1736 Martello Street
Pomona
California 91767
November 1, 1978

The Board of Trustees
Mount San Antonio College
Walnut
California 91789

Gentlemen:

I enclose the report of my sabbatical leave, 1977-1978.

You will notice that my travel itinerary differs slightly from that submitted in my proposal. I was not able to visit Belgium and Holland as planned because I tore some ligaments and broke a bone in my foot in Paris. Being unable to walk at all for a week and only with difficulty for the next several weeks, I went early to England where I was able to drive to many interesting literary sites which made up for the aspects of Belgian and Dutch culture which I missed.

I wish to express my appreciation for the outstanding experiences provided by this leave. I have steeped myself in Western Civilization from its sources to its most contemporary manifestations and feel privileged to have been given such an unparalleled opportunity for educational, cultural, and intellectual growth, both stimulating and enriching to my teaching.

The Mount San Antonio College sabbatical leave program is indeed a most valuable and worthwhile concept.

Sincerely,

Brenda Stokes

Brenda Stokes

REPORT ON SABBATICAL LEAVE, 1977-1978

Brenda Stokes

CONTENTS

My year of study and travel during my sabbatical leave will have direct benefits on my teaching, thus enabling me to improve my service to Mount San Antonio College, its students, and the community at large.

In general, my sabbatical experience as a student has already produced benefits for my students and colleagues. I quickly became aware of the various pressures on a full-time student and as a result, was quite sympathetic to those students who came late to class because of parking difficulties. The previous year, I had had to allow two hours for a thirty-minute journey so that I had enough time to find a parking place up to half a mile away from the college and still get to class on time. Another benefit to students will be the shortcuts I developed while preparing ten papers at the same time as keeping up with heavy weekly reading assignments and frequent mid-term examinations.

Of benefit to both students and colleagues will be my observations on some excellent teaching techniques as well as some unbeneficial methods to be avoided. My colleagues have access to my notes, bibliographies, etc.

Not least, as a student, I filled many gaps in my knowledge and understanding of ancient and contemporary literature.

As a general result of my sabbatical leave travels, I gained an endless store of examples and anecdotes with which to enliven and deepen my lectures and discussions in the classroom. I bought books and prints to share with my students and my colleagues. Many of my preconceptions about Europe turned out to be misconceptions, causing me to re-evaluate my attitudes about Americans and foreigners. First-hand experience of cultures, particularly Spanish, which have contributed to our own rich heritage has made me a more sensitive member of our own community.

More specifically, I know more about my subject. I have studied poetry and drama written in English between 1945 and the present. Although no formal course of study in contemporary drama was offered at California State University at Fullerton, I was able to complete an independent study* with La Verne University of one of the leading contemporary British dramatists, Tom Stoppard. I have gained an understanding of the role of the hero in American culture and studied the great literature of the Bible. I have walked the streets of London in the footsteps of William Shakespeare and Samuel Johnson, John Keats and Charles Dickens, James Fenimore Cooper, Henry James, and Ezra Pound. I have visited the English countryside that William Wordsworth, Thomas Hardy, and William Thackeray wrote about. I have seen the originals of paintings by Jan van Eyck and Breughel, prints of which I have for years used in the teaching of literature.

I have seen plays by William Shakespeare, Oscar Wilde, and Tom Stoppard which I will teach more effectively now that I have seen them brought to life by such actors as Alec Guiness and John Gielgud. I have visited great libraries and seen priceless manuscripts of the works of Chaucer,

*classroom application enclosed

Shakespeare, and Keats. I have walked in the Potestant Cemetery in Rome where John Keats lies buried. I have written papers, prepared lessons, kept a journal, and sent out thousands of words of correspondence.

I have also had other horizons broadened. I have been surrounded by rioting students in Italy, seen armed soldiers on the streets of Spanish cities, heard Pope Pius deliver his Sunday-morning blessing in Rome, crossed the historic Brenner Pass, visited the great museums and churches of Europe with their cultural and religious treasure, watched shepherds roam through small villages with their herds of sheep and goats, and learned, through my experience as a student of Spanish in Spain, how not to teach English as a second language.

In short, I have undergone academic and personal enrichment to a degree impossible to imagine before I set out on this sabbatical renewal, the effects of which will be felt by me and those around me for many years to come.

During my sabbatical leave, I completed the following:

I Attended California State University at Fullerton as a full-time student during fall semester, 1977 (transcript attached).

A Studied contemporary British and American poetry
1. Wrote papers* on Richard Wilbur and John Silkin
2. Taught one-hour class on Stevie Smith

B Studied contemporary British and American novels, writing paper* on Doris Lessing

C Studied the Bible as literature, presenting two papers to the class

D Studies the role of heroes in American culture, writing papers* on detective heroes and love-goddess heroines

E Relearned pressures on full-time students
1. Finding parking during first week
2. Running for classes
3. Preparing ten papers in twelve weeks while keeping up with readings and taking mid-term examinations

F Evaluated my teachers' and my own teaching techniques

II Traveled 8,000 miles by plane, automobile, tram, bus, train, funicular, subway, and boat through Germany, Austria, Italy, France, Spain, and England after leaving California by air on February 6, 1978, returning on June 26, 1978.

A England, two visits: February and May/June, 1978
1. London, three weeks
a. Literary walks to homes of Pound, Thackeray, Beerbohm, James, Chesterton, Barrie, Dickens, Johnson, Keats, and many others
b. Visited National Gallery, British Museum, Victoria and Albert Museum, Greenwich Observatory, Royal Naval Museum, Monument, Tower of London, Crown Jewels, Westminster Abbey, Houses of Parliament, Booksellers' Fair, Highgate Cemetery
c. Saw Rosencranz and Guildenstern Are Dead, Alec Guiness in Old Country, Vanessa Redgrave in Julia, Alan Bates in The Shout, The Turning Point, Dirty Linen and New Found Land, John Geilgud in Half Life, Coriolanus, Harlan County, U.S.A., Professional Foul, and Welcome to L.A. (this last while waiting for delayed plane to California!)
d. Saw outdoor exhibition of sculpture by Henry Moore

* enclosed

2. English Countryside and Provincial Towns, three weeks
   a. South Harting, where Pope, Trollope, Wells lived
   b. Roman palace at Fishbourne
   c. Blake's cottage at Felpham
   d. Saxon church, Bosham
   e. Portsmouth: Dickens' Birthplace Museum; Nelson's ship, Victory
   f. Chichester: cathedral, Roman walls, Festival Theatre, St. Mary's Hospital (in a church)
   g. Singleton Open Air Museum
   h. Stanstead Chapel, setting for Keats' St. Agnes Eve poem
   i. Jane Austen's house at Chawton
   j. Tintern Abbey
   k. John Masefield Centenary Exhibition at Ledbury
   l. Bath: Pump and Assembly Rooms, Roman Baths
   m. Bury St. Edmonds: Cathedral, Angel Inn where Dickens stayed, ruined Abbey
   n. Hawstead, home of John Donne
   o. Cambridge: Christ, Clare, Corpus Christie, and Jesus Colleges, Fitzwilliam Museum
   p. Waltham Cross: Abbey
   q. Colchester: Castle, Roman remains

B Germany, two days in Munich
   1. Deutsches Museum
   2. Altapinakothek Museum

C Austria, one day in Innsbruck: city tour

D Italy, four weeks
   1. Brenner Pass through Alps in blizzard
   2. Verona
      a. Roman Forum, Theatre, and Arena
      b. Plaza of Signori & Governor's Palace
      c. Tomb of the Scaligari
      d. Cathedral
      e. Church of San Zeno
      f. Castle, now Art Museum
      g. Houses of Romeo and Juliet
      h. Statue of Juliet
   3. Venice
      a. St. Mark's Square and Basilica
      b. Campanile
      c. Bridge of Sighs
      d. Doges' Palace
      e. Academia

4. Padua
   a. Arena Chapel, Giotto frescoes
   b. Saint Anthony's Basilica
   c. Donatello's Gattamelata

5. Ravenna
   a. Tombs of Dante, Theodoric, Galla Placidia
   b. Churches: San Vitale, St. Apollinaire Nuovo, St. Apollinaire in Classe
   c. Neone Baptistry

6. Arezzo, Petrarch's Birthplace

7. Cesena, Malatestiana Library (1452)

8. Orvieto
   a. Old Quarter
   b. Cathedral
   c. Papal Palace
   d. Piazza della Republica

9. Rome
   a. Roman
      Temples, Coliseum, Forum, Baths, Arches, Pantheon, Marcellus Theatre, Marcus Aurelius' Column, Caius Cestius' Pyramid, etc.
   b. Christian
      St. Peter's Basilica, Vatican Museums, Holy Staircase, Catacombs, St. Mary over Minerva Church, Basilicas of St. Mary Major, St. John Lateran, St. Paul without the Walls, St. Peter in Chains, etc.
   c. Other
      Keats' House
      Protestant Cemetery
      Spanish Steps, Bernini Fountains, etc.

10. Florence
    a. Cathedral
    b. Giotto's Campanile
    c. Baptistry
    d. Piazza della Signori
    e. Old Palace
    f. Uffizi Gallery
    g. Bargello Palace
    h. Pitti Palace and Gallery
    i. Academia
    j. Robert Browning's house

11. Pisa
    a. Cathedral
    b. Baptistry
    c. Leaning Tower
    d. Cemetry
    e. Palace in which Byron wrote Don Juan

12. Lucca
    a. Cathedral
    b. Holy Face Crucifix
    c. Ramparts
13. La Spezia
    a. Naval Museum
    b. Cinqueterre
14. Lerici
    a. San Rocco's Oratory
    b. Castle
    c. Shelley's House
15. Portovenere
    a. Churches of St. Peter and St. Lawrence
    b. Byron's Grotto
16. Genoa, port
17. San Remo
    a. Old Town
    b. Church of Our Lady Of the Coast
    c. Onion-domed Russian Orthodox Church
    d. Monte Bignone by funicular
    e. Flower Market

E France, two visits: March and May, 1978
1. Southern France, three days
    a. Monaco
    b. Nice
    c. Cannes
    d. Arles
        Town Hall, Lapidary Museum, Christian Art Museum, St. Trophime Church and Cloister, Greco-Roman Theatre, Arena, Baths of Constantine
2. Central France and Paris, eight days
    a. Toulouse, Town Hall
    b. Limoges
        Old Quarter, Cathedral of St. Etienne, St. Michael's Church, Adrian Dubouche Museum
    c. Poitiers
        Old Quarter, Notre Dame la Grande, Cathedral of St. Pierre
    d. Tours
        Cathedral of St. Gatian, Place Plumereau, Basilicas of St. Martin, Old and New, Chateaux at Blois, Chenonceaux, Rigny, Azay-le-Rideau, Usse, Villandry

e. Paris
Cezanne Exhibition
Louvre, Arc de Triomphe, Opera, etc.,
Literary walk in footsteps of Hemingway

F Spain, two months
1. Jávea
a. Holy Week religious processions
b. Old Town and open-air market
c. Church of Santa Maria del Loreto
d. Calvary Chapel, Gothic Church
2. Benidorm, all that is bad in resort development
3. Altea, Blue-domed Church
4. Denia, Temple of Diana
5. Gandia, Palace of the Borgias
6. Guadalest, Castle, Prison, Cemetery
7. Alicante, Castle of Santa Barbara
8. Elche, Largest palm grove in Europe (100,000 trees)
9. Villajoyosa, Medieval Ramparts
10. Murcia
a. Cathedral and Museum
b. University
c. Salzillo Museum
11. Valencia, reconquered from Moors by El Cid, 1094
a. Palaces and Cathedral
b. Ceramics museum
c. Lladro ceramics factory
12. Alcoy, Battle of Moors and Christians Festival
13. Guadix
a. Cathedral
b. Troglodyte Quarter
14. Purullena, troglodyte village
15. Granada
a. Cathedral and Royal Chapel
b. Carthusian Convent
c. Alhambra
d. Albaicin, Moorish Quarter
e. Sacromonte, gypsy caves
16. Córdoba
a. Mosque/Cathedral
b. Roman Bridge and Calahorra Tower
c. Alcazar and Gardens
d. Episcopal Palace
e. Jewish Quarter and Synagogue
f. Artisans' Quarter, El Zoco
g. Fine Arts, Julio Romero de Torres, and Bullfight Museums
h. Plazuela del Potro, inn courtyard described in Don Quixote

17. La Mancha, Countryside of Don Quixote

18. Toledo
    a. Alcazar
    b. Cathedral, with religious treasure made from Columbus' New-World gold
    c. El Greco House and Museum
    d. Transito and Santa Maria Synagogues
    e. Santa Cruz Museum
    f. Castle
    g. Swordsmith's factory, hand-made gold inlay

19. Escalona, Castle and Don Quixote-type windmills

20. Avila
    a. Complete Medieval Walls
    b. Cathedral
    c. Valderrábanos Palace
    d. St. Vincent's Basilica
    e. St. Thomas' Monastery

21. Valle de los Caidos, monument to civil-war dead

22. Escorial
    a. Monastery
    b. Royal Apartments
    c. Museum

23. Madrid
    a. Prado Museum
    b. Archeological and Lazaro Galdiano Museums
    c. Miró Exhibition at Contemporary Art Museum
    d. Royal Palace

24. Sagunto, Roman Theatre and Acropolis

25. Castellón de la Plana, Cathedral

26. Tarragona
    a. Archeological Museum
    b. Roman Walls and Arena
    c. Paleochristian Necropolis
    d. Cathedral, Cloisters, Museum, Treasure

27. Barcelona
    a. Gothic Quarter
       Cathedral, Roman Walls, Federico Marés Museum, King's Square, Provincial Council Building, Town Hall
    b. Museum of Catalonian Art
    c. Spanish Village
    d. Gaudi Church of the Sacred Family and apartments
    e. Picasso Museum
    f. Maritime Museum with reconstruction of Santa Maria

III Read the major European press from February to June, keeping cognizant of world and national events. Noted international impact of kidnapping of Italian prime minister when I was in Spain. Noted many days that passage of Proposition 13 dominated front page when I was in England.

IV Completed Independent Study on Tom Stoppard with La Verne University (transcript attached).

V Prepared material for helping slow readers in my literature classes, based on a course I completed prior to the beginning of my sabbatical year.

LA VERNE COLLEGE LA VERNE, CALIFORNIA 91750

STUDENT'S PERMANENT RECORD FROM OFFICE OF THE REGISTRAR

CUMULATIVE RECORD

Undergraduate Transf. Units:				Post Graduate Transf. Units:			
Date	Cum. Courses	Inc. Courses	Scholastic Classification	Date	Cum. Units	Inc. Units	Graduate Classification

Senior Comp. Passed:

STUDENT: STOKES, BRENDA 562/88/26

LAST FIRST MIDDLE OR MAIDEN SOCIAL SECURI

Address: 1736 MARTELLO STREET

City, State, Zip: POMONA, CA 91767

Birth Date: Birthplace:

UGRE Test Passed: Advanced Comp. Test Passed:

U.S. Constitution Credential Requirement Fulfilled:

Degrees Granted: Date:

Date:

Major:

Honors: Honors:

GRADUATE STUDIES

	DECEMBER 18, 1976 TO FEBRUARY 11, 1977		UNITS	
EDUC	650.002	WORLD TRAVEL/ACADEMIC ENRICHMENT	3	A
		TOTAL UNITS = 3		

UNIVERSITY OF LA VERNE
PRIOR TO DEC 7 1977 LA VERNE COLLEGE

	FEBRUARY 6, 1978 TO AUGUST 11, 1978		UNITS	
EDUC	650.002	WORLD TRAVEL/ACADEMIC ENRICHMENT	2	A
		TOTAL UNITS = 2		

THIS TRANSCRIPT IS OFFICIAL WHEN BEARING THE OFFICIAL LA VERNE COLLEGE SEAL.

OFFICIAL SEAL

STOKES 11

NOTE: 1 COURSE = 4 SEMESTER UNITS 1/2 COURSE = 2 SEMESTER UNITS

LE NO.	NAME	BIRTHDATE
644-0556	STOKES, BRENDA C	9-01-66

COURSE NO.	COURSE TITLE	UNITS ATTEMPTED	UNITS EARNED	GRADE	GRADE POINTS	COMMENTS
64 556	STOKES BRENDA C					
	SPRING SEMESTER 1968					
EMF 599	INDEP RESEARCH	3.0	3.0	B	9.0	
EMF 571	GRAL SEM DRYDE	3.0	3.0	B	9.0	
	SEMESTER TOTAL	6.0	6.0		18.0	
	CSCF TOTAL	30.0	30.0	****	108.0	

JULY 1, 1972
CALIFORNIA STATE UNIVERSITY, FULLERTON
FULLERTON, CALIFORNIA 92634
OFFICIAL
CALIFORNIA STATE COLLEGE, FULLERTON

FEDERAL LAW PROHIBITS ACCESS TO THIS RECORD BY ANY OTHER PARTY WITHOUT THE WRITTEN CONSENT OF THE STUDENT

644-0556	STOKES,BRENDA		CONT. ED	OCT	1975-X	
COMM 443	ON MOVIE LOC		2	2	A	8
	SEM TOTAL	4.00	2	2		8
	PROGRESS POINTS		2		+4	8
	CSF TOTAL	4.00	2	2	+4	8
	CUM TOTAL	4.00	2	2	+4	8

644-0556	STOKES,BRENDA		CONT. ED	JULY	1977-X	
READ 788W	TCH READ CCLL		0	1	C+	2
	SEM TOTAL		0	1		2
	PROGRESS POINTS		1		+2	2
	CSF TOTAL	4.00	2	3	+4	8
	CUM TOTAL	4.00	2	3	+4	8

644-0556	STOKES,BRENDA		FALL		1977	
AMST 415	HERO AM POP CU		3	3	A	12
CPLIT 312	BIBLE AS LIT		3	3	A	12
ENGL 463	CONTEMP NOVEL		3	3	A	12
ENGL 467	CONTEMP POETRY		3	3	A	12
	SEM TOTAL	4.00	12	12		48
	PROGRESS POINTS		12		+2+	48
	CSF TOTAL	3.73	44	45	+76	164
	CUM TOTAL	3.73	44	+5	+76	164

1978 FEB -6 AM 11:25

ADMISSIONS OFFICE

FEB 2 1979

Classroom application in Survey of English Literature for junior college students, sophomore year

Title of seven-day unit of study:

The Best of Contemporary Britain: Drama and Poetry, 1960-1975

1. Overall objectives of unit:

   To increase the sensibility of each student in the field of English literature; to develop the critical faculties of each student; to show the connections between contemporary and earlier literature; to show the divergence of contemporary from earlier literature.

2. Travel-Study material to be used:

   A Printed materials

   McGough, Roger. Gig, In The Glassroom
   Lowbury, Edward. Night Ride and Sunrise
   Penguin Modern Poets numbers 1-12, 14-25
   Robson, Jeremy. The Young British Poets
   Stoppard, Tom. Enter a Free Man, Rosencranz and Guildenstern are Dead, The Real Inspector Hound, After Magritte, Jumpers, Travesties, Dirty Linen and Newfound-Land, & Every Good Boy Deserves Favour and Professional Foul
   Newspaper reviews from The Observer and The Guardian

   B Audio

   Recording of Stoppard's Newfound-Land

   C Personal experience

   Information on staging of Stoppard's Rosencranz and Guildenstern are Dead and Dirty Linen and Newfound-Land gained from seeing the London productions

3. Teaching procedures:

   Lecture; readings by actors on recording, teacher, and students; class discussion; and small group discussion

4. Evaluative procedures:

   Pop quizzes, critical paper, class participation

Session one: Drama, 1960-1975
Text: Stoppard, Tom. Rosencranz and Guildenstern are Dead, Grove Press, Inc., New York, 1967.

A Review direction of drama in 1950's
Sheila Delaney, A Taste of Honey
John Osborne, Look Back in Anger

B Introduce Tom Stoppard
Life 1937 born Czechoslovakia, son of Dr. Eugene Straussler
1939 family emigrated Singapore
1942 " evacuated India except father, killed
1946 mother remarries, returns England, Tom's name changed to step-father's
1954 left school at 17, journalist Bristol
1960 freelance journalist; completed Enter a Free Man
1963 Free Man on tv as A Walk on The Water (shown few days after JFK assassination as substitute for play deemed inappropriate in circumstances
1964 Ford Foundation grant Berlin to write; first stage production: A Walk on The Water, Hamburg
1965 first marriage
1966 R&G are Dead produced Edinburgh Festival fringe
1967 " " National Theatre, Old Vic
Critical acclaim

Work Hand out bibliography (attached), discuss

C Assign reading--R&Gare Dead

Session two: Stoppard's techniques, tone, and themes
R&G are Dead excluded from this background discussion

A Techniques
Allusion
literary--Travesties: Wilde, Earnest; Joyce, Ulysses, etc.
historical " : WWI; Lenin: etc
philosophical--Jumpers, Artist Descending, etc.
political--Dirty Linen, Jumpers, etc.
artistic--Travesties:Tzara, Dadaism

Parody

Travesties

Word play
puns--play record Newfound-Land
foreign language--read from Dirty Linen

Play within a play
The Real Inspector Hound

B Tone
Comic--many examples
Ironic--Magritte, Dirty Linen, Enter a Free Man, etc.

C Themes

Illusion/Reality--Enter a Free Man Geo Riley, impractical inventor, eternal dreamer; his daughter Linda, elopes to escape boredom with man who is already married

After Magritte many witnesses give different description of same event; investigating officer finally discovers he himself is the mystery man he is investigating

Endurance--Enter a free Man Riley is "unsinkable despite his slow leak," his imagination and self-respect survive despite blows

Loss of control--Jumpers loss of transcendent valuues; uncheck-materialism

Inspector Hound theatre critics are drawn into action which destroys them

If you're Glad Frank is a prisoner to the timetable of the bus he drives; his wife Gladys is a captive "speaking clock girl" for the telephone co.

Role of the artist--Travesties) Is one an artist if
Artist Descending) one calls the things
Dirty Linen) one makes "art"?

D Assignment for session three: Assign four students to study each major character in R&G are Dead and two students to study each minor character. Each student should be prepared to show what his character contributes to any themes the student can discover and what techniques the character is involved in.

Session three: Study and discussion of R&G are Dead

A Study groups--students studying same character form small groups to pool findings and organize them for presentation to whole class

B Class discussion

Techniques--allusions to Hamlet
parody) Many examples to be found;
word play) point out those students
play within a play) missed

Themes--Illusion/Reality)
Endurance)
Loss of control) ditto

Tone--Discuss overall tone of play

Compare/contrast with tragic tone of Hamlet

Discuss role of comic episodes in each play

C Assignment: Read Stoppard's Jumpers. Write a short paper identifying and tracing ONE major theme. Bring questions about this assignment to next session.

Session four. Summary of Stoppard's work; problems of the paper

A Summary

B Problems related to writing paper

Session five: Poetry, 1960-1975
Text: Duplicated sheets of poems selected from Penguin Modern Poets numbers 7-12 and 14-25

A Review post-WWII clash between new romantic, oracular school exemplified by Dylan Thomas and cool, urbane, wry school (The Movement) exemplified by Philip Larkin.

B Assignment: Read all poems on handout sheets

Session six: Contemporary splinter groups

A Discuss current schools
Social message--politics, war, death, etc.
Provincial--Newcastle, Liverpool (Pop), Scotland
Concrete

B Assignment: Re-read poems trying to fit them into above splinter groups. WARNING: All groups are not mutually exclusive. E.G. Scott's "Problems" is 'Scottish' and 'Protest'

List of poems to be read and analysed:

Social message
Adrian Mitchell, "How To Kill Cuba"--politics
George MacBeth, "The Killing"--war
Edwin Morgan, "Instamatic, Fort Benning, Georgia"--war
B.S.Johnson, "Food For Cancerous Thoughts"--death

Provincial
Newcastle: Jon Silkin, "Death of a Son"
Liverpool(Mersey Sound): Roger McGough, "Let Me Die A Youngman's Death"
Adrian Henri, "Galactic Love Poem"
Brian Patten, "Room"
Scotland: Norman McCaig, "Family"
Alexander Scott, "Problems"

Concrete: Tom Stoppard, "Political Poem"

Session seven: Analysing the poems

A Discuss students' classifications and questions

B Discuss whatever students have missed

C Meter, rhyme, versification, etc. or their lack

D Scott's "Problems"

1. Translate
2. Compare with Robert Burns' "To A Mouse"

E Assignment: Write a detailed analysis of ONE of the poems read and discussed

TOM STOPPARD -- A SELECT BIBLIOGRAPHY

Bigsby, C.W.E. Tom Stoppard, British Council, 1976.

Giles, Gordon. "Tom Stoppard," in Behind the Scenes, ed. by Joseph F. McCrindle, Holt, Rinehart, & Winston, Inc., New York, 1971.

Hayman, Ronald. Tom Stoppard, Heinemann, London, 1977.

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"Playwright-Novelist," New Yorker, XLIV(May 4, 1968), 40-41.

Stoppard, Tom. After Magritte, Fabar & Faber, London, 1971.

Dirty Linen & New-Found-Land, Faber & Faber, London, 1976.

Enter a Free Man, Faber & Faber, London, 1968.

Every Good Boy Deserves Favor and Professional Foul, Grove Press, Inc., New York, 1978.

Jumpers, Faber & Faber, London, 1972.

Rosencranz and Guildenstern are Dead, Faber & Faber, London, 1968.

The Real Inspector Hound, Faber & Faber, London, 1968.

Travesties, Grove Press, Inc., New York, 1975.

"Theatre Checklist No. 2: Tom Stoppard," Theatrefacts, May-July, 1974.

Tynan, Kenneth. "Withdrawing with style from the chaos," New Yorker, LIII(Dec. 19, 1977), 41-111.

STOKES 18

Detectives: Hard-Boiled and Soft

Brenda Stokes
American Studies 415
Robert Porfirio
17 Oct., 1977

STOKES 14

Detectives: Hard-Boiled and Soft

The hard-boiled detective of the nineteen-twenties was the invention of writers determined to bring the detective story into the reality of life after the first world war.[1] Sam Spade in The Maltese Falcon by Dashiell Hammett is the hero typical of this genre. He deals with"crime in the environment where it really happened for the real reasons -- fear, power, profit, sex, self-protection"(Nye, 255-6). Forty years later, Travis McGee in John D. MacDonald's The Deep Blue Good-By does the same thing. Yet although Spade and McGee are similar in appearance, they are involved in different kinds of violence and have different sexual, emotional, and social attitudes. They live by different codes. Their differences reflect the different cultural patterns of the twenties and the sixties.

Sam Spade, six feet tall and heavy in the shoulders,[2] is not unlike Travis McGee, over six feet, twohundred— five pounds at his best.[3] Spade is a "pleasantly...blond Satan"(H.,p3) and has

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1. Russell Blaine Nye, The Unembarrassed Muse (New York, 1970), p. 255.

2. Dashiell Hammett, The Maltese Falcon (New York, 1972), p. 4.

3. John D. MacDonald, The Deep Blue Good-By (Greenwich, Conn., 1964), p. 69).

a hairless, bearlike body with "childishly soft and pink" skin(H., 12 His eyes are "yellowish-grey"(H., 134) and his expressions range from "a wooden satan's face"(H., 58) to a wolfish grin(H. 10, 73) to a "grin lewd as a satyr's"(H., 181). McGee, in contrast to Spade, is well-tanned(McD., 57), but he too is "pale-eyed"(McD., 17) and when he becomes violent, he "can look like something from an unused corner of hell"(McD., 33). Both are experts with fist and gun. Apparently fashions in private detectives have not changed much in forty years.

There is, though, a great deal of difference in the amount and kind of violence each man is involved with. Since there are four murders in The Maltese Falcon and only two in The Deep Blue Good-By, one might suppose that Spade generates or attracts more violence than McGee. Such is not the case. Spade's partner Archer, Thursby, Jacobi, and Gutman are all shot to death. Three die off-stage as it were, and their deaths are reported to Spade by the police. The exception, the sea captain Jacobi, already shot, staggers bleeding into Spade's office where he quickly dies(H., 163-4). Spade gets some blood on his hands but he in no way caused this death or any of the others. Thursby, Jacobi, and Gutman might very well have died anyway and Archer behaved foolishly(H., 220). McGee, on the other hand, is directly responsible for one of the deaths in The Deep Blue Good-By and indirectly for the other. After a prolonged fight in which he shoots Allen, breaks or sprains his arm, and knocks him into the sea, McGee finishes him off by hurling an anchor which impales Allen through the back of his head(McD., 132-6). In addition, McGee takes part in three other fights, administers a beating which he follows up with torture by scalding, reports three savage fun-beatings and one for revenge, two rapes and the preliminaries to a third, as well as sundry knuckle-crunches, wall-slammings, etc. In contrast, Spade is involved in one two-punch fight and administers a three-slap beating. He also receives a kick in the head after being drugged and a punch to which he cannot respond. In all, fourhundred — twenty lines of The Deep Blue Good-By are devoted to violence compared with eighty in The Maltese Falcon.

Spade and McGee are as different about sex as they are about violence. Spade puts a hand on a woman's hip or shoulder almost because they are there, but he offers no overt invitation. He sleeps with Iva Archer and Brigid O'Shaughnessy because they offer themselves, and we do not see him in the act. Nye points out that sex is "part of the tough amoral society that produces crime and has little to do with love" and is "not terribly important"(258). Even when Spade forces Brigid to strip, he is interest only in finding out if she has the missing one-thousand-dollar bill(H., 207). Not so McGee. He describes every woman in sexual terms: Chook MacCall is "incomparably mercilessly female, deep and glossy, rounded"(McD., 14); Patty's "blouse was painted to her peach-sized breasts"(McD., 127); Angie Brell's "lips were wet and her nipples swollen"(McD., 68). McGee reports on six of his sexual encounters, giving a blow-by-blow description of one from foreplay to orgasm(McD., 86-9). He devotes four-hundred lines to sex, almost half of it violent; only about thirty lines of The Maltese Falcon carry any sexual implications.

There is an apparent correlation between emphasis on sex and degree of emotional involvement. Sam Spade wants to remain detached while Travis McGee does not. Spade reveals his philosophy when he tells Brigid the story of Mr. Flitcraft(H., 63-7): the best one can do is adjust to the accidents of life; one cannot plan; one takes care of oneself. Spade shows no emotion when he hears of his partner's death. Lounging with his elbow on a fence post, he listens unmoved to the policeman's report and is indifferent to sympathy(H., 14-6). While Jacobi drowns in his own blood, Spade remains "wooden-faced(H., 163). He does respond, though, with a flush when his secretary calls him"contemptible"(H., 159). He values her and her good opinion. When she overcomes her hysteria at the sight of the bloody Captain Jacobi and calmly prepares to delay and confuse the police, Spade "rubbed her cheek. 'You're a damned good man, sister,' he said, and went out"(H., 167) -- a high compliment indeed. When he cannot suppress emotion, he never

allows it to color his judgment. He is furiously angry when Lieutenant Dundy punches him but restrains his urge to retaliate because if he did, Dundy would have the excuse he wants to arrest Spade(H., 83-5). Even when Spade has fallen in love with Brigid, a condition no more than implied through changes in his skin and voice and smile, he refuses "to play the sap" for her and let het get away without blame for the murder she committed(H., 222-8). Spade, Like Flitcraft, has had the lid off life and knows the way it works(H., 66).

In contrast to Spade, McGee gets involved with almost everyone he encounters. After beating and torturing George Brell, McGee finds that instead of creating enmity, the violence had created a bond between them because it "had opened up areas of conflicting emotion....and we were left with an experience shared"(McD.,77). When he tracks down a witness and finds her abandoned and ill, pity demands that he stay and nurse her back to health(McD., 34-48). Soon she is his "ward" living on his boat(McD., 55), and not long after, he allows his love for her to cloud his judgment. She cajoles him into a promise which he knows at the time he makes it to be "a tactical stupidity"(McD., 114). However, his code demands that he keep his promise, so he does, and it costs the life of the woman who extracted it. Sam Spade, in a similar situation, makes no promises, but takes Brigid to bed then gets on with his business(H., 94-5).

Another aspect of McGee's involvement is evident from his judgment of contemporary American culture. He describes "one of those Florida houses I find unsympathetic, all block, tile, glass, terazzo, aluminum....you cannot mark these houses with any homely flavor of living"(McD., 32). The McGee "tourist theory" points up the rip-offs of tipping(McD., 38). He believes "A man with a credit card is in hock to his own soul"(McD., 57). He attacks the "business syndrome"(McD., 61) and "new marinas"(McD., 92). He grieves over "compulsively, forlornly promiscuous" airline stewardesses(McD., 66) and "forlorn little rabbits....displaced persons of our emotional culture" who will never share in the good middle class life they see held out on television(McD., 101-2). McGee

gives one-hundred-sixty lines of this kind of commentary. Sam Spade's cool detachment shows in his laconic comment: "Most things in San Francisco can be bought, or taken"(H., 56).

Spade takes little interest in society and does not abide by its moral codes. However, he does have his own. He spells it out to Brigid before he turns her in: he has to "do something about" his partner's being killed, even though he hated him; he cannot ignore what is "bad for every detective everywhere;" he can not not "run criminals down then let them go free" -- that would be going against nature(H., 226). Brigid, of course, does not understand. Neither did Mrs. Flitcraft(H., 65). McGee, too, spurns conventional morality. He has his own code to live by: he will not seek and strive his life away(McD., 53) and he will accept "involvement...emotional responsibility"(McD., 17). Both these men have a code by which they rule their lives, different as the codes may be.

Sam Spade reflects the cultural patterns of the twenties just as Travis McGee reflects those of the sixties and seventies. In life style, Spade is a man of his time. He lives in an apartment about which we know very little. There is a bathroom and a kitchen, a padded rocking chair, an arm-chair, a table, and a telephone. The bedroom becomes the living room when the wall bed is up. Like most people of the twenties, he does not own a car, a boat, a corner couch, a king-sized bed, a seven-foot, pale-blue sunken tub, or airconditioning. Travis McGee does. He is a little ahead of the mainstream of the sixties. Sam Spade wears a union suit and the suit, tie, hat, and overcoat that he wore the day before. He garters his socks. Clearly he belongs to the era before Clark Gable took off his shirt to reveal bare skin, an event that took place a full generation before John F. Kennedy caused a stir by attending his inauguration bare-headed. Travis McGee has clothes for every occasion but no union suits or sock-garters. McGee is the person that people who write to Playboy Advisor would like to be. He has an unusual car, a Rolls converted to a pick-up(McD., 45),

and he has a swinging friend who will provide him with bunnies and lend him a high-powered speed-boat when the luxurious barge-cum-houseboat that he won in a poker game will not do for the high-speed chase that has become de rigeur since the fifties. Travis McGee belongs to the affluent society, and he is revolting against The Man in the Grey Flannel Suit. He will take his retirement "in chunks," right now, instead of waiting for the "golden years" when he will be too old to enjoy his leisure(McD., 6).

McGee also belongs to the post-Ulysses era. In Spade's time, sex could be no more than suggested. Sam and Brigid go into an open-mouthed clinch, his hands grope "over her slim back," and his eyes burn "yellowly" and ... they wake up the next morning(H., 92-3). This is a far cry from McGee's easy couplings, all spelled out with one, two, three bed-partners. He embodies the sexual revolution of the sixties. Make love, not war. But he does that too. The villain, though, is depraved, or this modern day Robin Hood would have too many scruples to go after him.

If the life styles of Spade and McGee are different, their basic philosophies are not. Spade belongs to the lost generation, dramatically disillusioned by the carnage and hypocrisy of World War One. He has discovered that life has no meaning. There are no universal values. Each must make his own. Jake Barnes is cleansed by ritual fishing in The Sun Also Rises. Sam Spade has his own code. Travis McGee is of the generation that lives with the threat of annihilation by nuclear weapons. Life is doubly meaningless. Tune in, turn on, drop out. The only value lies in human relationships, preferably in comfortable surroundings. This is McGee's code.

Although each man reflects his age, only Sam Spade has exerted any influence on American culture. Together with and because of Humphrey Bogart, who plays him in the film of the novel, Spade has a special place in the hearts of college students of the sixties.

Newsweek reports of Bogart: "The kids dig him because he's marvellously tough and direct. He comes on hip and existential -- 'I stick my neck out for nobody.'...He has terrific charisma."[4] Sam Spade has the same charisma. He has "style." The boom in biographies of Bogart (Newsweek lists six) is in part due to Spade, "the loyal, no-nonsense private eye of The Maltese Falcon."

Sam Spade and Travis McGee are the ironic heroes, romantic in their belief in a code, their accepting the quest, their struggle against "evil," yet doomed to lose, one way or another, in the end. They wouldn't have it any other way.

4. "The Bogey Boom," Newsweek 66(Nov. 1, 1965): 94.

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STOKES 27

Only Cave Men Win

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Only Cave Men Win

A Streetcar Named Desire by Tennessee Williams is about more than sexual role behavior in American society, but the play makes many of its points through just such behavior, especially that of the major characters, Stanley Kowalski and Blanche DuBois.

Stanley's game is stud poker and he has all the characteristics of the stud hero: a native shrewdness, enjoyment of companionship with men, a refusal to be "civilized," belief in the superiority of the male, and, above all, sexuality.

Stanley may not be as astute as he thinks he is, even though he does know about Louisiana's Code Napoleon: his reaction to Blanche's belongings is ludicrous; however, he quickly shows his discernment in his assessment of Blanche. Stanley does not have a deep understanding of the Napoleonic Code but, unlike Stella, he knows it exists and, under it, "what belongs to the wife belongs to the husband and vice versa."[1] When he hears that Blanche has "lost Belle Reve!"(33), he is quick to point out to his wife, Stella, that "when you're swindled under the Napoleonic code I'm swindled too"(35). He believes Blanche

1. Tennessee Williams, A Streetcar Named Desire (New York, 1947), p. 35. Further references to this work will be by page numbers only.

has sold Belle Reve and used the proceeds to buy her tawdry clothes and costume jewelry. "You think she got them out of a teacher's pay?"(36) he asks Stella. Stanley believes "there's thousands of dollars invested in this stuff here!" Stanley has "an acquaintance" he will get to appraise Blanche's clothes and another who will appraise her jewelry. "Pearls! Ropes of them!...Bracelets of solid gold, too!...And diamonds! A crown for an empress!"(36). He does not believe Stella's explanation: "rhinestones....Next door to glass"(36). If he has never heard of rhinestones, though, he can recognize a come-on when he sees one. When Blanche pretends to be impressed by his knowledge of the Napoleonic Code and playfully sprays scent on him, he tells her, "If I didn't know that you was my wife's sister, I'd get ideas about you!"(41). His ideas about her receive confirmation throughout the play, especially when she deliberately stands in the light while she undresses, distracting Mitch from the poker game. Stanley's response is to close the drapes to shut her out(50-52).

Stanley does not put Blanche out of sight because he is averse to looking at a partly-dressed woman but because women are allowed into only certain areas of his life. The stud hero sets great store by his companionship with men from which women are excluded. He had it during his service in the army--his friendship with Mitch dates from their years together "in the Two-forty-first"(92)--and he has it on their regular poker nights to which "ladies are cordially not invited"(37). Stella and Blanche have to go out to a show and when they arrive home before the game is over, Stanley wants them to go to a neighbor's. They cannot, and the game ends in a melée precipitated by the presence of Blanche and Stella. In Stanley's world, "Poker should not be played in a house with women," as Mitch observes(59).

Just as Stanley excludes women from much of his life, so does he exclude refinement. He is proud of his refusal to be civilized and mocks those who show any pretense of consideration for others. He refuses to pay women compliments(39), nor does

he stand when they enter a room(48). He whacks Stella on the thigh though she is clearly discomfited by such treatment in front of all his men friends(48). Stanley calls the women "hens" and yells at them to shut up even though they are in the next room(50-51, 110), and he bawls at people in the apartment above(59-60, 81) He is violent, beating Stella and throwing a radio through the window(57). He clears the table by wiping the dishes onto the floor with his arm(107). He ridicules Mitch's expression of loneliness, implying with his comments about a "sugar-tit"(46) and a "piggy bank"(52) that Mitch is less than a man. Stanley in no way equates Mitch's dependence on his mother with Stanley's dependence on Stella.

We see this dependence in only a couple of explicit incidents(59-60, 112). What we usually see is Stanley the superior male, "the king around here"(107). He equates Stella with property(33-43) and thinks nothing of striking her(57). He has done it before(60). When Stella asks him to give Blanche privacy for dressing, he demands,"Since when do you give me orders?" and refuses to move(37). He is contemptuous of Blanche throughout. His ultimate demonstration of superiority is his rape of Blanche. "We've had this date with each other from the beginning," he tells her(130); in effect, she has asked for it.

Stanley's shrewdness, manliness, uncouthness, and superiority are all characteristics associated with the stud hero, but they pale before his essential characteristic: his overwhelming sexuality, seen in his consciousness of his body, his animal force, and his effect on women. Stanley displays his body in two ways: he takes off his clothes(30, 62, 111, 124) and he dresses in gaudy pyjamas(62, 125) or brilliant bowling shirt(111, 122) A stage direction notes his "animal joy...with the power and pride of a richly feathered male bird among hens"(29). Blanche remarks on his "animal force"(69), seeing him as a "survivor of the stone age!...Maybe he'll strike you or maybe he'll grunt

and kiss you"(72). He is Capricorn, the goat, embodiment of sexuality(76). Stella recognizes his power: "It isn't on his forehead and it isn't genius....It's a drive that he has"(50), and she is very happy he has it(60, 64, 70). As the play ends we see Stanley fumbling to get at Stella's breasts.(142) Sex is Stanley's solution to all problems. It is significant that the play ends with the words "This game is seven-card stud"(142).

Stanley's instinctual sexuality is anathema to Blanche. Her upbringing has inculcated in her the belief that she can have no higher goal than to be someone's wife. To achieve this goal, she must embody all the old-fashioned feminine"virtues" and she does: she must be foolish about business but wise in housewifely skills; she must know what a lady's duties are and what a lady needs. Blanche is the model of femininity held up as the ideal by Ladies' Home Journal since its inception.[2]

Her business sense can be seen in her attitude to the loss of the family plantation(43); she is proud to own that she does not even know her multiplication tables(56). She has special attributes which outweigh concern with money: she can add charm to a room with "a little colored paper lantern"(55) and make it dainty with a recovered chair(113,115). Blanche's other business, indeed her duty, is to be attractive to men while she remains pure. To attract, she must appear always fragile, fresh, and pretty and be entertaining. Blanche is constantly concerned with her appearance, taking many baths for freshness(32, 48, 79, 97, 101, 105, 132); clothes are her "passion"(38) and she has a trunkful of them. Since she is aging, she is careful never to let Mitch see her in a strong light(116). Blanche has learned that the "direct appeal" is unproductive(68); she must use indirect means: she fishes for compliments(39), gets Mitch close to her by pretending to be unable to see(53),

2. Kathryn Weibel, Mirror Mirror (New York, 1977), p. 146.

flatters Stanley on his manliness(40), and Mitch on his physique(89-90 She regards as "a law of nature" that "the lady must entertain the gentleman--or no dice"(86). However attractive and entertaining she is, though, she must never come down off her pedestal. she must be like the Madonna, which is why she dresses in Madonna blue(135).

A pure lady knows very little about wickedness, to Blanche strong drink, strong language, suspect establishments. She takes pains to disguise the amount of liquor she drinks(19, 30, 54, 88, 113, 115) and pretends shock at the language she hears at the poker table(77); she would not "dare to be seen" at the Hotel Flamingo(77). Since the object of all Blanche's behavior is to catch a husband, she must be sure that the man she has chosen for that role, Mitch, knows that what he is getting is worthwhile. He must be impressed with her purity. Though she is not averse to displaying herself half-clothed in a flattering light(50-51), such display must seem to be accidental(50). She allows Mitch to kiss her but tells him she had to discourage his "other little --familiarity," even though she was flattered that he "--desired" her(87). In effect, she tells him she is saving herself for marriage. She lets Mitch lift her (in a weight-guessing game) but when he keeps his hands on her waist, demurely orders him to "release" her(91). She tells Stella she is "not 'putting out'" to Mitch(81) and she "won't be taken for granted"(109).

Blanche is cast in the role of a lady: she may charm, she may be alluring, but she may never be sexual. She is overwhelmed by the sexuality of Stella and Stanley. Stanley has, as he says, taken Stella down from her pedestal (12) and Stella loves it but Blanche is horrified. When Stella sleeps with Stanley after he has hit her, Blanche cannot accept the fact(63). She is sure that Stella will want to leave him(65). Blanche has been taught to deny her deepest instincts and this is her tragedy. The virtues she believes in have been horribly warped by circumstance.

She has been split in two--the obverse of the Madonna is the whore. The two are mutually exclusive and the split eventually destroys her. It is Blanche who puts the idea of rape into Stanley's mind(129), though she does not ask for it.

The sexual roles inculcated in both Blanche and Stanley show aspects of the American society that approves those roles. Blanche carries on the Puritan tradition of denial of the flesh, though few people would admit to being Puritans nowadays. However, there are still letters to be seen in the Los Angeles Times decrying such "disgusting" practices as sex education in the schools. Our society in general still believes the prime role of a woman is that of wife and mother. Phyllis Schlafly and the difficulties encountered in the passage of the Equal Rights Amendment attest to that. Society also approves a woman's manipulations to gain her proper goal. As for Stanley, he epitomizes the negation of Blanche's cultural ideals--"art, poetry, music"(72), as well as the anti-elitist, anti-intellectual bent of many Americans. He is the go-getter, his drives unimpeded by any notion of sensitivity to the needs of others with whom he comes in contact. That such aggressiveness is admired in our society can be seen in the popularity and profusion of books such as Looking Out for Number One and Winning Through Intimidation. That rape is, at the very least, acceptable can be seen in the recent response of judges of the "provocative clothing" and "if a woman hitch-hikes she must expect rape" cases.

A Streetcar Named Desire tells me that the society I live in is as sick as the society which gave rise to it. We have learned little in thirty years.

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STOKES 35

Diction and Rhythm in Richard Wilbur's "Love Calls Us to the Things of This World"

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STOKES 36

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English 467

DICTION AND RHYTHM IN "LOVE CALLS US TO THE THINGS OF THIS WORLD"

The "meaning" of this poem has been discussed extensively by critic and student alike. Most agree on a general interpretation of the poem. Stanza one sets the scene: as the speaker is awakened by the noise of pulleys raising a clothes-line, his soul is "spirited" from his body. In stanzas two, three, and four, the soul longs to remain "bodiless and simple" like the "impersonal" laundry. Antithetical to this desire, however, is the "rape of every blessed day." In stanza five, the soul, called by "bitter love," rejoins the body and "accepts" the "hunks and colors" of daily reality. The synthesis that is the final stanza hopes to keep the exalted and the mundane in "difficult balance."

Critical comment about the theme varies slightly. Robert Horan writes: "Love calls us, whether in darkest habits or heavy and difficult grace, or thinnest veils of innocence, back into the awakened, intricate and culpable world of reality."[1] Richard Eberhart states the theme somewhat differently: "The soul must be put on the things of this world."[2] May Swenson finds that "with the insights of love, we see deepest beauties and miracles in the simplest 'things of this world'--our daily lives."[3] All these poets see the theme as serious, of great importance to modern man. Yet Eberhart also points out that the poem is "whimsical," "serene," and "playful" (Contemp. Poet, p. 4). This last word is also used by Paul F. Cummins.[4] James Dickey uses "good-humored" and "witty" among others to describe the poem.[5] How can a serious poem call

out such adjectives? An examination of Wilbur's use of diction and rhythm reveals the source of much of the grace and wit of "Love Calls Us to the Things of this World."

Careful selection and arrangement of words, often informed by fanciful ideas, give this poem its tone of serene good humor.

Line one shows eyes opening "to a cry of pulleys," a pleasing addition for the collector of group noun phrases such as 'a gaggle of geese' and 'a pride of lions.' The term is singularly apt, for who has ever come across a silent pulley? The word "cry" is also appropriate, since it has just the right tone of mild anguish to rouse the sleeper without fully awakening him. If these had been screeching or squeaking pulleys, he would have been jarred into full consciousness and missed that "moment bodiless and simple" which led to his final insight. The use of the verb "spirited" as the means by which the soul (spirit) is carried off reveals a clever punster, while the open-mouthed central vowels in "astounded" almost mimic the soul's response to such a surreptitious capture. At the same time, the entire line embodies the idea of sleepiness with soft, whispering s's. Another pun occurs in the adjective "awash" (l. 5), although this pun becomes apparent only slowly throughout the second and third stanzas as the reader realizes that the "angels" of line five are the washing hung out to dry. The "calm swells" (l. 8) and "white water" (l. 13) also have witty connections with laundry. as does "shrinks" in 15

Good

The identification of laundry, specifically "bed-sheets," "blouses," and "smocks" which everyone has seen blowing and dancing in the wind, with angels demonstrates further playfulness: we

usually take our angels very seriously--calmly uniform, guarding tombs in renaissance paintings or blowing horns on Christmas cards. Even baroque angels, frequently in sinuous movement, are never made of washing. Wilbur's angels rise, fly, swoop, and "swoon down into so rapt a quiet/That nobody seems to be there" (lines 14-15). Thus they afford the speaker a chance for another pun: indeed there is 'no body' in these spirits. They are like the bodiless soul ironically wakened when they were hoisted to the skies. They also afford the soul further (mock ?) amazement as "Now they" do this and "now" that (lines 8, 11, 13).

The tone of the poem through three stanzas has been so charming and amusing that when we encounter "rape" (l. 17), we know that the most negative meaning of this word cannot be intended. The day to come might be full of demands, but it will not be violently despoiled, defiled, and abused. Surely in this context Wilbur plays with the archaic meaning of the word--"A capturing or snatching away by force"[6] hence harks back to "spirited" in line two. This view is reinforced when the soul "cries, 'Oh, let there be nothing on earth but laundry'" (l. 18). The anguish of the cry is undercut by the comic incongruity of the words. We know this soul cannot reasonably expect to remain in union with such "a motley crew"[7] of angels. It knows the real dawn follows the "false" (l. 4), that "simple" (l. 3) must give way to complex. The real dawn, the compassionate sun of stanza five, which "acknowledges/With a warm look the world's hunks and colors," further softens the idea of rape. The soul is ready to descend and "accept the waking body" (l. 24) because he loves it. The good-humored tone of the poem is

unimpaired. There is even perhaps a touch of fun in the yawn of the rising man (l. 25): is he becoming bored with the whole business?

The soul, tacitly admitting that nothing is really hanged on this "gallows" (l. 26), although some things certainly have been hung, modifies both voice and request. Instead of "let there be nothing on earth but laundry" (l. 18), he now asks

> Let there be clean linen for the backs of thieves;
> Let lovers go fresh and sweet to be undone,
> And the heaviest nuns walk in a pure floating
> Of dark habits,
> keeping their difficult balance.

Here the "Let" is less a request than a "statement of the inevitable" (Cummins, p. 44). This soul has been brought a long way by love. The final stanza is serene with humanity and tenderness for every body, while yet another pun on "dark habits" (color/corrupt, costumes/ customs) playfully underscores the affirmation which ends the poem.

The grace and wit of this poem are not conveyed only through diction. The rhythms in conjunction with the words contribute to these qualities, in some cases even embodying the ideas expressed.

In line one, the long vowel sounds in "eyes," "open," and "cry," the liquid l sound in "pulleys," and six monosyllabic words needing careful enunciation demand a slow-paced reading that is entirely appropriate to the idea of the line--the sleeper would rather remain asleep. "Spirited" and "astounded," being polysyllabic, allow line two to flow easily, while the stressed syllables, falling ever more closely together as follows: "And spirited from sleep the astounded soul," establish a charming lilt. The enjambed "soul/Hangs" also contributes to slowness as do the

hiatus required for proper enunciation of "moment bodiless" and "bodiless and simple." We are brought out of this leisurely opening abruptly (and most appropriately) by the spondaic "false dawn" (l. 4). The concreteness of "Outside the open window" brings us back to the realm of reality, only to release us once more into the rhythmical flow of "The morning air is all awash with angels" (l. 5), pure iambic pentameter enhanced by an extra syllable which dies away on a feminine ending. The rhythm of the first stanza has paralleled the idea of the waking sleeper and the soul's escape from reality, even though it is a "false" escape.

Lines six and seven are almost conversational in their listing, yet they compel attention by parallel structure as far as the word "smocks." The change of rhythm required by "but truly there they are," with the last three words demanding almost equal stress, forces attention on the meaning of the words themselves. We are wittily assured: those angels are on that line.

The following lines convey the movement Robert Horan describes as follows: "the washing is streamed out, hollowed by wind and with flapping penants . . . rushing in constant ripples and eddies, yet arrested. . . . Then there is a fainting of action in the lapsed wind, and the wash . . . falls into vertical rest" (Contemp. Poets, p. 6). The thought begun in line eight runs into line nine: "Now they are rising together in calm swells/Of halcyon feeling." The three dactyls move rhythmically then are stopped in motion by the spondee. The motion resumes, although now the regularity has gone, not to resume until after the caesura of line nine: "filling whatever they wear/With the deep joy of their impersonal breathing." Again

the dactylic motion is stopped by a spondee, but this time regularity does not return. In stanza three, the motion changes: dactyls give way to iambs in line eleven and again in line twelve, then change in line thirteen, momentarily stayed by the spondaic "white water." After the caesura in line thirteen, the quiet "and now of a sudden," with its necessary pause between "now" and "of," slows down the movement at the very moment that the spirit-clothes "swoon down into so rapt a quiet/That nobody seems to be there." The use of "there," the first masculine ending for six lines, emphasizes that all motion has stopped. Wilbur has shown in his rhythms the grace and movement of the angelic laundry. Now it is time to get back to earth.

"The soul shrinks" physically from the rest of line fifteen and the next stanza, metrically through the use of the spondee, and verbally "from all that it is about to remember," while the insistent regular beat of line seventeen, with most of the stresses on aspirate p, b, and d sounds, emphasizes the pressing in of inescapable, regular routines. However, the graceful rhythms of those flying angels reassert themselves in the paradoxes of daily living which follow. The spondaic "dark habits" makes sure we do not miss the final paradoxical pun.

Truly good humor and wit pervade "Love Calls Us to the Things of this World." Evocative and provocative diction combine with affecting rhythm to make the poem itself a celebration of "the things of this world." I do not remember working with a poem that charmed me more. And I hardly remember reading a paper which was more pleasant to read, and more intelligently, effectively written. Fine work coming (for me) in the semester of foggy, dim-witted papers!

A (Real skill is necessary in discussing rhythm in an interesting fashion.)

NOTES

[1] Robert Horan, "On Richard Wilbur's 'Love Calls Us to the Things of this World,'" in Contemporary Poet As Artist and Critic, ed. Anthony Ostroff (Boston: Little, Brown and Co., 1964), p. 8.

[2] Richard Eberhart, "On Richard Wilbur's 'Love Calls Us to the Things of this World,'" in Contemporary Poet As Artist and Critic, ed. Anthony Ostroff (Boston: Little, Brown and Co., 1964), p. 4.

[3] May Swenson, "On Richard Wilbur's 'Love Calls Us to the Things of this World,'" in Contemporary Poet As Artist and Critic, ed. Anthony Ostroff (Boston: Little, Brown and Co., 1964), p. 15.

[4] Paul F. Cummins, Richard Wilbur (Grand Rapids, Michigan: William B. Erdmans, 1971), p. 41.

[5] James Dickey, Babel to Byzantium (New York: Strauss & Giroux, 1968), p. 172.

[6] Funk & Wagnalls Standard College Dictionary, 1963 ed., s.v. "rape."

[7] Arthur E. McGuinness, "A Question of Consciousness: Richard Wilbur's Things of this World," Arizona Quarterly 23 (Winter 1967): 319.

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But she does not. She meets a young man, Jeffrey Merton. He talks. Kate listens. She is "above all, a skilled listener"(61). While she decides whether she will go to bed with him, she reviews infidelity in her own marriage and confronts another false memory, another truth. She and her husband long ago agreed they would "not expect too much from each other, or from marriage"(63), and they had kept up the facade of the devoted, well-adjusted, civilized Dr. and Mrs. Michael Brown, but "the truth was, she had lost respect for her husband....He was diminished" by his many affairs undertaken with no point but sex. She felt, admittedly irrationally, that they were an assault on "her own worth, even her substance....She felt like a doll whose sawdust was slowly trickling away"(65). She feels the same way now, with Jeffrey, as she sees that Jeffrey's need is not for her but for anyone who might help him resolve his own dilemma. She has already had one other woman-younger man affair: "poignant, tender, poetic....secret....marvellously frustrated by circumstances, bittersweet, doomed--the lot"(65). If she has this one, will she be diminished like Michael? She knows she should go back to England "and sit quietly and let the cold wind blow as hard as it would....But she did not seem able to summon up the effort"(67-8). Instead, she goes to bed with Jeffrey, and sets off with him for a month in Spain. They will go deep into the interior, he tells her, to the "real Spain"(69). The journey will take Kate Brown to another layer of herself.

In Spain, she confronts other false memories, the first of her old affair. She finds that she had "dolled it up in her mind"(80) and instead of poignant, it actually had bee humiliating because she had had to dampen her natural, mature sexuality so as not to horrify her twenty-year-old virgin lover(80-1). She has to admit the current affair is humiliating too because Jeffrey longs for the seventeen-year-olds on the beach, those who look through him because he is too old, at thirty-two. Another memory she examines is of the time of her son Jim's outburst, three years ago. Now she is able to give words to the real feelings that began to emerge then. She likens herself to "a goose's fattening liver,

tender and swollen...with the frightful pressure of four battling and expanding egos" while her husband sat detached, uninvolved, excused because "he worked so hard, had so little emotional energy left over to give to the family"(87). "Looking back, it seemed as if she had been at everybody's beck and call, always available, always criticised, always being bled to feed these--monsters"(89). Now she is penetrating far into her malaise. She becomes immediately aware that she is "standing as it were on a cliff with the north wind blowing straight into her face that would strip her of flesh and feature and colour"(90-1). This is the last time she is to worry about this wind. She has gone too far now. Looking back, she sees marriage and motherhood as a "gigantic con trick....herself a sort of fatted white goose"(91). Nothing had prepared her for the self-denial she had had to learn as a mother, "and it seemed to her she had acquired not virtues but a form of dementia"(92).

As Jeffrey becomes ill, Kate has more and more time to think. She remembers going out the day after Tim's outburst and examining women to discover that most middle-aged women were "prisoners or slaves"(93). She remembers realizing that her family regarded her as a nagging maniac, obsessed by trivia(94), and that she herself was a cripple, an invalid, who knew it would be inconceivable to them if she suggested she needed to get away from them(96). She did not know then that "to begin to think is to begin to be undermined,"[5] but she does now. She dredges up old bitterness and rage and sees that she has been offering her real self to her husband and children and they have ignored it. She is a"prisoner of her memories"(127). That night, she dreams that she and the seal are attacked in a kind of arena by wild animals. She does not think she has the strength to hold out, but she does, and the animals dwindle and vanish.

5. John White, "Existentialism"(lecture),(C.S.U.F., Oct. 3, 1977).

Now Kate becomes ill and, in her next dream, is carrying the seal through snow. "She knew that walking into the winter that lay in front of her she was carrying her life as well as the seal's"(130-1). She decides to return to London rather than go to the convent hospital like Jeffrey. In a luxurious Bloomsbury hotel, Kate becomes the child to be nurtured by a series of young women whose mission is to provide every comfort to very rich guests. For the first time in her adult life, she is cherished, but she is still alone. In her dream, Kate is imprisoned in a pit while the seal believes she has abandoned it, then it is near death and she is barely able to save it. She does though, and soon after this dream is able to drag herself out of bed, a gaunt old woman with grey-rooted, frizzy orange hair(143-6).

Kate now makes two important discoveries, the first of which builds upon one she made before she left for Istanbul. It concerns her invisibility. Looking like a scarecrow, she walks past the house she has lived in for twenty-odd years. Her neighbor Mrs. Hatch and her best friend, Mary Finchley, fail to recognize her. At first she is resentful, afraid, but then she becomes "elated, as if she had been set free of something"(148-9). As she returns to the hotel room "she was delighted, she felt quite drunk with relief that friendship, ties, 'knowing people' were so shallow, easily disproved"(151). They were based only on the role one plays. She sleeps, and wakes feeling "much better....fine.... probably cured"(152) and decides to see a play. She goes to A Month In The Country and makes her second discovery. When she saw the play a few years ago, she thought the characters "Just like us"(153), but now she sits there "muttering 'Oh rubbish! Oh what nonsense!'" She sees the play as "A joke. Like her own life. Farcical"(155), with "ridiculous absurd meaningless problems"(157). When she gets back to her room, she examines her old face and wonders about the years of her life spent looking at herself, seeing "what other people would judge her by"(161). She pulls faces at herself and thinks how limiting was the "frightfully small range of expression she had allowed herself(161). She leaves the hotel counting how many days of freedom she had left.

The last stage of Kate's journey begins with her confrontation of herself in another mirror, this one in Maureen's flat where she has found a room. She realizes she may choose to remain just as she is and let the family have a fit over her appearance. She is pleased by the idea as she was when Mary did not recognize her and when she watched the play in derision(167). When she goes to a restaurant, though, and is again invisible, she feels the need to draw attention to herself. Back in her room, she weeps, "assailed on all sides, and from within too, by loneliness"(172). She is finding emotional knowledge to be different from intellectual knowledge. She is able to assess her problem though: this "was the first time in her life that she had been alone and outside a cocoon of comfort and protection, the support of other people's recognition of what she had chosen to present"(172). After a visit to the shops when again no-one pays any attention, she is beginning "to understand what she had to face. She had not an inkling of it before today"(174). For years she has been "soothed and smiled at and given attention"(175), so now she must "build up energy in order to defeat the monster which had swallowed her whole"(176). She is still weak and has to force herself out into the street. She goes and again she is invisible. She learns at last "that all her life she had been held upright by an invisible fluid, the notice of other people. But the fluid had drained away"(180). She is truly alone now, face to face with emptiness. From this point on, she begins to put her life back together.

First, she has to stop demanding attention. She is proud when she does not allow herself to flash the smile that was "the signal: I am accustomed to being noticed"(180). When, in a properly-fitting borrowed dress and styled hair, she sees she is attracting glances from men in the park, she goes back to her room and changes into one of her sad sack dresses and goes out to become invisible again(184-5). She is fascinated by this change, realizing that she has "been conforming, twitching like a puppet" to the pattern demanded since she was twelve years old. She has spent her life fitting the expectations of others(187). "What a lot of rubbish...what a bloody waste of time," she says(199).

Now she goes shopping and notes that she does "not mind about being disliked, yet only a week ago she might easily have wept"(201). In Camus' words, "Crushing truths perish from being acknowledged"(Camu

While she is adapting to and even beginning to enjoy life without attention, she is also learning to turn down the demands of others without feeling guilty. When Maureen asks her to take care of the whole flat, Kate refuses, although the effort is great (184). When Tim writes to say he is ill and is returning home early in need of nursing, Kate undergoes her greatest test. Her response is to take up the telephone and become again the organizing, nurturing slave-mother. She gets the tenants out of the house, the cleaners in, arranges for grocery deliveries, etc. For a few moments, the last few months might never have happened. Maureen's distress at Kate's frenzied fussing brings home to Kate that "she had been for the last minutes a little crazy"(202-4). Because of Kate's example, Maureen rejects the idea of marriage, while Kate reverses all the arrangements she has just made. Maureen weeps uncontrollably, and Kate sits next to her, silent. "She was thinking that she had indeed made a long journey in the last months. Before it she could not have sat quiet, while a girl her daughter's age wept with misery because of her, Kate's power to darken her future. Kate....Had believed that consolation could be given." Now she knows it cannot(204-5).

Kate has come a long way but she still has some distance to go. When she does her visible-invisible act in front of some workman, she is furious at the results. She has been suppressing rage, "a front for misery," for a lifetime(219). She is bitter--that is all her life has been worth, she insists, over and over(220). During the next few days, though, she tells, at Maureen's insistence, stories of some happy events in her life with her family and has to ask herself if she is damning all marriage "because family life was difficult at times"(225-31). The only answer she can find is "What she thought about it was probably not important at all"(232). Maureen echoes her thoughts: "Kate, you know what

it is? It doesn't matter, that's what it is. I can't feel that it matters. Whatever I decide to do"(232).

During a visit to the zoo, Kate hears the keeper say of the caged animals: "That's their lives, isn't it?"(238). Clearly the zoo is a paradigm for a world of people locked in cages. That night, Kate's dream journey ends as she delivers her seal burden to the sea. It swims off with its fellows"(241). She calls home to tell her family she will be back tomorrow. They have "been managing perfectly well." Maureen tells her, "It doesn't matter a damn what you do. Or what I do. That is the whole point of everything. It's what no-one can face up to"(242). Kate does not believe it(243).

Like Sisyphus, Kate concludes that all is well(Camus, p. 315). She believes that she has defined herself through her experiences of the last few months. She decides to make a statement of her new strengths through her hair. She will not dye it again. Her hair will say, "no: no, no, no, NO"(244). She will live life on her own terms. Her fate belongs to her(Camus, p. 315).

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