his readers that when the words and actions of a man "are considered his own" then the man is a "natural person." However, if these words and actions are "considered as representing the words and actions of another" then he is an "artificial person."[17] In its infancy, America's courts saw the corporation in much the same way that the English courts did. For example, in *The Case of Sutton's Hospital*, Sir Edward Coke defined the corporation as being something "onely *in abstracto*" and "invisible, immortal and resteth only in intendment and consideration of the Law."[18] Coke goes on to add that "they may not commit treason," "they have no souls" and they have an "invisible body" that "cannot be in person."[19] William Blackstone also defined the corporation in similar terms in his *Commentaries on the Laws of England*. For Blackstone, the corporation was an "artificial person" that enjoyed "a kind of legal immortality." Blackstone also claims that the king's permission is absolutely needed for the erection of any corporation and routinely cites Coke in his explication of the corporation.[20] It is important to see that in each of these predecessors to American law, the corporation was defined as being an "artificial" or "invisible" person and that each of these commentaries distinguished between the "invisible" or "artificial" person and the "natural" person.

17 Hobbes, Thomas. *Leviathan.* http://oregonstate.edu/instruct/phl302/texts/hobbes/leviathan-c.html#CHAPTERXVI

18 Coke, Edward. *The Case of Sutton's Hospital.* http://oll.libertyfund.org/?option=com_staticxt&staticfile=show.php%3Ftitle=911&chapter=106352&layout=html&Itemid=27

19 Ibid.

20 Blackstone, William. *Commentaries on the Laws of England.* Book 1. Chapter 18. "Of Corporations." http://www.lonang.com/exlibris/blackstone/bla-118.htm

In 1809, twenty years after the Constitution was adopted and six years after Justice Marshall established the practice of judicial review in *Marbury v. Madison*, the Supreme Court ruled on a case involving a corporation. While the case was about diversity of citizenship jurisdiction and not corporate personhood specifically, *The Bank of United States v. Deveaux* illustrates how the corporation was viewed in the very early republic. Chief Justice Marshall, writing the opinion for a unanimous court, described the corporation in language borrowed from Coke and Blackstone: A corporation is a "mere creature of law, invisible, intangible, and incorporeal" and went on to say that a corporation that is an "invisible, intangible, and artificial being… is certainly not a citizen."[21] However, in terms of jurisdiction, the courts ruled that the case was controlled by the citizenship of the shareholders. It is important to note that while the justices relied very heavily on the common laws of England for guidance, America had fought a war against the British primarily over the application of the laws of citizenship. *The Declaration of Independence* talked of rights that were natural rights "endowed by our creator." These natural rights applied to natural persons because they came from nature and not from government. A corporation could not make these same claims about its rights because the rights of these "artificial persons" were derived from the governments that chartered the corporations in the first place.

The first significant case that the United States Supreme Court heard regarding corporate personhood was *Dartmouth College v. Woodward* in 1819. The court ruled in favor of Dartmouth College because, in the majority opinion of Justice John Marshall, "a corporation is an artificial being, invisible, intangible, and existing only in contemplation

21 Marshall, John. *Bank of United States v. Deveaux* http://supreme.justia.com/us/9/61/case.html

of law." This opinion is very close to the way in which the corporation was seen by those who preceded Marshall in England. However, Marshall also added that "being the mere creature of law, it possesses only those properties which the charter of its creation confers upon it, either expressly, or as incidental to its very existence."[22] In a special concurrence, Justice Story writes that "rights legally vested in a corporation, cannot be controlled or destroyed by any subsequent statute, unless a power for that purpose be reserved to the legislature in the act of incorporation."[23] Story was invoking the Contract Clause of the United States Constitution in this special concurrence holding that Dartmouth's charter was a contract and the state of New Hampshire tried to alter that contract *ex post facto*.[24] This is precisely why most states have a provision in their incorporating statutes that provides a loophole for these *ex post facto* provisions. Essentially, the states reserve "a power for that purpose" as Justice Story suggested. This also suggests that there is a marked difference between the "natural rights" of a "natural person" and the rights granted to a corporation under the corporate charter.

One must remember that the newly formed United States of America knew very little about corporations in its infancy. At the time that the Constitution was adopted, there were very few corporations. Philip Blumberg writes in *The Multinational Challenge to Corporation Law*, that "as late as 1801, there were only 317 corporations in the entire country."[25] For the most part, these corporations were concentrated in banking, insurance, and public works. Very few were involved in manufacturing.[26] Determining

22 Marshall, John. *Dartmouth College v. Woodward.* http://www.oyez.org/cases/1792-1850/1818/1818_0/
23 Story, Joseph. *Dartmouth College v. Woodward.* http://www.oyez.org/cases/1792-1850/1818/1818_0/
24 *United States Constitution*. http://www.usconstitution.net/xconst_A1Sec10.html
25 Blumberg, Philip. *The Search for a New Corporate Personality.* (Oxford Univ. Press, 1993). p.6.
26 Ibid.

the meaning of the Constitution in terms of corporate law was a daunting task. The Constitution doesn't specifically mention corporations at all and the only extension of the various clauses that make up the Constitution that could be applied to corporations at this point in time was the Contract Clause that Justice Story used to help him decide *Dartmouth v. Woodward*. While the traditional English concept of the corporation as an "invisible person" appears to have been embraced by the Supreme Court in *Dartmouth v. Woodward*, the corporation was still an "invisible person" with only the rights that were granted by the political entity that chartered the corporation.

Like the Marshall Court, the idea that a corporation was an artificial person created by law was reinforced by the Taney Court. In 1839, Chief Justice Taney wrote for the court in the case *Bank of Augusta v Earle* that "whenever a corporation makes a contract, it is the contract of the legal entity; of the artificial being created by the charter; and not the contract of the individual members."[27] Like his predecessors, Taney concluded that a corporation was a "mere creature" of law without any "legal existence out of the boundaries of the sovereignty by which it was created."[28] While Taney is probably best remembered as the Chief Justice who ruled that African-Americans were not people in the *Dred Scott Case*, his rulings in terms of corporations are both abundantly clear and consistent with the rulings that came before him dating all the way back to Edward Coke's rulings in England: A corporation is not a natural person. It is an artificial person created by law.

The Taney Court reinforced this position with few alterations in *Louisville, Cincinnati & Charleston Railroad v Letson* in 1844. Writing the opinion for the majority,

27 Taney, Roger. *Bank of Augusta v Earle.* http://supreme.justia.com/us/38/519/case.html
28 Ibid.

Justice James Moore Wayne states that "a corporation has not the qualities of a person" but instead "acts by the agency of natural persons." Instead of using the term "artificial persons," Wayne used the term "a juridicial person" that is a "creature of law." Wayne goes on to add that the corporation is "a personification of certain legal rights under a description imposed upon it by the power that created it" and that this "creature of law" was a "standing fiction."[29] The court rendered a similar verdict in *Marshall v. Baltimore & Ohio* in 1855. Justice Robert Cooper Grier wrote the majority opinion. Like all of the cases that had come before the courts, Grier reiterated that a corporation is "an artificial person, a mere legal entity, invisible and intangible." Grier goes on to say that it is "metaphysically true" that an artificial person "cannot be a citizen" however, Grier adds that "a citizen who has made a contract and has a controversy with a corporation may also say with equal truth that he did not deal with a mere metaphysical abstraction, but with natural persons." This appears to be somewhat contradictory, however, Grier adds that a "corporation can have no legal existence out of the bounds of the sovereignty by which it is created. It exists only in contemplation of law and by force of the law, and where that law ceases to operate, the corporation can have no existence." Therefore, "it must dwell in the place of its creation."[30] It is important to note that the opinion of the court in *Marshall v. Baltimore & Ohio* is the first time that the word "citizen" is used in conjunction with any discussion of corporate personhood. In addition, it is the first time that a corporation has been described as a "natural person" in its dealings with "natural persons."

29 Wayne, James Moore. *Louisville, Cincinnati & Charleston Railroad v Letson.* http://supreme.justia.com/us/43/497/case.html

30 Grier, Robert Cooper. *Marshall v. Baltimore & Ohio.* http://supreme.justia.com/us/57/314/case.html

After the Civil War and the adoption of the Fourteenth Amendment, the courts began hearing cases where lawyers who argued on behalf of corporations claimed that the corporations had the rights of persons under the Fourteenth Amendment. At first, the decisions in these cases were substantially similar to those cases that were decided prior to the Civil War. In *Paul v. Virginia* (1869), the Supreme Court held that a corporation was not a citizen in terms of the application of the Privileges and Immunities Clause. Writing for the Court, Justice Stephen Johnson Field, wrote that "corporations are not citizens" and that the term "citizen" applies "only to natural persons, members of the body politic, owing allegiance to the State, not to artificial persons created by the legislature, and possessing only the attributes which the legislature has prescribed."[31] Justice Field reiterated the claim of the court in the courts opinion in *Pembina Consolidated Silver Mining and Milling Co. v Pennsylvania* when he wrote: "Corporations are not citizens."[32]

Oddly enough, in 1886, the Court was trying NOT to make a decision regarding corporate personhood in the very case that ingrained corporate personhood into the lexicon of case law—*Santa Clara County v Southern Pacific Railroad.* Justice John Marshall Harlan summed up the court's ruling in his opinion. Justice Harlan writes that the "assessment upon which the action is based was void" because the state had "no jurisdiction under any circumstances to assess."[33] However, it was not Justice Harlan's argument that corporate lawyers have used as legal arguments to claim the rights of "natural persons" for the "artificial persons" that they often represent. Early in the case,

31 Field, Stephen Johnson. *Paul v Virginia.* http://supreme.justia.com/us/75/168/case.html

32 Field, Stephen Johnson. *Pembina Consolidated Silver Mining and Milling Co. v Pennsylvania.* http://supreme.justia.com/us/125/181/case.html

33 Harlan, John Marshall. *Santa Clara County v Southern Pacific Railroad.* http://supreme.justia.com/us/118/394/case.html

Chief Justice Morrison Remick Waite said, "The Court does not wish to hear argument on the question whether the provision in the Fourteenth Amendment to the Constitution which forbids a state to deny to any person within its jurisdiction the equal protection of the laws applies to these corporations. We are all of opinion that it does."[34] What is interesting about this claim is that it is not part of the Court's opinion on the case and there is no reasoned argument citing precedent to argue this point. All there is in the Court's record is this simple statement by the Chief Justice. Had this been a part of the opinion of the court, it is likely that there would have an explanation of the differences between "artificial persons" that were "creatures of law" and "natural persons" as there had been in every other case prior to *Santa Clara County v Southern Pacific Railroad*.

Santa Clara County v Southern Pacific Railroad served as the legal precedent for what we now call "corporate personhood." It was because of this case that corporations are able to claim rights under the 14th Amendment. Howard Zinn, the historian and author of *A People's History of the United States*, writes: "the Supreme Court had accepted the argument that corporations were 'persons' and their money was property protected by the due process clause of the Fourteenth Amendment. Supposedly, the Amendment had been passed to protect Negro rights, but of the Fourteenth Amendment cases brought before the Supreme Court between 1890 and 1910, nineteen dealt with the Negro, 288 dealt with corporations."[35] Mary Zepernick explains that "the Civil War and the Industrial Revolution created enormous growth in corporations… And corporate lawyers, a century and a half ago, realized that they needed more power to operate, and wanted to remove some of the constraints that had historically been placed on the corporate form."[36] Richard Grossman reminds us that during the Civil War "six hundred thousand people were killed to get rights for people, and then with strokes of the pen over the next thirty years, judges applied those rights to capital and property while stripping them from people."[37] It does seem somewhat ironic that while the Supreme Court was extending the rights provided to citizens under the 14th Amendment to corporations, it was also stripping away the rights of African-Americans by ruling that "separate was equal" in *Plessy v Ferguson*.

Throughout the 20th Century, Supreme Court Justices have written dissenting opinions when the Supreme Court ruled that corporations were "persons" under the 14th Amendment. In *Connecticut General Life Insurance Company v Johnson*, Supreme Court Justice Hugo Black dissented, writing that "If the people of this nation wish to deprive the states of their sovereign rights to determine what is a fair and just tax upon corporations… there is a way provided by the Constitution to accomplish this purpose." However, Black did not believe that "the Fourteenth Amendment had that purpose," nor did he believe that "the people believed it had that purpose" or that "it should be construed as having that purpose."[38] In addition to Justice Hugo Black's dissention in *Connecticut General Life Insurance v Johnson*, Justice William O. Douglas, also questioned the legitimacy of corporations being "persons" under the 14th Amendment in his dissention in *Wheeling Steel Corp. v Glander*. Justice Douglas writes "It has been implicit in all of our decisions

34 Waite, Morrison Remick. *Santa Clara County v Southern Pacific Railroad.* http://supreme.justia.com/us/118/394/case.html

35 Zinn, Howard. *A People's History of the United States.* http://www.historyisaweapon.com/defcon1/zinnbaron11.html

36 Zepernick, Mary. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

37 Grossman, Richard. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

38 Black, Hugo. *Connecticut General Life Insurance Company v Johnson.* http://caselaw.lp.findlaw.com/cgi-bin/getcase.pl?court=us&vol=303&invol=77

since 1886 that a corporation is a 'person' within the meaning of the Equal Protection Clause of the Fourteenth Amendment." However, according to Justice Douglas, "the Court was cryptic in its decision" and wrote "no opinion on the point."[39] Justice Douglas recites Chief Justice Waite's announcement from the bench in the head notes from *Santa Clara County v Southern Pacific Railroad* and then reminds the readers that "there was no history, logic, or reason given to support that view. Nor was the result so obvious that exposition was unnecessary."

Justice Douglas also cites *Insurance Co v. New Orleans* reminding the reader that the 14th Amendment became part of the Constitution in 1868 and that in *Insurance Co v New Orleans*, Justice Woods held that a corporation was not a "person" and that "this construction of the section is strengthened by the history of the submission by Congress and the adoption by the States, of the 14th amendment, so fresh in all minds of as to need no rehearsal."[40] Justice Douglas goes on to add that "what was obvious to Mr. Justice Woods in 1871 was still plain to the Court in 1873" when "Mr. Justice Miller in the Slaughter House Cases adverted to events 'almost too recent to be called history' to show that the purpose of the Amendment was to protect human rights—primarily the rights of a race which had just won its freedom."[41] As far as the Equal Protection Clause in the 14 Amendment being applied to corporations, Justice Douglas states, "The existence of laws in the States where the newly emancipated negroes resided, which discriminated with gross injustice and hardship against them as a class, was the evil to be remedied by this clause, and by it such laws are forbidden."[42] Citing Arthur Twining Hadley in his

39 Douglas, William O. *Wheeling Steel Corp v Glander.* http://supreme.justia.com/us/337/562/case.html
40 Ibid.
41 Ibid.
42 Ibid.

dissention, Justice Douglas reminds the reader that "The Fourteenth Amendment was framed to protect negroes from oppression by the whites, not to protect corporations from oppression by the legislature. It is doubtful whether a single one of the members of a Congress who voted for it had any idea that it would touch the question of corporate regulation at all."[43] Justice Douglas points out that "persons' in the first sentence plainly include only human beings, for corporations are not 'born or naturalized" and that it "requires distortion to read 'person' as meaning one thing, then another within the same clause and from clause to clause."[44]

Throughout the 20th century, the extent to which the rights granted to persons under the 14th Amendment apply to corporations has remained controversial. The Supreme Court decision in *Citizens United v Federal Election Commission* has just been one of many decisions rendered by the Supreme Court that reinforced corporate personhood over the last century. Because *Citizens United* has created some exigence in terms of public discourse, there is renewed interest in the idea of corporate personhood and a vibrant movement of people who are trying to stop it. For example, the Occupy Wall Street Movement and Dr. Cornell West have proposed "occupying the courts" on January 20, 2012 as a means of protesting corporate personhood.[45] Vermont Senator, Bernie Sanders, has proposed a Constitutional Amendment with Congressman Ted Deutch called the "Saving American Democracy Amendment." One of the things that this amendment

43 Ibid.
44 Ibid.
45 Smith, Don. *Washington Liberals.* ***http://waliberals.org/occupy-the-courts-jan-12-2012/2011/11/14/***

will do is affirm that "corporations are not people with constitutional rights."[46]

While Senator Bernie Sanders and the Occupy Movement have righteous anger in terms of the *Citizens United* case, a Constitutional Amendment that strips corporations of its personhood is not a prudent measure that will solve this perceived problem. What both Sanders and those from the Occupy Movement have failed to consider is that if a corporation is not a person, then what is it? Specifically, how do you undo hundreds of years of case law that treat a corporation as a person? The fact that a corporation is treated as a person under the law is not nearly as problematic as the kind of person that a corporation is under the law. Before there was a United States, Sir Edward Coke and William Blackstone defined corporations as being "artificial persons" and distinguished between "artificial persons" and "natural persons." That distinction made up a significant part of the case law pertaining to corporations from the birth of the American republic through the Civil War. This distinction was not lost in terms of the legal history of corporate law until *Santa Clara County v Southern Pacific Railroad* where Chief Justice Waite provided no history, logic, or reason to support that view.

While the doctrine of *stare decisis* is typically applied to settled legal cases, even Chief Justice John Roberts, one of the more conservative justices on the Supreme Court claimed that "obviously if the decision is wrong, it should be overruled."[47] It is clear that the application of the head note in the case of *Santa Clara County v Southern Pacific Railroad* is a judicial error in that the premise that a corporation is a person, having the same rights as a "natural person" under the 14th Amendment, has never been tried in the Supreme Court. While it may seem that getting the court to hear a case on "corporate personhood" would be more difficult than getting the legislature to pass a Constitutional Amendment and getting the states to ratify that amendment, it may not be the case. Irregardless, it is difficult to see how the courts would apply that Constitutional Amendment if passed (after all, isn't it the application of the 14th Amendment that has caused this problem to emerge in the first place) and passing a constitutional amendment to right a perceived wrong that occurred as a result of the judicial application of a previous amendment doesn't seem to be the proper way to fix this perceived problem.

Irregardless of how the American people feel about corporations, there is some public good that can (and has) come out of them being in existence. Sir Mark Moody-Stewart of HSBC reminds us that "there's no organization on this planet, that can neglect its economic foundation. Even someone living under a banyan tree is dependent on support from someone. Economic lack has to be addressed by everyone—it's not just a business issue."[48] The major problem with passing a Constitutional Amendment (or any law for that matter) that strips corporations of its right to personhood is that the American courts would have no way of dealing with them in terms of justice, taxes, or fees. Corporations have been persons under the law for the duration of the country and even in the common law of England. If Americans were to create another category for corporations other than "person," who's to say that America wouldn't wind up in the same place that it is right now? Essentially, this problem needs a better and more enduring solution than a Constitutional Amendment.

If there is one premise in American political discourse that is *stare decisis*, it is the

46 Sanders, Bernie. *Saving American Democracy Amendment.* http://sanders.senate.gov/petition/?uid=f1c2660f-54b9-4193-86a4-ec2c39342c6c

47 Roberts, John. *United States Senate Committee on the Judiciary.* http://judiciary.senate.gov/hearings/testimony.cfm?id=1611&wit_id=4609.

48 Moody-Stuart, Mark. *The Corporation (film).* (Transcript). http://hellocoolworld.com/files/TheCorporation/Transcript_finalpt1%20copy.pdf

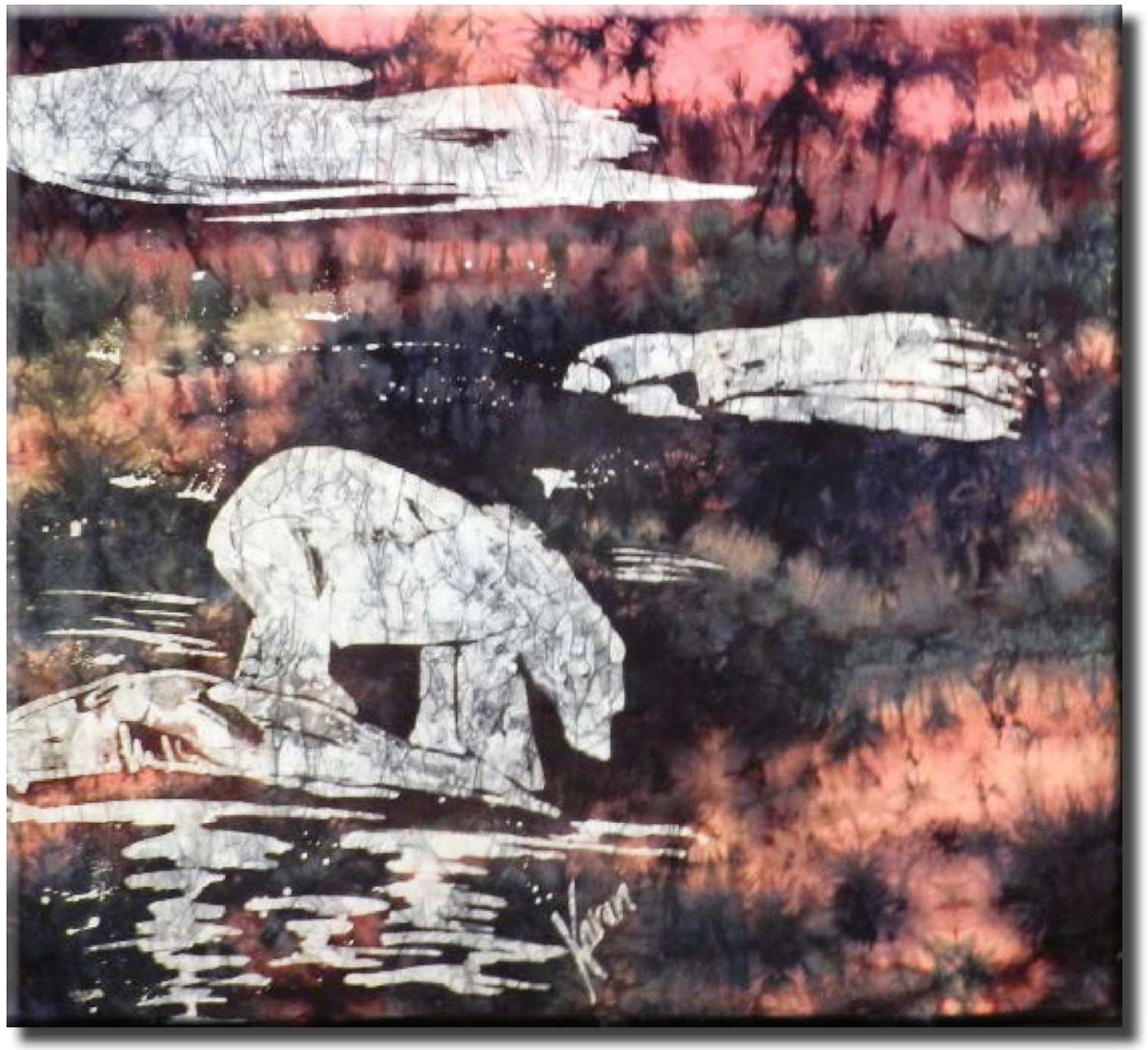
self-evident premise that "all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."[49] Thomas Jefferson's proclamation in *The Declaration of Independence* has been the document that America's oppressed people (and the oppressed people of the world for that matter) have turned to for inspiration and comfort. Jefferson's work emerged from a very particular social, cultural, and historical context in which Thomas Hobbes' social contract theory from Leviathan and John Locke's *Second Treatise on Government* served as the philosophical foundation that informed their ideas of government. Both Locke and Hobbes claim that man existed before government and that in this existence, man had freedoms that came from nature and not from government. John Locke called these freedoms "natural rights."[50] It only stands to reason that only "natural persons" can have these "natural rights." Because these rights come from nature and not government, then government cannot infringe upon these rights without due process of law. However, a corporation does not exist in a state of nature. It has no natural rights because there is no way that a corporation can be a natural person. Because a corporation is "a creature of law" that depends upon the governing body that created it for its existence, then a corporation has no natural rights at all. It only has the privileges granted it by the governing body that created its charter. Both the courts of England and the early courts of the American republic understood corporations in a substantially similar way and the contemporary courts should understand corporations as a creature of law again.

It is dangerous for Americans to continue allowing the courts to appropriate the rights of a natural person and apply them to a corporation. If the Supreme Court can ignore two hundred years of case law from the United States and another hundred years of common law from England, then does the doctrine of *stare decisis* really exist? Or are the courts just another politicized wing of government that can ebb and flow with the political tides of its time? In addition, if the courts continue to apply the rights of a "natural person" to corporations, then at what point will the courts rule that rights do not come from nature but instead come from government? At that point, neither man nor corporations will have any rights. All of our rights will be reduced to privileges granted by the state. The courts are obligated to protect those rights. It is because of those rights that we have government in the first place. In order to secure those rights, we have a government that has been "instituted among men" (not corporations) that derives its just power from the consent of the governed (not corporations)and we must reign in the power of corporations by reminding them (and the Court) that they are "artificial persons" and may be molded to "any shape or for any purpose that the Legislature may deem conducive for the general good" so that we can "ensure the survival of America's representative democracy" and ensure that a "government of the people, by the people, for the people, shall not perish from the earth."[51]

49 Jefferson, Thomas. *The Declaration of Independence.* http://www.ushistory.org/declaration/document/

50 Locke, John. *Two Treatises on Government.* http://www.lonang.com/exlibris/locke/

51 Lincoln, Abraham. *Gettysburg Address.* Library of Congress. http://myloc.gov/Exhibitions/gettysburgaddress/Pages/default.aspx?sc_id=wikip



Karen A. Clark
Polar Night

Cold cracks

bandaged by construction
impedes traffic restless to speed south.
Concrete drifts
season the interstate
unmoved by cold
or heat, gray
as melted snow.

—*Sandy Feinstein*

The Artist's Poisoned Flower: Empiricism and the Spirit in "Rappaccini's Daughter"

by Laura Linker, High Point University, High Point, North Carolina

Readers of Nathaniel Hawthorne's "Rappaccini's Daughter" (1845) have focused on the erotic, biblical, and scientific emblems Hawthorne attaches to the tale's complex characters and meaning. While readers have agreed that, by the end of the story, Hawthorne overturns the allegorical mode in which he appears to begin, offering an uncertain ending to the tale, they have tended not to agree on what this ending ultimately means. Margaret Hallissy argues that Giovanni's inability to see beyond Beatrice's physical presence forbids his "fortunate fall" (235) into a marriage that reconciles the sin of sexual union with the spiritual holiness of matrimony; Allene Cooper, among others, asserts that the tale's network of ambiguities fosters a sense of uncertainty about human nature;[1] and John N. Miller explores Hawthorne's relationships with women in his own life, arguing that Hawthorne uses them as models for Beatrice, a character posing problems for Giovanni,who, like Hawthorne, creates an "allegorizing fancy" (243) about her and about himself.[2] Each of these readings present alternate, shifting themes consonant both with the tale's elusive landscape and narrative voice and are important for understanding the romantic mode in which Hawthorne writes. He raises questions about the nature of human existence that critics have answered by tracing his literary allusions, most notably to Dante, studying his religious beliefs, and focusing on his views about human sexuality. Less attention has been given, in this story, on his aesthetic response to empiricism, which raises questions about art's potential in a practically-driven world. While critics, as Miller points out, have read the tale as a battle between faith and empiricism, with Giovanni as the primary, if not the only, culprit, this essay looks at the tale's tension between the spirit and the empirical world from an aesthetic rather than a religious angle. I will first examine the way in which Hawthorne challenges the empirical world that Rappaccini, both malevolent for his experimentation with human nature and sympathetic for his love for his daughter, represents. I will then focus on the aesthetic question Hawthorne implicitly asks and never conclusively answers in his

1 Cooper asserts that "the story is about our inability to distinguish the real from the fantastic" (499), which Hawthorne makes evident in his shifting narrative viewpoints. For Cooper, as soon as the shifting narrative voices become clear, with a distinct narrative voice separate from the characters' voices, the romance, and hence the dreamlike atmosphere, is over. In Cooper's assessment, Hawthorne's reader must perceive all of the characters ambivalently for the romance to work as a mode. While Cooper's analysis is important for understanding Hawthorne's technique, it nevertheless neglects to consider the implications of these ambiguities for the tale itself, potentially leaving the characters without any conclusive meaning whatsoever. Certainly we are meant to see Beatrice as more innocent and Giovanni as more responsible than this reading allows.

2 For further information about Hawthorne's use of allegory in the tale, see Lois A. Cuddy's reading of "Rappaccini's Daughter" as an "inverted" version of Dante's *Inferno*, which Hawthorne uses as a source he cites directly in the tale. Cuddy argues that Giovanni "is the reflection of Hawthorne's 'modern' view of man's flaws, potentialities, and skepticism….an ironic reversal of Dante as Giovanni's doubts overcome his capacity for love and faith." Like Cuddy, I agree with the idea that Giovanni's doubts eventually allow Baglioni to "control his mind and finally his actions" (40) and that these doubts, along with narrative ambiguities, allow Hawthorne to comment on a skeptical modern world. Even so, her reading of Dante's influence in Hawthorne undercuts the overarching ambiguity she argues as necessary to the tale's ironic tones, its absolute adherence to the medieval text a disservice to Hawthorne's narrative technique. How far we may assume that Dante influences Hawthorne is uncertain, given the narrative ambiguities peculiar to Hawthorne's style.

quest to preserve spiritual beauty in an empirical world, offering the most disturbing possibility of all: could art and the artist prove as fatal to the human spirit as empiricism?

I.

Hawthorne's sinister representation of Rappaccini early in the story belies this self-isolating character's complexity and his overriding desire to protect his daughter from the "miserable doom" (942) she nonetheless suffers by creating her as a poisonous body, dangerous like her "sister" plant in the garden. Rappaccini is first presented as "a tall, emaciated, sallow, and sickly-looking man, dressed in a scholar's garb of black" (942). He "could never, even in his more youthful days, have expressed much warmth of heart" (942), appearing as a somber figure apparently morose and removed from love at the tale's beginning. Hawthorne opens the story in an allegorical framework he draws from Dante's *Inferno* by presenting Rappaccini as a seemingly fixed character: his "demeanor was that of one walking among malignant influences," or "influences" that signal his role in the tale both as evil, since he walks among the "deadly snakes, or evil spirits" (925), and as Adam, the first man encountering evil in the Garden of Eden. Rappaccini's dubious, if not entirely evil character as "the distrustful gardener," along with Baglioni's description of him as "car[ing] infinitely more for science than for mankind" and one who "would sacrifice human life, his own among the rest, or whatever else was dearest to him, for the sake of adding so much as a grain of mustard-seed to the great heap of his accumulated knowledge" (927) support this view. But, as the tale reveals, Baglioni's envy emerges in the "professional warfare" in which Rappaccini, not Baglioni, has "gained the tage" (928).[3]

Baglioni's description of Beatrice and Rappaccini, as Beatrice will later reveal to Giovanni, prove at least somewhat false because his intentions are tainted by a desire that Rappaccini not "snatch the lad [Giovanni] out of [his] hands…and make use of him for his infernal experiments" (932). Rather, Baglioni approaches Giovanni for the sole purpose of deprecating his rival's character and daughter, with an obvious jealousy that motivates him and ultimately destroys Giovanni's faith in the beauty, innocence, and spiritual essence Beatrice represents.

Giovanni's first impressions of Beatrice support Baglioni's view of Rappaccini and his daughter, who "looked redundant with life, health, and energy; all of which attributes were bound down and compressed, as it were, and girdled tensely, in their luxuriance, by her virgin zone" (926). Like one of the flowers in the garden, Rappaccini tends his daughter with a "watchful eye," which binds and compresses her, protecting her chastity from lustful intentions. Giovanni immediately senses this protection, even oppression, and his "fancy must have grown morbid." He views Beatrice thereafter as one "to be touched only with a glove, nor to be approached without a mask" (926). This mask, of course, is the love he pretends in the garden. Instead, Giovanni only feels a physical reaction inspired by Beatrice's sexual presence: "his pulses had throbbed with feverish

3 Ronald Nelson, in his examination of potential sources for Pietro Baglioni's name, surmises that the story ultimately follows a Romeo-and-Juliet plot. He argues that Beatrice and Giovanni represent the "future generation" destroyed "as a result of the misguided actions of two old academicians consumed by their passions" (559). While Nelson's somewhat simplistic conclusion exculpates Giovanni from the guilt I attribute to his loss of faith, it is a nonetheless compelling argument, given the rivalry between Rappaccini and Baglioni in the story. For a reading that sees a potentially life affirming moral attached to the ending, see Sharon Deykin Baris's vision of "Hawthorne's Hope for America." She understands the garden as directly related to Hawthorne's vision of America, or a "garden-paradise" (76), with the reader's response, rather than Giovanni's, the important one for carving out a new world. Because the "weak hero has failed…the reader, as a result, will have to 'step forth' in his place" (85).

blood" (933), and he remains driven by "the law that whirled him onward" (932), or lust. Nevertheless, "it were not merely the fantasy of a young man's brain, only slightly, or not at all, connected with his heart!" (932). Indeed, the "physical barrier between" (936) Beatrice and Giovanni is his false devotion to her, but it is something more profoundly attached to the meaning Hawthorne uncovers in Rappaccini's last words.

The physical world that entrances Giovanni's body also leads him, physically and spiritually, to his fall, or his sexual lust, narcissism, and rage against an innocent woman, whose "body be nourished with poison" but whose "spirit is God's creature, and craves love as its daily food" (941). Giovanni's fall also occurs on another level Hawthorne roots in the empirical world at odds with the spiritual one embodied in Beatrice's character. Giovanni trusts his eyes, despite Beatrice's entreaties, listening, rather, to Baglioni's multiple claims to "know this wretched girl" (937) who nevertheless gives Giovanni "a religious calm" from "the delicate and benign power of her feminine nature" (939). He breathes the purple blossoms' fragrance and condemns Beatrice for the poisonous breath she emits. In short, Giovanni relies on his senses, epitomizing the empirical method that "tests" Beatrice, just as Baglioni argues that Rappaccini tests him. If anything represents poison in this story, it is Baglioni's and Giovanni's empiricism, against which Beatrice warns Giovanni: "If true to the outward senses, still it may be false in its essence" (934). When Baglioni sees his student, who becomes entranced with the Rappaccinis, Baglioni has an urgency to reclaim Giovanni from the spirit world within the garden. His influence, the real malevolent one in the tale, contends with "something truer and more real, than what we can see with the eyes, and touch with the finger" (938).

Giovanni's "fall," more damning to him than any sexual initiation, emphasizes the danger of the rational world, which proves fatal to the spiritual one Beatrice offers. Once Giovanni loses his faith in Beatrice, relying solely on his senses rather than his heart, "his spirit was incapable of sustaining itself at the height to which the early enthusiasm of passion had exulted it; he fell down, grovelling among earthly doubts, and defiled therewith the pure whiteness of Beatrice's image" (938). Baglioni and the practical, physical world of science he personifies has defeated the spiritual world that dies with Beatrice. Like Rappaccini, Baglioni recognizes Giovanni's lust for Beatrice and reacts accordingly, using this lust as a means to destroy his rival: "This daughter of his! It shall be looked to. Perchance, most learned Rappaccini, I may foil you where you little dream of it!" (932). If he cannot compete with Rappaccini's scientific accomplishments, he will attack his greatest accomplishment, his daughter, by engendering a misery only unrequited love imparts. By creating skepticism in Giovanni's mind about Beatrice, Baglioni "foils" his enemy, reaching him at last through his daughter. Giovanni's response to the "earthly doubts" planted by Baglioni is "to institute some decisive test that should satisfy him" (938). This empirical response, in conflict with the spiritual one that would have fulfilled Rappaccinni's purpose to lure Giovanni to the garden as an exclusive companion for Beatrice, instead fulfills Baglioni's invidious "experiment." If Rappaccini has proposed his daughter as his greatest scientific victory, Baglioni takes up this challenge, defeating his rival at a game that has fatal consequences for its innocent subject, Beatrice.

Literally, Baglioni's reports about Rappaccini prove true, and Rappaccini's own rivalry with Baglioni has cost him his most precious possession—his daughter. Furthermore, Rappaccini isolates himself and Beatrice from the world through his scientific system,

which has made "such a monster as poor Beatrice" (940), made monstrous through his experimentation. Beatrice's final pleas of innocence to Giovanni implicate her "father's fatal science" (941), with Rappaccini's sin serving as the obvious moral Hawthorne delivers as the result of self-isolation and experimentation with human lives. But this is only true if we read the tale on the level of allegory, which Hawthorne subverts. Hawthorne does, in fact, intend that we hold Rappaccini culpable for advancing himself at the expense of his daughter and for luring Giovanni into an experiment that will leave him, like himself and Beatrice, "apart from common men" (942), forever segregated from humanity. But Hawthorne gives Baglioni the last ironic taunt, perhaps suggesting that Baglioni, not Rappaccini, is the greatest one to blame: "Rappaccini! Rappaccini! And is *this* the upshot of your experiment?" (941) After all, Baglioni has no daughter to protect from the world, and he manipulates Giovanni's already enflamed senses to destroy Rappaccini, his daughter, and his private world. One can only imagine Baglioni's last line as a sign of his "triumph mixed with horror," his destruction of Beatrice and the spiritual world Rappaccini mistakenly attempts to create in his garden.

II.

Even if Rappaccini's experiment involves human lives and even if his scientific experiments destroy his daughter, Hawthorne creates his character only as misguided—not absolutely evil. Rappaccini's complexity defies the allegorical mold in which Hawthorne at first seems to craft him, and his actions towards Beatrice, while reprehensible, nonetheless reveal an intense need to protect his daughter, whom he leads out of the garden upon first perceiving Giovanni's face with a "watchful eye" (926) that always guards Beatrice. He acknowledges the dangers of the world and desires to improve "the condition of a weak woman, exposed to all evil, and capable of none" by giving his daughter "marvellous gifts, against which no power nor strength could avail an enemy" (942). These "marvellous gifts" are deadly ones that not only poison Giovanni's breath and body but also his mind against Beatrice, whom he cannot love because he cannot experience life beyond senses; he cannot perceive Beatrice's spiritual essence and therefore cannot experience love, which Hawthorne attaches to this essence.

Rappaccini's "gifts" to his daughter also imply other "marvellous" manifestations that help her to "avail" herself on the "enemy" Rappaccini sees not only in Giovanni's lustful eyes—eyes the innocent Beatrice does not comprehend—but also in the world Giovanni represents. As a student of science, Giovanni symbolizes a world Rappaccini has physically, if not intellectually, left behind for what he sees as a more perfect world he creates for himself, his own Garden of Eden to study and enjoy. Rappaccini has literally turned his back on Baglioni's and Giovanni's scientific community for a remote one completely devoted to science, which he protects, ironically, by infusing with poison. While he consumes himself with his independent empirical inquiry, appearing the incarnation of science, Rappaccini also shows a peculiar dependency on Beatrice, whom he would shelter from an evil world to keep for himself.

This dependency, while not entirely redeeming Rappaccini or offering an affirmative kind of paternal relationship, mitigates the cold inhumanity earlier presented in

Giovanni's and Baglioni's pictures of him, allowing another perspective: that Rappaccini loves beauty and the spirit world embodied in his loveliest "flower," Beatrice. His first words in the tale, "Beatrice!—Beatrice!…I need your help" (926), appear inconsistent with the idea of his inhuman treatment of her. Indeed, though he does not "approach… intimacy between himself and these vegetable existences," or the flowers in the garden, he "examined every shrub which grew in his path" with an eye that

> seemed as if he was looking into their inmost nature, making observations in regard to their creative essence, and discovering why one leaf grew in this shape, and another in that, and wherefore such and such flowers differed among themselves in hue and perfumes.

Hawthorne implies that this "scientific gardener" (925) inquires, like the artist, into the "creative," the life giving, and the mysterious in nature, which, given the metaphorical links between Beatrice and the purple-blossomed shrub, is an inquiry into the depths of human nature. Rappaccini examines leaves that, like humans, have different shapes and characters, different colors, and different "hue[s]" and "perfumes" to them, observing also the minute particulars of the natural world as a way of understanding, like the artist, human beings—arguably his most challenging and horrific experiment. His concentration on the "creative essence" contradicts his purely rational persona, giving him a human "essence" he bestows on Beatrice along with the poison that kills the possibility for anyone to love her.

The sympathetic portrait of Rappaccini that I have thus far argued for provokes the greatest questions Hawthorne attaches to his character: why does he infuse his daughter with poison, harming her by experimenting with her life? What motivates him to experiment with human lives at all, including Giovanni's? If Rappaccini is meant to represent an artist figure, then his playing with human nature, like his playing with beautiful plants, poses difficult and dangerous consequences to the creative process. Rappaccini, in his own theater of props and actors, wants to produce a desired effect, whatever the cost. His final "wedding" scene between Giovanni and Beatrice in the garden serves as the final act in the play he has written and directed, or as a beautiful picture of happiness he has painted for himself:

> …the figure of Rappaccini emerge from the portal, and came slowly towards the marble fountain. As he drew near, the pale man of science seemed to gaze with a triumphant expression at the beautiful youth and maiden, as might an artist who should spend his life in achieving a picture or a group of statuary, and finally be satisfied with his success. He paused—his bent form grew erect with conscious power, he spread out his hands over them, in the attitude of a father imploring a blessing upon his children. But those were the same hands that had thrown poison into the stream of their lives!

Metaphorically, as a playwright or, as this passage implies, a sculptor, Rappacini has employed his garden and its portal—the scene of his and Beatrice's entrances throughout the tale—as a setting for this moment, when he finally gives Beatrice her "bridegroom" (941) to share in the beautiful world he has created. But, as the narrator points out, the danger of this artistic enterprise, this scientific experiment, is to have "thrown poison into the stream of their lives" (941).

Rappaccini's poison does not ultimately kill either Giovanni or Beatrice. Rather, it is

Giovanni's poison that kills Beatrice. Rappaccini perceives Giovanni from the beginning as a force potentially dangerous to his daughter, but he chooses Giovanni to come into his world as one of his "children," studying him like he would his plants by observing him and inquiring into his nature. The narrative voice describes how Rappaccini

> fixed his eyes upon Giovanni with an intentness that seemed to bring out whatever was within him worthy of notice. Nevertheless, there was a peculiar quietness in the look, as if taking merely a speculative, not a human, interest in the young man.

Baglioni conceives of Rappaccini's interest more intensely, describing his rival's look as "a look as deep as Nature itself"(931)--not a cursory glance, but one full of meaning.

As a scholar of nature, Rappaccini understands humans as well as plants. His attempts to protect Beatrice reinforce his aptitude for comprehending the entire world of nature, not just its beautiful plants. He knows her response to Giovanni is unavoidable, even inevitable given their youth and beauty and permits his daughter to converse with Giovanni, standing aside in shadow, an "emaciated figure…who had been watching the scene" (935). Though he tries to isolate Beatrice by creating her as a poison, he cannot stop her from falling in love. Rather, he embraces the idea of Beatrice's new companion, whom he forms like her to live only in his garden:

> Thou art no longer lonely in the world! Pluck one of those precious gems from thy sister shrub, and bid thy bridegroom wear it in his bosom. It will not harm him now! My science, and the sympathy between thee and him, have so wrought within his system, that he now stands apart from common men, as thou dost, daughter of my pride and triumph, from ordinary women. Pass on, then, through the world, most dear to one another, and dreadful to all besides! (941-2)

The evil underlying these statements, as Rappaccini attempts to create Beatrice and Giovanni as plants in his garden, expresses an undeniable hubris. That he acts like God, which Dante creates as the greatest of sins in his *Inferno*, results in disastrous consequences unforeseen in his "miserable" (942) daughter, who feels heartache from Giovanni's rejection. Rappaccini does not account for the human variable in his experiment; he cannot imagine results that do not conform to his expectations and is ultimately punished for acting as God, creating an Adam and Eve for his Eden.

But his is not unmitigated evil, for, while Hawthorne condemns this pride, a pride perhaps reflected in his own role as artist-creator of the tale, he does not create Rappaccini devoid of human feeling, either for Beatrice or for his plants, the "precious gems" seen, for the first time by him in the tale, as beautiful and part of himself. He desires, like Hawthorne, to create a "sympathy" through his "science," or art that allows his "children" to "stand apart from" the world, presumably to raise them above it. Their "dreadful" beings, in this context, imply more than the poison he has wrought in their bodies, made "dreadful" to separate them from malevolent forces that threaten the human spirit. Because Rappaccini studies nature, he understands its dangers as well as its possibilities and desires to give his "children" enough poison to inspire fear from the "enemy" (942) that he perceives outside the garden.

Though misguided in his actions, Rappaccini as a scientist, artist, and father reveals a deeply introspective nature and perhaps even, as the narrator implies, a "perverted wisdom" (942). He is not, however, immune to human longings or to its natural impulses, both life affirming and life threatening. By making the deepest inquiries into these realities, Rappaccini guards his daughter's innocence and his Edenic world in an idealistic attempt

to save an already stained innocence by poisoning and isolating it from the world. If, in "The Artist of the Beautiful," Hawthorne creates Owen Warland as a sympathetic artist figure that tries to give the world beauty through his butterfly, in "Rappaccini's Daughter," he argues against Rappaccini's actions because he keeps the spiritual world locked away behind a fatal poison. Ultimately, however, Rappaccini's primary motivation is to protect beauty in all its natural manifestations from the kind of destruction that crushes Owen's butterfly.

Hawthorne creates Rappaccini as more integrated, with aspects of good and evil emerging in a strange and complex character we must ultimately find sympathetic because it attempts to preserve beauty and spirituality. What Rappaccini attempts in his experiment is to preserve the spirit in a controlled environment that ultimately cannot be controlled. His desire to isolate and preserve beauty, ironically by tainting it with an evil poison that cannot compete with the poison of the outside world, finally destroys it—but only because his poison draws a greater poison to it, which Beatrice's dying words reveal: "Farewell, Giovanni! Thy words of hatred are like lead within my heart—but they, too, will fall away as I ascend. Oh, was there not, from the first more poison in thy nature than in mine?" (942)

Hawthorne proposes, through Rappaccini's experiments, that no human can become like a god without suffering tragic consequences. But less conclusive is the question Hawthorne does not in any way answer affirmatively: how to sustain a pure, spiritual, and "creative essence" in a practical world that threatens the spiritual one with its evil? Obviously, Rappaccini's answer in his self-imposed isolation and experiment with Giovanni and Beatrice fails; rather, his attempt to ameliorate the poisonous effects of the physical world on the spirit only attracts a greater, more deadly poison—the dark aspects of human nature. He gives a dissatisfying alternative in Baglioni's last, mocking line to Rappaccini, one in which the empirical horrors have, in the end, killed the spiritual essence along with Beatrice. It is a lesson not just about the dangers of science, then, but also about the dangers of human nature and its capacity for evil, from which art cannot lift us. Hawthorne's bleak view of the scientist and the artist proposes a perfect world no one—not Rappaccini, not Giovanni, not Hawthorne—can achieve, even with the best of intentions.

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Facebook

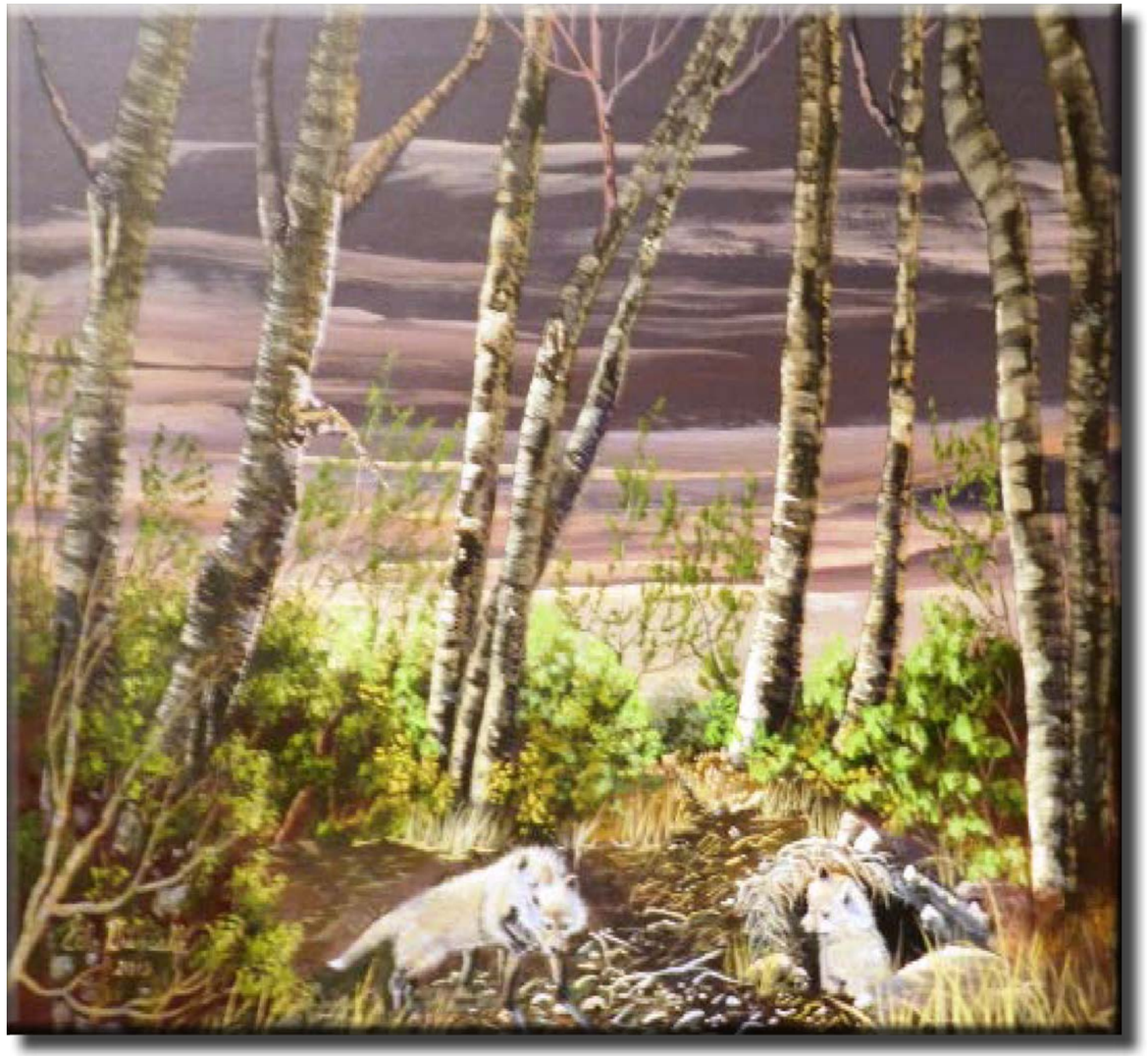
Former students, now parents,
Worry about choosing a title,
as if they still wrote papers,
Ask what to read, as if there were time
between feedings.
Others tag me
with posters,
I can't "like" or "dislike,"
Of Grammar nazis
Whose cause is "there they're their"
ironic point
if you care about history.

My exiled Syrian students
sing what they see
As memory,
upload videos
or pictures of themselves
posed before American universities,
local limestone cut
into Indian place names,
Kansas, Oklahoma, Nebraska.

Some keep their secrets
in Arabic elisions
beside which "translation"
appears as a click,
as if.

A little window opens:
"Hi my dear."
And I wonder
what trouble will come
when you say
there's no work,
no factories, no roads.
You laugh off my question
about marriage.
What does that leave us?
I recall markets,
Fresh bread on iron wheels,
Green rind oranges,
Olives and oil.
You say yes.
You do not remind me
It is not the season for oranges.

—*Sandy Feinstein*



Eila Duncalfe
Playful Kits

Finding a Way: Examining Literacy as a Social Process and its Impact on Meaning and Self

by Leslie Eames Seawright, Texas A&M University at Qatar

Introduction

Smile
She smiles at me from her 8x10 frame.
Long blonde hair, beautiful, natural.
Hugging her lover and laughing at me
with her $2000 smile.
So innocent, so naïve.
And how I wish,
how I wish,
and regret, and dream, and pray
that I could be her again.
Unaware that one day
she would be me.

Narrative stands as a powerful vehicle for the discovery and transformation of self. This vehicle, however, exists in and through social literacy process and practices. While it can be assumed that narrative is meaningfully understood by its own author, even this understanding comes about as a result of social learning, literacy acquisitions, schooling, and processes present and acting upon the writer. The act of writing also implies a reader with whom the author wishes to forge a relationship, even if this relationship is at great distance and occurs anonymously. This is because "the storytelling self is a social

self, who declares and shapes important relationships through the mediating power of words" (Dyson & Genishi 5). This paper utilizes Louise Rosenblatt's *Making Meaning with Texts* and Deborah Brandt's *Literacy and Learning* to analyze the social processes that make meaning and shape literacy practices for readers. In addition, it explores how narrative structures can be used to define the self in Wendy Bishop's *Teaching Lives*. These theorists are synthesized, examined, and questioned in order to explore the ideas and theories behind how identity is formed, shaped, and changed by texts and how these transformations can be accommodated and, even encouraged, by composition pedagogy.

Many theorists argue that literacy can only exist as a social practice[1]. Shirley Brice Heath in her seminal work, *Ways with Words*, provides a great deal of explanation into how social processes shape the literacy practices of children in three different communities. She claims that while all of the children's parents wanted them to succeed in school, "their constructions of the social activities the children must engage in for access to language, oral, and written literacy, vary greatly" (343). These differences amount to veritable success or failure for the children upon entering school.

Brian Street argues that literacy is acquired only, never learned through decontextualized chunks of grammar, forms, and texts (51). Why then are students still subjected to and asked to perform mindless regurgitation of grammatical rules and correct errors in non-narrative and non-linear sentences? The ideological model of literacy, rooted out by Street and researched by him and others, remains the "traditional" model for literacy instruction in schools. Hopefully, New Literacy Studies, additional ethnographies, research, and academic writing will one day replace this model with one that understands and appreciates the social context and practices occurring behind, through, and in part with every literacy event. For, as James Paul Gee writes,

> One has to be socialized into a practice to learn to read text of type X in way Y, a practice other people have already mastered. Since this is so, we can turn literacy on its head, so to speak, and refer crucially to the social institutions or social groups that have these practices, rather than to just the practices themselves. When we do this, something odd happens: the practices of such social groups are never just literacy practices. They also involve ways of talking, interacting, thinking, valuing, and believing (2008, 45).

This notion led to Gee's framing of Discourses and their impact on the formation of identity. He and others who argue for literacy acquisition as a social practice agree that meaning in texts can only be found through the social connections, practices, and literacies of readers.

The Many Meanings of Texts

My undergrad degree is in Communication with a minor in Business. I thought I could make a lot of money, live that beautiful American dream of the suburban house, the Mercedes, 2.5 kids. Once I had the house and the car, I realized that so much was missing from that life, like passion, purpose, and the cliché (but achingly true) desire to make a difference in the world. I reentered the Academy and pursued an MA in English, the only passion I was sure I had.

My first semester in the Masters English program was a critical crash course in how to read in the Academy. I had never read novels in a way which begged for interpretation and the application of theory. I had read for pleasure, for insight, for spirituality and discovery. My new classmates asked questions during class discussion I had never considered. They inquired about the motivations of the main character's actions, how the setting shaped the novel, the author's use of time, the psychoanalytic state of a minor character, and the historical events happening during the writing of the novel that may have influenced the author. I was lost. I thought class discussions would center on feelings, past experiences, and observations of the reader as they had during my last English class in high school.

I began reading literary theory, desperately trying to catch up with my classmates who were already well versed in theory and the cannon due to their BA degrees in English and subsequent semesters in a graduate English program. I picked up books mentioned by my professors but not required on the syllabus. Using new techniques, questions, and theories, I read the remaining books assigned for the semester in this new way. I wrote copious notes in the margins of assigned novels, asking questions of the author, the characters, the time. I read, not necessarily for my own personal pleasure now, but for the class discussion and theories

1 See Fish, Gee 2008, Heath, Helmers, and Street for more on literacy as a social practice.

that could be applied in order to interpret each text. Traditional readings were discussed, critiqued, and sometimes discarded. New readings were offered by students and professors so that individual and classroom meanings could be made and interpreted. Through this new social process of reading, I learned to create new meanings, negotiate these meanings with others, and critique them all.

Louise Rosenblatt argues that "Reading always implies both a reader and a text in a reciprocal relationship[…]a *reader* implies someone whose past experience enables him or her to make meaning in collaboration with a text" (x).The combination of the text and reader give the text meaning. In addition, the reader experiences the text, and this experience adds to his or her literacy practice and future ability to make meaning in conjunction with future narratives. In regards to how meaning is made in the act of reading, Rosenblatt explains that "we make sense of a new situation or transaction and make new meanings by applying, reorganizing, revising, or extending public and private elements selected from our personal linguistic –experiential reservoirs" (5). Literacy then, is a social process that uses prior knowledge, experiences with other texts, experiences reading inside and outside of school, and pre-existing ideas about the text, to formulate new readings, ideas, and meanings in conjunction with the actual words of the text, its place in the society or culture, and the text's impression on the reader. In Rosenblatt's *Transactional Theory*, the meaning does not come directly from the text or directly from the reader. It occurs as a result of the transaction between the reader and the text (7). This insertion of new ideas is assumed into, changed, and built on one's pre-existing narrative to create a new meaning.

However, Rosenblatt does not want the search for meaning in reading and English classrooms to become a dreary march toward some golden shore. She encourages teachers to allow students their own interpretations and experiences. Rosenblatt argues for aesthetic reading that allows students to once again enjoy reading. Her insistence on aesthetic reading in the classroom is similar to Stanley Fish's position. He claims that students taught to experience a narrative "begin to be able to think of language as an experience rather than as a repository of extractable meaning" (Fish 67). Both researchers argue that an aesthetic return to the kinds of reading experience students had when they were young will inspire the very meanings and readers teachers hope to cultivate. While

I agree that students should understand their own literacy practices and experiences, it is important for them to regard language and the narratives they read as being meaningful in ways beyond their own interpretation. I do not agree with the idea that instructors should privilege experience over meaning. While there is no conceivable problem to recognizing the importance of reading experiences for students, I am uncomfortable saying that this is all that matters. Students must in some way be led to new ways of reading, understanding, and making meaning with texts. It is the role of instructors to mentor this process to students and to engage them in challenging new readings of texts.

Rosenblatt argues that transactional readings that are "lived through for their own sake, will probably have as by products the educational, informative, social, and moral values for which literature is often praised" (83). She even contends that enhanced skills may develop from such a reading. Now, this is a big claim. It is difficult for teachers to not feel that part of their role is to use social practices in order to aid students in seeing other meanings for narratives besides the ones they develop in their own transactional process. Of course, teachers should be open to student readings as well, but even Rosenblatt agrees that some readings are better than others. She contends that "although there isn't a single "correct" interpretation of any text for all circumstances, that doesn't rule out responsible reading" (xxiv). This position is similarly held by Fish.

I maintain that it is the responsibility of teachers to define these borders between "better" and "poorer" readings. In doing so, they must strive to remain culturally sensitive while recognizing that to not privilege an academic reading over a student's "poorer" reading is equal to deceit. If part of an instructor's job is to prepare students for the next level of academic Discourse[2] then they must feel free to explain to students the types of readings that succeed in the Academy. This can be done in a non-critical manner as part of a supportive and trusting classroom dynamic.

The Power of Literacy

My love affair with books began long before I could read them. Each night a portion of a novel was read to me by my father as he sat on the edge of my little twin bed. The low

2 I realize that this is not some theorists' mission. See Freire and Stuckey for more on using literacy practices for societal change and revolution.

light in the room and hushed voice of my father signified the holy act of reading. He had the power to turn the squiggles and mysterious marks on the page into magical stories. I never remember being read story books that could be completed in one sitting, although I am sure he read from them many times. I only remember the longer stories and novels from which my father would read to me over many nights. I am not sure if he meant to stop in a place each night that left me longing for more, but his knack for cliffhanger endings instilled a deep desire in me to learn to read and continue those stories where he had left off.

Deborah Brandt agrees that literacy is a social process, and she also describes the "who" and "what" in societies and societal groups that shape literacy processes for readers in her book, *Literacy and Learning*. She summons the term "literacy sponsors" and defines them as agents who support, motivate, teach, enable, control, or withhold access to literacy (25). Sponsors include institutions, workplaces, managers, churches, parents, teachers, peers, governments, and others. Some literacy sponsors desire to actively distribute and grant access to literacy. These can include parents, peers, teachers, librarians, relatives, and others. They initiate, motivate, and aid in the creation of literacy practices directly with the student. For some sponsors, however, granting access to literacy practice is more nefarious. Governments have in the past only allowed certain classes, ethnicities, religions, or races access to reading and writing instruction. Historically, restrictions to literacy access have also occurred in churches, workplaces, schools, and civic groups.

Sponsors, as I see them, are never purely motivated by intrinsic goodness or blatant evil. Beside this fact, students of sponsors always have an opportunity to subvert their instruction, no matter its form. African-American slaves, sponsored by Baptist and Methodist ministries, taught each other to read the Bible in "subversively liberatory ways" (Brandt 27). Once these slaves had acquired the ability to read, they found new meanings in the separate social practice of reading the texts together and to one another. These meanings were alternatives to what the sponsors had intended. Thus, once literacy is acquired through the aid (or in spite of) literacy sponsors, new and additional social processes continue to shape the literacy practice. It is this interaction in new social settings, groups and practices, that allows for continued opportunities and contact with literacy sponsors that shape one's literacy practices and experiences in new ways.

The social processes of workplace and industry is a critical literacy sponsor for many. Brandt argues that writing literacy is highly valued in the knowledge economy that now exists in the United States (119-138). Where once employees were viewed as capital who produced products, now they *are* the products. Their documents travel imaginary production lines from writer, to manager, to CEO, to lawyer, back to the writer for revision, to manager, to CEO, to lawyer, and then out to the organization, press, or public (119). The link between the knowledge economy and each employee's production of that knowledge is new territory for the country, its people, and its educators. As writing is now eclipsing reading in importance in the workplace, this effects how people are acquiring and being taught literacy (166). Industry is teaming up with branches of higher education all over the country in order to create business writing programs, new composition education platforms, technical writing projects, and business-minded conferences and workshops. This movement away from liberal arts education to workplace education may have devastating effects on higher education institutions, English degree programs, students, instructors, and employees.[3]

How then with all of these sponsors can one in our society remain illiterate? Brandt claims that the pace of literacy changes, technological advancements, and literacy tools have created a surplus of literacy. This surplus is also due to the overlapping and interaction of various literacies and social practices people encounter and must negotiate in their everyday lives (88). The interaction of multiple literacy-based institutions and groups upon people's literacy practices is unlike any other time in American history. She argues that a lack of literacy or the cause of illiteracy is not from a lack of literacy in the society, but from the surplus that must be navigated in order to attain literacy practices (86-89).

I think her explanation for the continuation of illiteracy in a society so rich with literacy practice fails to account for the very social processes she acknowledges in other regards. It is no secret that those with low levels of traditional literacy skills are usually members of low socioeconomic status and have restricted access to the literacy practices and technologies those in higher socioeconomic positions enjoy. For these people, it is their very position in society that limits their access to literacy practices, a position

3 There is a great deal of research about the implications and problems posed by increased business influence on literacy practices in the Academy and workplaces. See Soifer et al., Gee, Street, Pare, Heath, and Rose.

that is often passed down to their children, and their children's children, ad nauseum.

J. Elspeth Stuckey in her book, *The Violence of Literacy*, warns that "a highly literate society that withholds literacy from some of its members uses literacy as another form of exploitation" (37). Illiteracy is a result, not of too much literacy or not the right kind, but the continued efforts of the society to privilege some with literacy access and deny others. It is true that individuals can sometimes overcome and subvert sponsorship in order to rectify this situation on their own; however, Stuckey comments that even literacy programs available to these people often fail them (100). There are no easy or uncomplicated solutions for such matters. As social practices become more available to those on the fringes, literacy practices will be impacted as a result. Literacy is not static. Newcomers to literacy, to social groups, and to ways of reading/seeing the world will impact the existing structures. In this way, society and its processes will be forced to change.

The Magic of Writing

In high school, my three closest friends and I started a journal to chronicle our senior year. Tasha wrote beautifully painful poems; Nicole, unable or unwilling to write poetry, critiqued our verses and offered points of inspiration; Dawn mainly read the works without comment, only occasionally offering a note of gratitude for a poem that reflected her current emotional state; I wrote poems, critiques, drew pictures, and added photos. This journal that we read and wrote together was my first glimpse at a shared reading experience. Here, the author could interact with the reader directly and precisely. I could shape my words to fit exactly the experience of the future reader, and I could read words shaped directly for me. We were writing, we were reading, and we were being read. Through the words on the page we discovered new insights about ourselves, each other, and our society (both local and universal). If I miss any one thing about high school, I miss that journal the most.

In her book, *Teaching Lives*, Wendy Bishop argues for student-centered classrooms, reaching students where they are, process orientated workshops, writing communally, and teachers as writing mentors. Like other theorists discussed in this paper, she too identifies that social processes shape literacy practices, learning, and acquisition. She calls for more co-authoring of texts, and she faults the English community for failing to examine its own prejudiced writing practices. Unlike the sciences where co-writing and collaborative authorship is commonplace amongst researchers, graduate students, and teachers, in English the single authored text is privileged and revered (34). If students are expected to learn through social processes, their instructors, along with those who research and theorize about them, must become willing to reflect more social practice choices.

In addition to recognizing that social practices help students form meanings with texts, Bishop also emphasizes the affective response and impact that literacy practices produce in students. A creative writer herself, she argues for the inclusion of creative writing in composition programs and the elimination in distinctions between the two. It is her position that "we need to be crossing the line between composition and creative writing far more often than we do. In fact, we may want to eliminate the line entirely" (221). In reality, this idea renews a bond that has united Creative Writing and Composition since the 1880's. During this time in American universities, "New Composition" emerged. Traditional and formal rhetoric were abandoned in Composition programs and replaced with an environment that encouraged students to create their own writing based upon their own invention and subjects. Some of the greatest American writers of the twentieth century were born out of such programs (Myers 37-41). This dynamic is critical in helping students make meaning of their own and others' texts. Student creation of texts immediately aids in discussion of meaning within that text.

The imaginary boundaries that separate creative from academic writing hurt students who come to see creative writing as easy, revisionless, and uniquely about themselves, while they view academic writing as difficult, boring, and not at all reflective of themselves or their lives. Of course, nothing could be farther from the truth. I argue that good academic writing is always creatively crafted and personal. Although creative writing is seen as more reflective of self, I have often made new discoveries about myself through the engagement with multiple texts in the context of an academic paper. In fact, to believe that I have not been intrinsically and deeply changed as a writer and a person after writing multiple academic papers and articles would be unimaginable.

Bishops argues that in order for students to be better writers, writing teachers

must look more at the affective, personal, and therapeutic aspects of writing. She notes that professional authors have "strong intuitions about the degree to which their writing represents a therapeutic process of self-discovery," but writing teachers focus on the craft-based aspects of writing mostly in order to "downplay the affective states students as writers negotiate when they begin to explore and express selves" (146). Thus, teachers resist these types of writing assignments because they are fearful of opening doors in students that they don't know how to close, repair, or re-hang. But Bishop reassures them that "when writing is demystified – understood as a useful, person, and productive activity, perhaps even as a part of a therapeutic process of coming of age – then the activity of writing and teaching writing becomes radically more democratic" (147). Alice Bland also calls for the inclusion of affective writing in all sorts of genres and contexts, and for the study of how emotion shapes and impedes understanding in texts (441).

This kind of stance, though thoughtfully and intellectually crafted, promises to make almost every practiced writing teacher nervous. I must contend our society is a different one than the one discussed in Bishop's 1997 work. It is with difficulty that teachers embark on a journey with students to explore ideas of self in this age of counseling, therapy, and prescription mood lifters, stabilizers, and fixers. Teachers do not want to cross legal lines, privacy laws, HIPPA regulations, school policy, or their own boundaries on getting "too close" to students. This type of exploration is also difficult in a time where assessment of writing ability is no longer the teacher's prevue but belongs instead to the administration and the State thanks to Advanced Placements tests, No Child Left Behind acts in the US, and new qualifying graduate exams for high school students in many US states. Even some college composition programs are now instituting assessment measures to try to quantify the learning that happens during one semester of a student's life. In this context, what teacher wants to bother with writing that investigates self? Where is the time? The motivation?

I think there is a happy medium here that can be accomplished through new ways of looking at traditional practices. I agree with Bishop that the lines between creative writing and academic writing should be erased. However, I see this impacting academic writing in effective and powerful ways that Bishop does not address. Teachers do not need to assign lengthy autobiographical narratives in order to engage students in writing, but they should be open to new practices in their assignments of traditional academic writings. Room must be allowed for students to try new ways of writing, expressing, and testing out ideas and arguments. They should be encouraged to passionately research topics of their own selection. Teachers can work to include popular culture, movies, and texts into the classroom while discussing those topics that are destined for assessment. If instructors are worried that students are not growing or discovering new things about themselves and society, they are discounting the powerful and lasting effects that their academic assignments can have on students' notion of self and their worldviews. It is not necessary to overtly ask for and draw out a student's notion of self. His or her discoveries will include these academic writings if teachers allow more space for students to explore them in that context.

Conclusions

Smile Back

She stares at me from her 8x10 frame.
Short brown hair, elegant, natural.
Hugging her husband and baby
with a million dollar smile.
So happy, so secure.
And how I wish, and dream, and hope that she
could see me.
Aware, always aware of what it has taken to get here.
I smile back.

It is seemingly impossible to refute that literacy is acquired and learned through social systems, process, and groups. The implications of this, however, are currently being disputed by theorists and researchers. This paper has explored how different scholars describe the ways in which literacy practices are borne of social ones, and how these impact meaning making and the self. These social processes, and the literacy sponsors within them, shape, model, withhold, and limit the learning and acquisition

possibilities of their community members. If legal, educational, and societal boundaries limit instructors in the classroom, they must instead work within these boundaries to provide literacy practices that are fair and equitable to students and prepare them for the world they already inhabit. It is not necessary, in my opinion, to be alarmist, revolutionary, nor defeatist. The day to day teaching of concepts, ideas, materials, and assignments that seem so benign and insignificant (even amongst instructors themselves), will have lasting impacts on students and society. The way students make meaning and discover self can be natural byproducts of classroom instruction. As front line literacy sponsors to millions of youth, instructors and their work in these matters has just begun.

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Karen A. Clark
Earth Wind Water Fire Wild

Bologna Haiku

At the Unicredit Bank
Withdrawing and withdrawing
An elderly man and wife

Dalla trappa
Una vespa ingannatrice
Ingannati.

Still hanging clothes
A far-off flash of lightening
White apron.

In piazza Carducci
The ubiquitous pigeons.
The gray sky.

Caffe déjà vu
On the street of blacksmiths
Just at rifle way

A rose is a rose
In lustrous polymers
So white, so green.

Seeing poloroid
The colour of plastic roses
In the rain.

Imported from China,
Fuchsias, lilies, roses
Balconies high.

Umberto p(r)esante
Già coronata, di (n)uovo
L'uomo grande, e(c)co!

Bella studentesa
La testa tuttavia immobile
Volta le pagine

Piazza maggiore
The tourists all in their beds.
Polished stone.

For the nihilist poet:

The flesh of saints
And the gravedigger's dung

Covered by earth.

In a country bed
Fed on coney in olive sauce
Dreams of old flames

Far from the Roman ruins
The chestnuts still ground to flour
In the Lunigiana

Angels and devils
Bracketing villagers' souls
On church façades

Della, della forcina
La strada, strada alla Prota
Della, della graffetta

The edge of flu?
The breadknife fixed in hand
Whole wheat or white?

The marchesa asks
Did Shakespeare write his plays?
Last of her ancestors

Ugo Bassi
His fierce arm pointing still
O pedestrians

Arms extended
Around plates of steaming pasta
Mandorla of desire

The portal, the hall
The staircase with maidens in stone
Then many voices

Accursio at dawn
Menganti's pope still blessing
Fresh graffiti

Terribilia
Empty stairwells, cisterns
Haunted by a name

Darker still
T he Farini's shops alight
First drops of rain

Punctuated rain

Arcade—street—arcade
The broken centre line

The rare book . .splayed
Its readers speaking . .courteously
Till they were . .missed.

The glossatori
Justly reposing in the margins
Of their churchyards

In the Piazza Carducci
Their heads bowed, the pigeons
Peck at crumbs

The noisy garden
When no one else is home
The flowers flowering

The towers of Bologna
Making the crooked straight
Sancho and the Don

Banco fidato
Geminiano e Prospero

Santo cielo!

Girasole
Nontiscordadimé
Incostante

Brisk-stepping mother
Where sidewalks cross
Her running child

Tuttora insieme
Fragola, stracciatella
Mamma e figlia

Still and moving
Pansies and sunflowers
To the same star

When the rooks shelter
From the sound of scraping leaves
The dead of night

Their koans unsolved
Their streams no longer sounding
As the winds applaud

A plane to the East
Admitted by the clouds
On Sunday morning

From a bed in Bologna
The whole of the southern sky
The blackbirds' way

This time panettone
To thoughts of the green Pacific
Scattered crumbs

Arm at her throat
Pulled backwards from the hips
In a bakery, kissed

Her cell-phone, Bach
Her head a pleasant air
With earrings

Municipal theatre
From its windows Pavarotti
To Caedmon's bird

A wraith in coffee

A site on the breakfast map
Saint Michael in the Woods

Pious Aldini
Made round yon virgin's shrine
His dining room

Carducci's bust
In his aula of forty-three years
Now bronze, now plaster

rother Banchieri
From your cell to the organ loft
These winding stairs

Amazing eyes
Saccad the Via Lame
From a perfect face

In a catacomb
On her right side, slightly bent,
Cecilia, a saint

High-heeled shoes
Si prega, silenzio

The iron stairs

Two dogs on a chain
Tangled around their legs
Their owners shouting

Guido Reni
Before the shops moved in
Died here

Carracci in a bank
Suckling, the founders of Rome,
On she-wolf's milk.

Portico palazzo
The passage, the grill, the garden.
Inferno, paradiso

Refrigerator love
Compressing heat from cold
Eroto baked Alaska

Neptune stands guard
The future of socialist Europe
Kids painting for Halloween

Along the porticos

The scooters row on row

Like horses in a western.

—Donald Beecher

Karen A. Clark
All Night Long

BOOK REVIEWS...

Yi T'aejun, *Eastern Sentiments.* Translated with an Introduction by Janet Poole. New York: Columbia University Press (2009), 2013. 189pp.

John Butler

Yi and Poole: splendid duo

In France there is Montaigne, in England Bacon and Charles Lamb. In Japan there is Sei Shonagon and Kenko. Now, thanks to a fine translation by Janet Poole of the Deaprtment of East Asian Studies at the University of Toronto, we can add the name of Yi T'aejun, a Korean, to the list of distinguished essayists in world literature. Yi T'aejun's writings can be compared quite easily to those of Montaigne and Kenko, because they cover a wide range of topics and vary in length from a few lines to several full pages. Like Montaigne's, Yi's essays tell us a great deal about the man himself, but they also tell the story of what it was like to be a Korean intellectual in the late period of the Japanese colonisation of Korea, a process which had begun informally at the end of the nineteenth century. This period of Korean history is little-known to most Westerners; indeed Korea itself, apart from its identification with a war in the 1950's, is probably the least-known of the larger Asian states and is not a major destination on the tourist route. Its literature, too, is not widely-read in the West, and the Weatherhead series, to which this book belongs, is helping to remedy the situation. Yi T'aejun's essays will allow readers into the mind of a man who operated under adverse circumstances in an occupied country, but who at the same time, by reconstituting the past in terms of the present, somehow managed to survive with his beliefs intact, thus confirming the claim on the back of the book that Yi is "celebrating human perseverance in the face of loss and change."

Yi T'aejun was born in 1904; he wrote the essays collected in this book during the 1930's, but they did not appear in print until 1941. Originally from the northern part of Korea, Yi, who would be known primarily as a novelist, studied in Japan for a number of years and then returned to live in Seoul, but in 1946 he returned to his homeland and lived under the communist regime there until 1956, when he went into exile, disaffected with life in what was by now North Korea. No-one knows where or when Yi died—the date given by Professor Poole in between 1960 and 1980. Because of censorship in South Korea, Yi's books did not appear in print until 1988; as he had been sympathetic with North Korea and had lived relatively comfortably under the Japanese, he was for years a literary *persona non grata*..

Yi has a great attachment to the past, when the Choson dynasty ruled Korea, a period in which the scholar was, more or less, a gentleman of leisure, exempted from any kind of manual labour and able to pass his time writing about such subjects as orchids, calligraphy, Chinese poetry and other pursuits. Indeed, Yi does a good deal of this kind of writing, but he does something else as well; these essays, which we may term "anecdotal essays," had always been a popular form of writing, and the old-time scholars used had them as a way of expressing their own values and thoughts on various subjects, much as Montaigne, who might well be described as a gentleman-scholar, was doing in sixteenth-century France. Yi, unlike Montaigne, is a professional; he was a journalist and a novelist, and he needed to make a living, unlike the Confucian scholars of former times. This called for modification in the subject-matter and the mode of presentation of these essays so that they became more contemporary. For example, there are many allusions to Western writers, artists and composers as well as to contemporary Korean literary figures. However, because of his love and respect for the past, Yi still wrote some of his essays in classical Chinese, although after about 1930 he switched to Korean, which suggests that he was seeking a wider audience. The titles of the essays reflect Yi's ambiguities; there are essays entitled "Autumn Flowers," "Brush and Ink" and "The Old Writings of Two Qing Poets," but we also have "The Fiction Writer," Readers' Letters" and "Record of a Journey to Manchuria," a mini-travelogue which is the longest essay in the collection which deals with Koreans living in another occupied part of Asia, the Japanese-imposed Empire of Manchukuo.

For Yi, the past can be brought into the present, and indeed it should be, because it represents something that was there before the Japanese came to Korea with a view to imposing their values on that country. As Janet Poole points out, "colonial societies tend to produce spaces of interiority that become associated with the native culture against a "public" sphere controlled by the colonizer." To accomplish this, Yi built a house in traditional Korean style and fill it with antiques, thus creating a space

Pyongyang in the 1930s

Korea in the 1930s.

for himself which was set apart from the outside world, but because of his profession he was not, like the old Confucian scholar, uninvolved in that world. Poole suggests that Yi's love of the past was part of his way of protesting against the colonial oppressors, and that the essays, with their own links to the past, fitted in as part of the protest, subtly enough so that the Japanese censors could not see what he was doing. Some of the arguments which Poole uses to reinforce these points seem a little forced and perhaps rather too self-consciously literary-critical as she seeks diligently for subversion on the pa rt of Yi, but on a more careful reading the reviewer was persuaded thatYi was, indeed, making a subtle and eminently civilised case for Korean culture's preservation by whatever means possible. He was, moreover, never fully convinced that what he was doing really worked; in "Orchid," for example, Yi tells us that he built "a small grass hut, arranged some books for study and hung some paintings and calligraphy," calling it "The Pavilion of the Appreciative Heart." Here we have a recreation of the old scholar's study, "and yet," Yi goes on, "there has hardly been a day when I have been able to enjoy things with an appreciative heart free from all concerns." It is almost as if the creation of that alternative, inner space is an illusion, and Yi knows it, but that it is nonetheless something he cannot live without. At the same time, though, the scholar's hut is there; he built it and uses it, and it symbolises perseverance in a changing world.Janet Poole's translation is splendid, if it can be judged by a non-Korean speaker, because it exactly conveys Yi's literary personality and makes the reader feel at ease with him, in sympathy with his position and wishing to know his opinions. Yi is an engaging writer, and he is fortunate to have found such an empathetic translator.

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This review was reprinted from the *Asian Review of Books*.

Tremblay, Bill. *Magician's Hat: Poems on the Life and Work of David Alfaro Siqueiros*. Lynx House Press, 2013. 80pp.

Sue Matheson

Beautifully written, balanced and precise...

Magician's Hat: Poems on the Life & Work of David Alfaro Siqueiros by Bill Tremblay is the best book of poetry I've read in years. Generally, I avoid works of and about social realists. I've always found them to be grim, grubby, soul-destroying, and very, very boring. *Magician's Hat*, however, is none of these things. Powerful, imaginative, and brutal, Tremblay's verse keeps its reader turning its pages. One simply must continue reading… perhaps because these poems do not stand alone. Beginning in George Gershwin's New York apartment and ending in Chile, they form a compelling sequence of events that take place between 1936 and 1940. In this sequence of poems, one finds Siqueiros fighting in the Spanish Civil War and attempting to murder Leon Trotsky in Mexico. It's a pity there are less than 80 pages of them.

How powerful is *Magician's Hat*? The revolutionary art and politics that express the muralist's sensibilities are so compelling that that my teenaged son (who does not read, preferring instead to play *Call of Duty*) couldn't put *Magician's Hat* down. His comment when he handed the book back was the highest praise I've heard from anyone about poetry in a long, long time: "this is what they should be teaching us in school," he said seriously. "Not the crap that we're learning."

I was astonished. But perhaps I shouldn't have been. In his "Preface," Tremblay says that after reading Siqueiros' biography he was amazed and fascinated by the complications of the man, the fighter and the artist, the anti-fascist, the enigma who embodied Mexico's contradictions. Most of all, Tremblay was captured by Siqueiros' toughness and his determination to realize his vision…of a free and modern Mexico. Transmitting Tremblay's reactions to Siqueiros' life and art, *Magician's Hat* limns out "that Judas kiss in the heart of everyone," enchanting and enthralling both the uninitiated and the initiated reader.

Born in 1896, David

David Alfaro Siqueiros

Alfaro Siqueiros is best known for his large murals in fresco. With Diego River and Jose Clemente Orozco, he established Mexican Muralism, a tradition which began in the 1920s and continues in Mexico today. He spent his adolescence campaigning for native Mexican instructors in art school when he was not fighting in the Mexican Revolution. Siqueiros studied Italian Renaissance murals and the modernist works of Cezanne in 1919 Europe, participated in the Spanish Civil War in 1930, and took part in an unsuccessful attempt to assassinate Trotsky in 1940.

A Stalinist and a member of the Mexican Communist party, Siqueiros was also, as Tremblay points out, an experimental artist who pioneered the use of acrylics and the effect of architecture on the angular perspectives of the viewer. The effect that he has had on his own and subsequent generations of artists has been profound. It was Siqueiros who urged Rivera to paint past his apprenticeship with Picasso's Cubism to address Mexican subjects. It was Siqueiros who introduced Jackson Pollock to the acrylic technique that became action painting.

Like Siqueiros' mural style which challenged the abstract expressionism and easel art of his time, *Magician's Hat* weaves human figures and symbols into the events of the artist's life. A prime example of what Tremblay terms concrete expressionism and social surrealism, "What He Recalls of The Spanish Civil War" presents medics, men on stretchers, war correspondents taking photographs and soldiers stacking artillery shells that resemble "elephant tusks," while "Rainbow doors….entrances to Hades" are hammered during Siqueiros' interview with General Gomez. "Glops of mud" are tossed about while "[l]ives, families, shattered" and "bathroom privacies" are exposed.

Later, in "With A Face Tickle," one finds Siqueiros "startled up / from the dream of his dream, scratched the itch, heard the artillerymen sneeze dirt." Blending the mundane and the symbolic, Tremblay's touch is deft and magical: "A salvo slammed / behind them, formed a cobra of smoke. He brushed / dirt out of his hair, hoisted himself up from the grave."

Throughout the sequencing of the Spanish Civil War, Siqueiros' sensibilities are affected, but not disjointed, by his experiences. "Knocked Unconscious, Siqueiros Dreams He's a Boy in Chihuahua"; when waking, he discovers that "Mexico has "gone nuts" welcoming Trotsky who is a traitor. Promising "his men that the Judas would be / driven from Mexico / if he had to do it himself," Siqueiros finds himself in "Trotsky Compound" "remembering his mother's death" before thermos bombs clang on "the stucco" spitting sparks and flames. In "By Other Means," Siqueiros, exiled to Chile by a judge reluctant to have the artist in jail on his watch, is "despite appearance to the contrary…a patriot."

Siqueiros' dramatic and exciting adventures are further complicated by his attraction to and love for Angelica Arenal. The genesis of their relationship in Gershwin's apartment becomes a sophisticated metaphor of the human condition as they breathe "the chemistry of each other's skin, / pheromones of rich wet clay." The *discordia concors*, created by their relationship and extended throughout the conflicts and battles in which they find themselves, is finally resolved in the image of "women pruning / the tree of life" as the artist imprisoned in exile in "Mountain Road at Snowline" recreates Plato's Cave, "moving his arm, sketching shapes / inscribing on the cave like the interior of a skull, / of a brain, fixing in his muscles the steady / curving fluid line of forms."

Most of all, this reader particularly appreciated Tremblay's unflinching frankness about the modern condition. Unsentimental and savage, Siqueiros' sensibilities can be trusted. In *Magician's Hat*, his is truly an examined life. In "Spiral Shells in the Black Palace," the artist realizes that "[a]ll his life he had dreamed of the people free" and knows that "now it wouldn't happen in his lifetime." Prison, the reader finally understands, is "not about space," for "[s]ketching spirits, ghosts, prophecies," Siqueiros assassinates History and conquers Time. Aptly, his final, transforming and shocking vision of humanity is realized at the Polyforum a year after his death.

Published by Lynx House in Spokane, Washington (lynxhousepress@gmail.com) and selling for $15.95, *Magician's Hat* is a handsome softcover book that is hot off the press. This is one book that I will be buying it for my friends and assigning it to my students. This book I will not be giving away.

Beautifully written, every word is balanced and precise. A serious and important work of literature that addresses overwhelming questions created by the modern condition, *Magician's Hat* is a courageous and passionate text. Don't pass this one by. It is worth every penny you'll spend procuring it.

Detail from Siqueiros' mural, "Muerte al invasor."

Christopher Hitchens. *God is Not Great: How Religion Poisons Everything*. New York: Warner Books, 2007.

Gary A. Kozak

Religion has outlived its usefulness

Christopher Hitchens, who died in December 2011, was a British-born and educated author and journalist who spent many years in the United States and wrote essays for such publications as *Vanity Fair*. He also produced twelve books and five collections of essays concerning a wide range of topics from Leon Trotsky, whom he once admired, to polemics against the American religious right. He attended talk shows, lectures, and debates. His topics have included politics, literature, and most notably religion.

Cultural interaction and media expansion have increased the debate over the legitimacy and necessity of religion. Christopher Hitchens has been at the forefront of the debate for years. His latest work, *God is Not Great: How Religion Poisons Everything* is a supplementary argument to further support the argument in favour of secularization. *God is Not Great* is an extensive undertaking and it contains nineteen sections, each attacking religion as it applies to nine chosen topics. Each section is organized with a comprehensive argument and final statement. Some of the topics included are violence, health issues, false metaphysical claims, child abuse, and the authenticity of religion itself. Also included are chapters on the manner to which religions begin and end the question as to whether religion improves humanity, and several other topics.

Despite the overwhelming immensity of topics, three overall statements can be derived from the book. Hitchens contends that religion has its roots in primitive ignorance. He claims that it has perpetuated irrationality, intolerance, prejudice, and conflict. Another statement is that the fundamental ignorance or religion to be hostile to free thought and social progress. He further states that the emergence of science and reason to have made religion unnecessary. Hitchens believes religion to have outlived its usefulness. He implies that advancements in knowledge and the complexities of modern life to have made religion negligible and it can no longer be counted on for explanation and support. He states that it has run out of justifications with the inventions and advancements made by the telescope and microscope. He argues that it can only impede, retard and turn back such advancements.

From reading the book, one cannot help noticing Hitchens' pronounced dislike for the Western Abrahamic religions. He discusses the inconsistencies and hypocrisies of their writings and the brutalities that have been instructed and supported by the Supreme Being who is directing the religion's message. He also mentions the negative impressions of humanity evident in their writings and points to this supposedly "evil" species being made in God's image. He further explains humanity's shortcomings differently in the following: [p]ast and present atrocities have occurred not because we are evil, but because it is a fact of nature that the human species is, biologically, only partly rational. Evolution has meant that our prefrontal lobes are too small, our adrenal glands are too big, and our reproductive organs apparently designed by committee; a recipe which, alone or in combination, is very certain to lead to some unhappiness and disorder.

Christopher Hitchens

The more philosophical Eastern religions, too, are by no means exempt from Hitchens' assault. He demonstrates how they have also dwelt on humanity's shortcomings. Many Westerners, disillusioned by the dogmatic Western creeds, have become interested in their Eastern counterparts, but Hitchens shows that people are mistaken to believe that they will find satisfaction there. He based cults, such as that of Rajneesh, and demonstrates their harmful characteristics.

One of Hitchens's most interesting arguments is the negative impact of religion on health issues. He disapproves of the Judaeo-Islamic tradition of circumcision and considers it to be a form of mutilation. He also attacks the African Muslim claim of the polio vaccine as being a conspiracy. Christianity's those of the Catholic Church claiming that birth control is immoral and ineffective are also discussed. His explanation of these policies is that religious clergies believe that certain medical techniques undermine their power and influence. Christopher Hitchens does mix religion with politics in his overall discussion, and points a finger firmly at the support religious organizations have

given to repressive tyrannies. They include the fascist regimes in the twentieth century Europe, where the Catholic authorities did little to prevent Hitler's policy for exterminating the Jews.

Another interesting case in study in the book is pseudo-religion. For this topic, Hitchens describes the nature of the communist regimes with a focus on North Korea. He spent time in the country and describes its "big brother" type of society. It gave him a feeling of repugnance as he demonstrates it in the following: "When I left North Korea, which I did with a sense of mingled relief, outrage, and pity so strong that I can still summon it, I was leaving a totalitarian state and also a religious one," he writes passionately, and continues "Let me admit at once that some of the bravest resisters are fundamentalist Christian and-communists." Hitchens's identifying communism as a religion is not new; Bertrand Russell, for example, whom Hitchens interviewed many years ago and greatly admired, had made the same claim in "Why I Am Not a Communist", an essay which appeared in *Portraits from Memory* (1956).

Christopher Hitchens' book is very extensive and contains a great many arguments. He tackles just about every topic in the debate and even adds a few extras. His literary method is academic but also decisive, assertive to the point of bluntness, perhaps due to his journalistic training, and it serves him well. It includes so many topics that they cannot all be mentioned, let alone discussed, in a review. Although he lacks a primary central argument other than the broad assertion that religion "poisons everything," he manages to take all of the separate arguments and coordinate them around this thesis. This must have been a difficult task that could not have been accomplished without conviction. He supports it all with an extensive variety of sources and anecdotes.

The book comes across as both journalistic and scholarly while lending itself to debate. This book is very engaging and once began is difficult not to continue. Not all readers will agree with Hitchens' arguments but they will certainly appreciate them for his delivery, and Hitchens, while saying little that is new in the debate against religion, writes so well and with such sincerity that his arguments may well resonate with many people who would have hitherto disregarded or avoided them.

Christopher Hitchens and Richard Dawkins enjoy a working lunch.

Justin Pollard and Howard Reid. *The Rise and Fall of Alexandria: Birthplace of the Modern World.* London: Penguin Books, 2006.

Gary A. Kozak

Interesting, informative and mildly entertaining

Justin Pollard is a British historian, writer and television producer. He was educated at St. Albans School and Downing College, Cambridge graduating in archaeology and anthropology. Pollard has worked at the Museum of London on the excavation of Thomas Becket's monastery. He has worked on numerous documentary productions on television before operating a historical feature film and television drama consulting company. Pollard is also a columnist for *History Today*, the *BBC History Magazine* and has worked as a historical consultant on the *MGM Television/History Channel.* Howard Reid is a British anthropologist and documentary film maker. He is a Ph.D. graduate of Cambridge University and has produced films for the BBC. He has also worked on many historical documentary series and written five previous books.

The Rise and Fall of Alexandria is a historical account of one of the Hellenistic Period's most significant cities. Historical writers, Justin Pollard and Howard Reid tell the story of the city's antecedents, growth, peak and demise. Within their story, they provide informative backgrounds and details concerning Alexandria's early circumstances, politics, construction, development and economy with an emphasis on its intellectual contribution.

Pollard and Reid's choice of topic is an interesting one. Alexandria was a nation state lacking the aggressive empire building tendencies of some of the ancient world's other societies. They demonstrate how such a society could achieve historical significance by virtue of its scientific and other intellectual accomplishments. They believe the spherical Earth concept to have been the city's most noteworthy contribution. This is a point of concentration in the book, and the writers remind us that it was Claudius Ptolemy's *Geographica* which may be said to have made future exploration possible.

The collapse of ancient civilization and the diminution of its greatness due to the impact of new religious movements such as Christianity is another theme of the book. It is explained that Alexandria's ability to flourish as an intellectual terminus was achieved at the time of pagan belief systems. Pollard and Reid mention that the Roman Empire's order to shut all pagan temples had a profound effect on the city's learning. Also, it's the city's multicultural and multi-religious traits which nurtured the city's liberal attitudes and led to intellectual growth. They imply and argue persuasively that the arrival of more rigid Roman imperialism and the equally rigid doctrines

Pompey's Pillar at Alexandria *Photo: Alex Sawary*

of Christianity and Islam to led to the society's collapse: "Alexandria had been a city of ideas where the greatest freedom was the freedom to think, but Roman emperors, Christian patriarchs, and Muslim caliphs had all, in attempting to control those thoughts, whittled away at the library, the city, and the idea that lay behind them." Pollard and Reid's writing demonstrates a good grasp of geographical knowledge even in historical terms. They i

nform us about the lands as they were in ancient times and the geographical impacts on the city's initial development. They are also very informative about the circumstances and the politics involved, that led to the city's initial contributions. The geography and history are well integrated and incorporated to maximum effect. They provide detailed descriptions on the city itself and use complement it with imagery. The following is an example: "He would walk

along the new wharves and pass south through the Gate of the Moon into the city itself. Ahead lies a 101-foot-wide boulevard ….Down each side the dazzling white of marble colonnades leads the eye to the southern gate of the city….Walking down the granite-paved street, our visitor eventually comes to the major crossroads where the great east-west Canopic Way intersects the street….In recent years to come this will be the chaotic, noisy heart of the city,

filled with street philosophers, tradesmen, and hawkers, but for now it is still quiet."

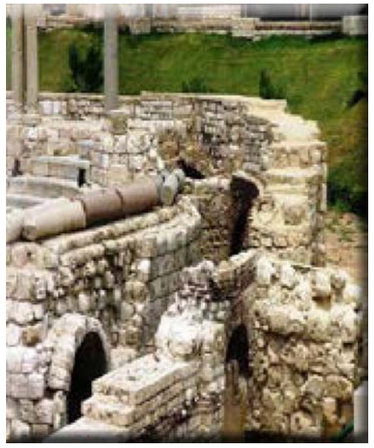
The book is well researched and informative. It contains many quotes from a wide range of sources. Pollard and Reid incorporate many concepts from antiquity in their discussion. This is especially evident in the explanations of the scientific principles that are relevant. However, there are also irrelevancies as the writers become apparently rather obsessed with completeness. The result is that the Pollard and Reid tend to go off on tangents. They diverge from the topic of discussion while discussing personalities and detailed concepts. This makes the book similar to a television documentary. At times, their writing resembles a novel. They provide character descriptions of historical figures such as Mark Antony, Ptolemy, Cleopatra, Eratosthenes and many others. Mark Antony is described as a natural soldier, in addition to being courageous, affable, generous and hugely popular. Ptolemy's assumption of power

is also described in detail as well as the issues concerning the city's initial plan and construction. They also correct those of us who assume Cleopatra to have lost Egypt to expansionist Roman Empire by explaining that the process had started with her grandfather, Ptolemy XII and actually continued under his successors.

Probably the most noteworthy of the book's topics is the scientific discoveries of proto-scientists like Eratosthenes and Aristarchus. Their research and discoveries are explained in detail with their personalities and the conditions leading up to these events. Pollard and Reid stress that the freedom of thought, due to the city's diverse character, made these discoveries possible. While keeping their engaging and informative form of writing, they incorporate the many disciplines and merge them into their steady form of prose.

Pollard and Reid's book is an ambitious piece of work. It contains many details of individuals and concepts as they are explained in detail. Their book also has city maps and a detailed chronology spanning a period from 336BC to 646 AD. There are six appendices that include the dates and positions of Ptolemaic rulers, Roman emperors, Byzantine emperors, Islamic caliphs and the librarians of Alexandria.

The account progresses in a linear manner while combining elements of both scholastics and journalism. This is not a surprise when considering that both writers are academically inclined but have worked on television documentaries, and it makes the book more accessible to a larger audience. The habit of going off on tangents doesn't actually interfere with one's reading. It remains interesting, informative, and mildly entertaining.



Wilfred Ruttkowski
Vollmund at Night

CONTRIBUTORS

Donald Beecher is a member of the Department of English and Chancellor's Professor at Carleton University. He has worked in several areas over the years from English theatre studies to the Italian novella, and from history of medicine and witchcraft to literature and the cognitive sciences. He is the author or editor of some 25 books, and of as many more editions of early music. He is also a passionate collector of sea shells.

John Butler is an Associate Professor of Humanities at University College of the North. Formerly a professor of British Studies at Chiba University, Tokyo, he specializes in seventeenth-century intellectual history and travel literature, especially that of Asia and Asia Minor. John and his wife Sylvia live in The Pas with their 3 cats.

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Eila Duncalfe grew up on a farm near Lake Winnipegosis, MB. After her family had left home, her path of life took her into Northern Manitoba. Eila then focused on a career of contemporary work of art. A true naturalist at heart, Eila demonstrates her passion for realism, as she continues a career of acrylic paintings in the border towns of Flin Flon, Manitoba, and Creighton, Saskatchewan.

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Gary A. Kozak has worked overseas extensively in the fields of educational management, childhood development, linguistic counseling, and employment counseling. He has academic education from the University of Manitoba at both the undergraduate and graduate levels in the fields of archaeology, history and geography.

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Linda Munro works out of her studio at Rocky Lake. A retired teacher, she now has time to devote to the art work she loves. She has taught several classes and workshops around the province. As well, she enjoys attending art workshops and retreats where the interactions with other attendeesprovide inspiration and support. Her art work is for sale at the local museum and she supportssome of the local charities with donations of art. Her works are found in private and business collections in several cities in Canada, The United States, Scotland and Germany. Watercolour is the main media she uses but loves to experiment with others as well.

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call for papers

The *quint's* twentieth issue is issuing a call for theoretically informed and historically grounded submissions of scholarly interest—as well as creative writing, original art, interviews, and reviews of books. The deadline for this call is 15th September 2013—but please note that we accept manu/digi-scripts at any time.

quint guidelines

All contributions accompanied by a short biography will be forwarded to a member of the editorial board. Manuscripts must not be previously published or submitted for publication elsewhere while being reviewed by *the quint's* editors or outside readers.

Hard copies of manuscripts should be sent to Dr. John Butler or Dr. Sue Matheson at *the quint*, University College of the North, P.O. Box 3000, The Pas, Manitoba, Canada, R9A 1M7. We are happy to receive your artwork in digital format, PDF preferred. Email copies of manuscripts, Word or RTF preferred, should be sent to either jbutler@ucn.ca or smatheson@ucn.ca.

Essays should range between 15 and 25 pages of double-spaced text, including all images and source citations. Longer and shorter submissions also will be considered. Bibliographic citation should be the standard disciplinary format.

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