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Oct. 6

Colonial Literature of the 18th Century

I. PURITANISM IN THE 18th CENT.

Many change in the century, but still J. Edwards was preaching like Cotton Mather.

II. CALVINISM

It is a religious system, a way of life, and not a sect, or belonging to one particular church. Sin was the basic element of this system - sin must be done away with - that is the fundamental point and necessity. Everybody was thought to be completely sinful. There is theory of damned and elect - and since each man didn't know which he was, he must convince himself that he is of the elect - and he does this by living a life of grace and sinlessness.

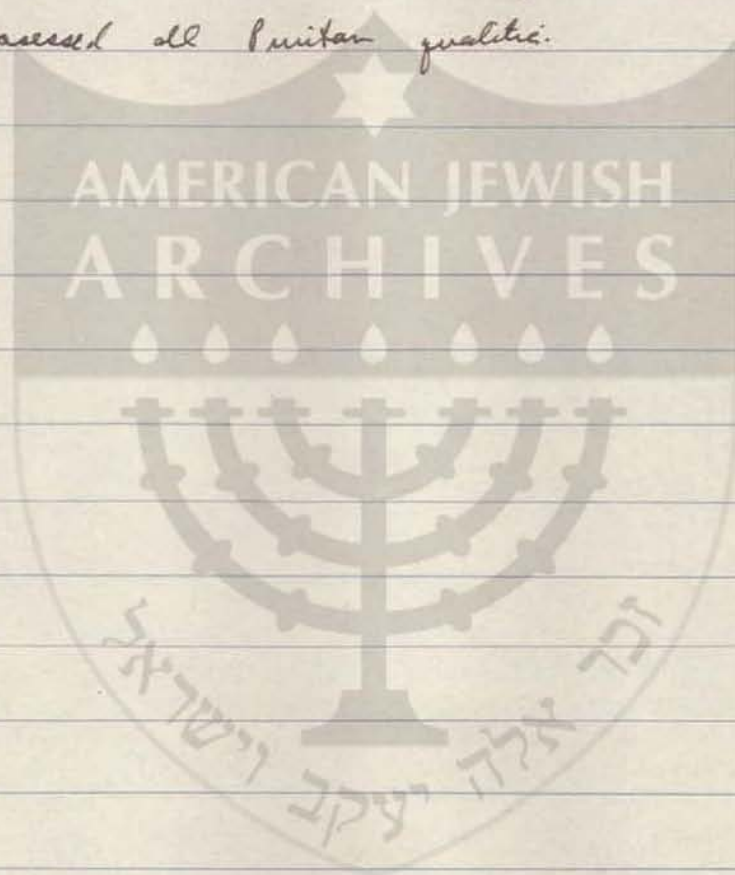
Unitarianism (man is good), Deism (god doesn't care enough about miserable human), Democracy (Calvinism sprang from aristocratic roots of Europe) all killed Calvinism, by beginning of 18th cent.

III. CAREER OF JONATHAN EDWARDS

Even respected in England - great intellectual of the century. Born in Conn. 1703. Was naturalist and attended Yale, graduated 1720 and remained to teach, being deeply steeped in religion and Locke. He married and moved to Northampton. He was a combination of pure intellect and great emotion. He was evicted from his church, then taught the Indians, became President of Princeton, died in 1757.

IV. EDWARDS AS AN
EMBODIMENT OF
PURITANISM

He was great philosopher, great theologic logician, great metaphysician. In age of great preachers, he was the most powerful. Calm + forceful. In an age of intense inner emotional life, he was a mystic. He possessed all Puritan qualities.



Oct. 11

Benjamin Franklin ⁽¹⁾

I. THE FAMILIAR CONTRAST.

Story of Edwards and Franklin is the story of the 18th cent. There was the man of eternity and man of this world. Both were New Englanders, contemporaries, and Puritans - yet they differed. Edwards thought he was a man ~~man~~ ^{man}, while Fr. lived a good life. Fr. listed his virtues and vices, Ed. thought he was a sinner. Ed. got into religious ecstasy - while Fr. treated religion superficially.

II. FRANKLIN AND PURITAN INFLUENCES

He had, in Boston, the same influences as Mather and Edwards. In youth he resisted these influences - absorbed only the characteristics of hard work. He acquired the art of thinking for himself.

III. FRANKLIN AND CALVINISM

Franklin, ~~altho'~~ ^{altho'} he could not adhere to the tenet of Calvinism, still never attacked them. He used good-humored skepticism and indifference as a weapon against the religious fanaticism.

IV. FRANKLIN'S OWN RELIGION

He was a great liberal - interested in this world, desirous of finding out all about it, practicing his tolerance, believing in the practical side. The implication up to now is that Franklin had no religion. But he was convinced of the existence of a Being, of the importance of virtue (he hoped to be immortal), of the existence of a body of laws authored by the Being. Franklin was a Deist - believing that God had made the world and then left it to man's devices. He thought that man

should investigate the natural laws, tear away mysticism, and learn how things worked. He was not of the Deists who were hostile to Christianity and the Church. He had a conception of godness to which he could refer to for advice - his God was his companion.

II. A BLANK SIDE

He does not concern himself ^{sensing} with ideas of life, immortality, etc. This seems to be a lack. We could not go to Fr. for spiritual support. He had no spiritual imagination.

III. FRANKLINIAN VIRTUES

Most important was his tolerance in the age of an Edwards. Out of him sprang our democracy. He was strict and severe with himself, so that he could improve - but he was tolerant with creeds and governments. The practical service was the second virtue - including his inventions, his political career, his aid to the U.S. Everything to him had a practical significance, to be utilized for material progress. He had no great ~~sensitive~~ scientific genius, but simply a practical inventiveness, which allowed him to build things. It is the latter half of the 18th which Fr. dominated, while Ed. and Calvinism had a hold in the first half.

IV. THE FRANKLIN LEGENDS

This is the good me, but there is also the other side - that he was a shrewd rogue, who practiced sharp business practices; who was also immoral and unfair.

Oct. 13

Benjamin Franklin (2)

I. UNFAVORABLE
ESTIMATES OF
FRANKLIN

Still regarded as old rogue. Portraits of Ben are shrewd, hard, cynical, immoral. He is founder of capitalist spirit - America's first self-made man.

II. THE TRUTH
OF THESE
ESTIMATES

Both concepts, rogue and business man, are incidental to his virtues. He was genuine in his personal characteristics, liked dirty stories, did write essay on choice of masters. He could drive hard bargain and cheat poor. But he never pretended to be moral leader, nor have high sense of moral honor. His nature lacked fineness, but his misdemeanors are few compared to the good he did.

III. TWO DYNAMIC
TRAITS (THE
18TH CENTURY)

There was his candor and honesty about his life. Everything he did was in his book - he never blurred his actions - regardless of whether they were good or bad - mentions that he got "a naughty girl with child." He believed honesty was best policy. The admission of the worst in him is admirable.

His practicality had scope - he not only invented stoves, but shaped the policy of France and created the U.S. He had vision which caused him to be respected in the social and political life of America and Europe. It was the extension of the

Mon. Oct. 18

W. Irving - History of New York (American Authors Series) First 10 pages
and Books II and III.



practical gift for small things into the field of larger things. He knew the great men of the 18th century - Voltaire, Adam Smith, authors, scientists, politicians, etc. He was part of the century and was at the core of the natural law belief (Deism) which was extant. He was part of age of enlightenment.

THE AUTO-BIOGRAPHY

He wrote for utility - not for style. He had contempt for literary fame - yet he wrote his lived.

ITS HISTORY

He started to write a few pages, then threw it aside into his papers, where it was found and hidden away in a barn. It was mutilated by horses, traps, etc., until it was discovered by Abel James, who wrote to Ben and asked him to continue it. For eight years Ben neglected it, then brought it out and wrote it up to 1759. There were many editions, which were expurgated in 1817 by his grandson. About forty years later the real MS came out and we have the real thing now.

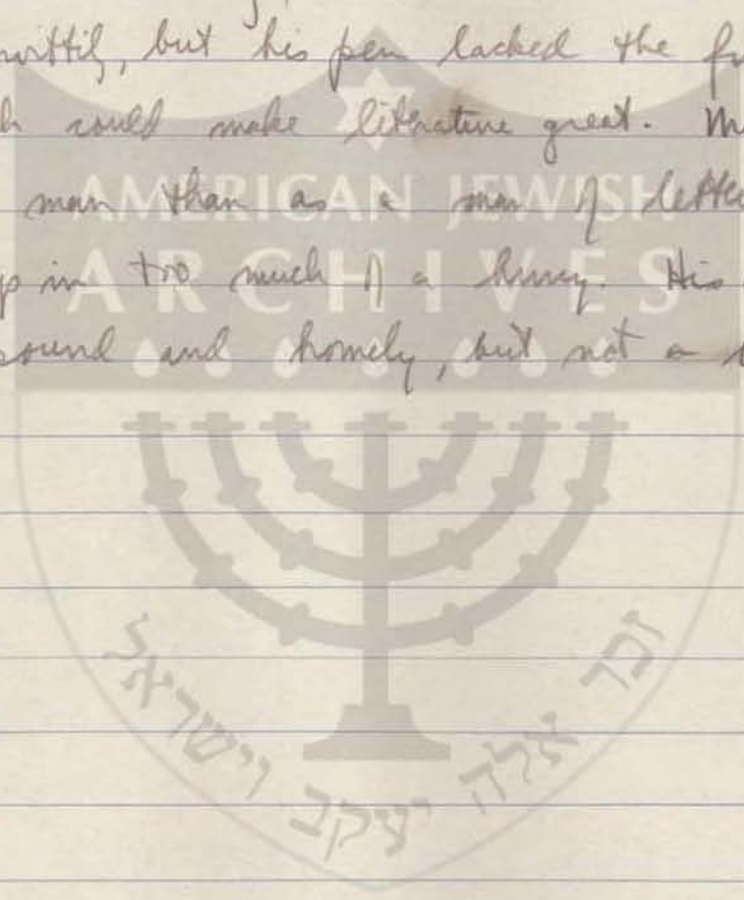
ITS GREATNESS

It ranks with Cellini, Rousseau and Pepys as great autobiographies. Four reasons a.) tells story of 18th century during first half - other side of Edwards story, which he didn't know of; b.) because of story and beautiful 18th century style; c.) because of complete candour - honesty of great confession; d.) because of

unique quality of cheerfulness of mood. Others were moody or gloomy, but Ben was gay and genial - he loved life and was not sour.

I. A MAN OF LETTERS (?)

Technically, he was not. He wrote skilfully and wittily, but his pen lacked the final spell which could make literature great. More powerful as a man than as a man of letters. He was always in too much of a hurry. His almanac was sound and homely, but not a book of letters.



Oct. 18

Washington Irving (1)

I. "A COARSE
CARICATURE"

Knickerbocker's "History of New York" is first piece of comic literature - about Dutch rule in N.Y. Smollett, Swift, Rabelais would have approved of the bawling, vulgar account of Irving. It is rough and coarse.

II THREE CON-
DITIONS FOR
IRVING'S BUR-
LESCUE.

① He was youthful writer enjoying good-natured buffoonery. ② He was a contemporary satirist - knocking hell out of Dutch families, who occupied for themselves high social position. He was only 20 odd when he did it. These families were enraged. ③ There was actual presence of Dutch feelings and moods in N.Y. even at time when Irving wrote (1809). Dutch left imprint on N.Y. and it was still at time when book was written.

III AN EARLY
"CIVILIZED CENTER"
NEW YORK, 1809

Book could never have come from New England - for there were still old values and Puritan influence. Only N.Y. society could have produced this satire - Boston not. Dutch & Eng. had contributed to rise of city. There was a friendly, cheerful life - shows, and gaiety - love of life - freedom of religion - a rising metropolis. Irving knew N.Y. and its people very well.

IV THE YOUTHFUL
IRVING
1804-1809

He was petted and spoiled as the youngest in his family. Took a Grand Tour and saw history in the making - he had been sent abroad by his father for his improvement - instead had a good time. He was a flirt.

He was light and airy and took humorous note in his journal all through the Tour, which he wanted to write up to inspire youth and castigate age. James Paulding helped him write. He was gay and a good fellow.

V. "DIEDRICH KNICKERBOCKER"

It is our first good satire. He did not sign his name, but used Knickerbocker, which was a Dutch echo and also part of the joke, for a Dutchman was ridiculing the Dutch. (Story published through N.Y. Post).

VI. A QUADRUPLE SATIRE

- ① On manners of the solid middle bourgeois.
- ② On pedagogy, with many foot notes ridiculing scholars.
- ③ On sectarian fanaticism - he distinguished Yankees.
- ④ Political satire, which is now deceased. Against Jefferson in fourth book.

VII. AS A REVELATION OF IRVING

He was a normal robust man, cheerful, author of satire - and not to be thought of as unhappy person he later became.

Oct. 20

WASHINGTON IRVING (2)

I. IRVING'S
CAREER

He knew America from Revolution to Civil War - explored west and fought in 1812 War - knew great figures of world. Knew Jefferson, Byron and Spain - was an eminent American. His life was rich and full. He was secretary of American legation in London and minister to Spain.

II. THE
IMPORTANT
DECADE
1804-1819

All that was important and formative in Irving's life occurred in these years - he was changed from callow youth to eminent, respected person. Can't find cause for change - there was lack of qualities connected with developing talent - there was lack of thought - he feels but does not think. He has no philosophy of life during this decade. He was silent concerning essential political + social thought of day. He was during this period an idler, a dilettante - he had a lack-lustre attitude.

III. A CHANGED
IRVING

At end of decade he was polished, at ease, associating with great men of Europe, in which he spent 1/3 of his life. There was change in mood - instead of horseplay there is mellow, sad Sketch Book. Part of this was mood of day - sentimental excesses. But mood of sadness in Westminster Abbey rings true. He is convinced of

mutability - change, disappearance of things existing before avalanche of things approaching. This feeling of mutability of all but a few things is very sad - he is no longer carefree.

IV. ADVERSITY IN THE DECAD

The family business failed in Liverpool - and Irving's letters show the despair, and sense of disgrace which went with the bankruptcy. He wrote Sketch Book under boycott of necessity.

V. STORY OF MATILDA HOFFMAN (MANUSCRIPTS)

Irving fell in love with her while he was writing his History of New York. He was type of man who loved deeply only once. She died. His grief was terrible and he retired to absolute seclusion - never married.

VI. THE SKETCH BOOK

1.) The idea of change is predominant. 2.) He was first writer to describe American life with finish and beauty. 3.) It proved to England that America was to be source of literary genius, as well as political independence. There was established the gentled tradition by him. 4.) It has both weakness and strength of sentiment. He throws light of romance over English countryside which is not really true.

VII. PERFECTION OF MINOR NOTE

He knows the sword of reverse and dreams and communicates this.

Nov. 1

JAMES FENIMORE COOPER (2)

I. COOPER'S TWO
FAULTS AS A
NOVELIST

His weakness in characterization and motivation. He wrote some 50 volumes, and has only a handful of convincing people. His treatment of the Indian was weak in that he confused the Indian with a white frontiersman - leatherstocking and Chingachgook thought and acted alike. There is a formula by which the men are created, which makes them thin - and the same with Cooper's women, who were not really frontier women. They were "Victorian," subservient, lacking in spirit. In his two opportunities of the woman and the Indian he fell short.

His other fault is the extravagant use of improbable incidents. Mark Twain criticized his use of "stage properties" and his error in details.

II. COOPER'S POWER
(BIOGRAPHY)

There must have been something to nullify the weaknesses of Cooper. He was a man of energy and force. He went abroad in 1826, when America had a bourgeois, mercantile culture - and the arts were neglected. When he returned he insulted Puritans, financiers, etc. - and they burned his books. He fought down the libellous attacks of the papers. He died in the middle of unfinished work. He

2

was vital and such a man cannot be concerned with small details.

III. COOPER'S RESTLESS
CREATIVE PRINCIPLE

LED TO

IV. HIS ACHIEVEMENTS
AS A NOVELIST

He really could tell a good story - his sense of narrative and sustained interest was a great power. He had the power also to blend romance and realism. Truly, he really did create one immortal character - Leatherstocking, who is Cooper's picture of the democrat - and whose possession of a noble soul indicates a way of life for humanity.

Nov. 8

HENRY WADSWORTH LONGFELLOW

I. LONGFELLOW AND THE
INDIAN. A KEY TO HIS
POINT OF VIEW.

His Indians are too wholesome.

"Hiawatha is a darling." They are all sentimental. Longfellow took a tough creature and made him soft. Why did L. sentimentalize him - and also other things, including American domestic life (village blacksmith) and Europe as well. In his poem "Mumby" he tells of the beauty, but deliberately excluded the phase of ugliness, torture, blood, cruelty, etc.

II. THE POET OF
SENTIMENT

III. ORIGINS OF
LONGFELLOW'S POETRY
OF SENTIMENT

1. The mood of the age in which he lived was sentimental. Demand on part of hard-working mercantile America for culture resulted in thin sentimentalism. It could not be a deep culture of an old country. It had to be thin. Irving in the "Sketch Book" was sentimental - and Longfellow was his pupil. (There was a naturalist strain arising in opposition to this which developed later with Mark Twain.)

2. In himself, also, he was a perfect spokesman for sentiment. He had a literary and poetic temperament. He desired literary fame. He led a quiet, nearly secluded scholar's life - was prosperous, beloved, sentimental.

He saw life through his study window and saw Europe through his books.

IV. THE POET OF BOOKS

1. He relied upon books almost altogether for his subjects. He never thought of an Indian without referring to a bookish legend. He went to the old German chronicles for Europe and found out about New England from his library. His story of "Evangeline" came to him third-hand, and to fill in, he consulted history-books.

2. He derived certain technique from his use of books - meter, which he got from study of other poets. He studied meters in many languages, and was great master of them.

3. He became the poet of scholarship. Was really learned. The greatest task in his life was the translation of Dante's "Comedy". This shows that he was not merely a sentimentalist, but was scholarly at the same time.

Nov. 15

JOHN GREENLEAF WHITTIER

I. THE WHITTIER
TRADITION

He was a white-bearded, dear old gentleman - gentle, serene. This gets contradicted, however.

II. WHITTIER AND
CONGREGATION

They lived closely together, in time and place. However, one rural & one urban. L. was at head of class, w. stole books to read. w. always poor, never travelled, was ill.

III. WHITTIER'S
"GOODNESS"

This quality is what created the old gentleman myth. He was a simple, rustic goodness; he was sentimental. The myth is a natural outgrowth of this - he was a saintly peasant.

IV. HIS "PASSION"

Like that of the old prophets. He was a crusader, a reformer, with zeal. Wrote of William Lloyd Garrison.

V. HIS CAREER AND
POETRY OF HIS
OUTER LIFE

Took position with Garrison, became central figure in turmoil of abolition. He was politician, but never held office. He rose rapidly, wrote skilfully. He favored abolition, when it was not yet popular in North. This drew fire. He wrote for magazines endlessly, on theme of slavery, which absorbed his outer life.

The myth of the old gentleman fades. There were other traits, however, good and bad.

VI. CULTURAL
LIMITATIONS

First, his love of the melodramatic. The slavery poetry is full of this, but also other - Barbara Fritchie. This mood of excess of feeling would perhaps have vanished if he'd had the advantage of Cambridge. Second, there is almost illiterate diction, bad syntax, bad grammar, bad rhymes. Did not know between poetry & doggerel.

VII. RELIGIOUS POETRY,
ITS SIGNIFICANCE

The natural goodness of him found full expression - his limitations did no harm - in his poems of religion. They are beautiful, sincere, may represent the real essence of Whittier. The mainspring of his life, which made him write the poetry of slavery, was his religion. With ^{his} ~~the~~ emphasis on the sacredness of all men, he was a Quaker

VIII. HIS LYRICS OF
NEW ENGLAND:
Snow-Bound

Inferior to Longfellow from point of view of finish, but superior in reality. They are true and realistic. He gives us the authentic flavor of NE

IX. POET OF
MEMORIES

He is wistful for the past. The effect of middle and old age caused him to think back and recapture the memories.

Nov. 17

RALPH WALDO EMERSON (1)

I. EMERSON'S FIRST
BOOK, 1836

Did not enjoy success at first appearance,
only later. This gives entire Emersonian philosophy.
Seems to be no union or transition between various
sections of "Nature". He is defining ways in which
nature serves man. Style is strange - built up of
aphorisms + epigrams. Mood is strange - there is
optimism.

II. THE FIRST JOURNEY
TO EUROPE, 1832-33
"BACK TO MYSELF"

He lost his wife, broke away from church,
and wanting to leave his memories and bereavement,
he made a journey to Europe. Voyage lasted six weeks.
Purpose of trip was to see famous men, not places.
He liked Carlyle's "unity with himself." Not very
impressed by all these men, consequently not so much
disgusted with himself. He felt he wasn't so bad.
Came back thinking about nature and self: man in
his environment. He decided a divine essence was both
in man and nature.

III. A STUDY OF
NATURE
MOOD

Mood is one of increasing exaltation. At
end there is rhapsody - a crescendo of emotion.

THEME

God, Soul, Nature - relations of each to each.

COMMENTARY

INTRODUCTION
SECTION I

Definition of Nature - philosophically considered,
universe is nature & soul, a dualism. Does not

mean, by nature, brooks, clouds, etc. It is "all that is not I." Also use nature in common sense - all essences unchanged by man: nature as opposed to art. Art, essences changed by man, are microscopic against flaming fact of nature. In both philosophies and common sense nature is predominant.

SECTION I

Connection between nature and man.

Hindred, occult relation between bit of energy in man and spark of nature. Science confirms this, too. Nature

~~COMMODITY~~ serves man.

COMMODITY

Wind sows the seed.

BEAUTY

1. Simple forms of nature are delight

2. Presence of spiritual element in nature serves man

Man's heroism is somehow connected with beauty of nature. Beauty is marks which God sets on nature. Beauty + human endeavor go together.

3. Beauty serves by being object of intellect. This connection of heroism and beauty suggests a law which regulates all this.

LANGUAGE
DISCIPLINE

Obvious.

IDEALISM

SPIRIT
PROSPECTS

Since all converges toward benefit of man, a doubt crops up. Perhaps nature does not exist - but we just get an image of the Idea from the Divine Mind. He was Transcendentalist - believed there was Divine

Mind in back of it all.

Man must return to nature.

IV. THREE PERMANENT INFLUENCES

Soul, God, sufficiency of nature.

V. YOUTHFUL EMERSON

1. He is part Puritan, part Greek with
philosophic Idealism.
2. Mood of romance.
3. Attitude
is realistic and scientific.
4. Unique style.
5. Sense
of lightness, high-pitched conception of life.

Nov. 24

RALPH WALDO EMERSON (3)

I. LIBERAL RELIGION
IN "SELF-RELIANCE"

"Nature" was study of ways in which nature serves man. Man should study nature to know God. "Self-Reliance" is exposition of same idea. Since nature serves man, then his conduct is clear. He must trust that part of him which is part of nature. He must be self-reliant, having learned his relation to God. This essay is concerned with ethics, with action, not with contemplation. This "trust thyself" doctrine is religious. Self-reliance is God-reliance. But where are those things which we normally associate with religion? Where is the dogma and ritual? None of this is present, because this is religious liberalism.

II. DEVELOPMENT OF
AMERICAN RELIGIOUS
LIBERALISM

Gradually Calvinism declined and a new concept that "man is good" arose. Political liberalism, deism, etc.

III. DOGMA

The arbitrary belief in some aspect of ritual or religion is dogma. The Trinity, etc. is all dogma. Emerson strips this away - sees a closer natural relation between man and God. He was brought up in liberal Unitarian mood. He cut out all dogma and thus cut all obstructions between man & God.

IV. PRACTICE OF
"GOD-RELIANCE"
THREE
FACTS.

Principle is not for common uneducated man. He speaks to the few. Emerson suggests a mystical experience. First, self-reliance says only way to know God is to

know him in his own mind, not through revealed religion. Second, it is for the few. Third, it radiates every doctrine Emerson has about the behavior of man. All thinking is done in terms of the God-reliant man who has had the mystical experience.

Friendship in its ideal form is the union of two sublime natures - the meeting of two God-reliant people. There is an absence of the physical in Emerson's concept. The divine essence of two people enters the friendship. Thus, another example of thinking in terms of God-reliant man.

V. "THE VOICE ACROSS THE ATLANTIC"

He was great lecturer - popular speaker.

His technique was almost a transference of his essay style to the platform. Thus, in an age of melodramatic oratory, Emerson read from scraps of paper, interrupted himself to take medicine. He was unique in his off-hand delivery. He never attempted to persuade, to entice, to reform - simply to speak; and yet he had great effect.

VI. EMERSON'S MOST FAMOUS SPEECH

The scholar is a Thinking Man under the influence of Nature, Books, Action. Each age must write its own books - old ones not good enough. Each man should speak his own mind.

Nov. 29

RALPH WALDO EMERSON (4)

I. THE RENAISSANCE
OF NEW ENGLAND

① Was a natural rebirth of the intellectual life of the 17th century. ② Must have a larger frame of reference - revolutions extend all through 19th century. Great Romantic Movement. ③ Simultaneous appearance in N.E. of large group of able intellects. ④ Unifying all these different personalities was one mood - intellectual liberalism. These men were not political liberals (in fact were conservative) but had new vision of man's place in universe. They all believed in self-trust.

II. "THE LUNATIC
FRINGE" - SOCIAL
EXPERIMENTS
(BROOK FARM)

Group of persons who lacked the balance and moderation of the leader Emerson. The doctrine of "Trust Thyself" led to wild practical experiments. Many men put up huts in the woods like Thoreau. Sects arose - fanatics, who became strongly individualistic on the basis of the doctrine. These strange groups were based on Self-Reliance, and were aberrations. The Utopian experiment of Brook Farm was the longest-lived. There were many eccentrics there, but the group was on an ideal, collectivist basis. They lived an intellectual life - with books, music, plays. The experiment lasted four successful years. Hawthorne wrote of Brook Farm.

III. LITERARY CURRENTS

AMOS BRONSON ALCOTT excellent magazine, "The Dial".
MARGARET FULLER

These followers of Emerson created an
Alcott was nothing more than creator
of maxims - he was exponent of Emerson.
He was both schoolmaster and man of commerce.
He was dreamer - stressing the mystical side of
Emerson's doctrine. He came to think of his version
of God - Reliance as Messianic, thought he had mission.
Emerson gave him credit for genius. His intellect really
had no balance - this shows contrast between him
and Emerson. Alcott has Emerson's dreaminess without
his practicality.

Margaret Fuller was dramatic woman.
She was troubled because she could not bring
Emerson down to earth. She was practical, wished
him to direct his mysticism into practical channels.
She had physical grossness and arrogance which
matched her aggressive intellect. She said she was
immortal - had tremendous energy and force.

II. EMERSON THE POET

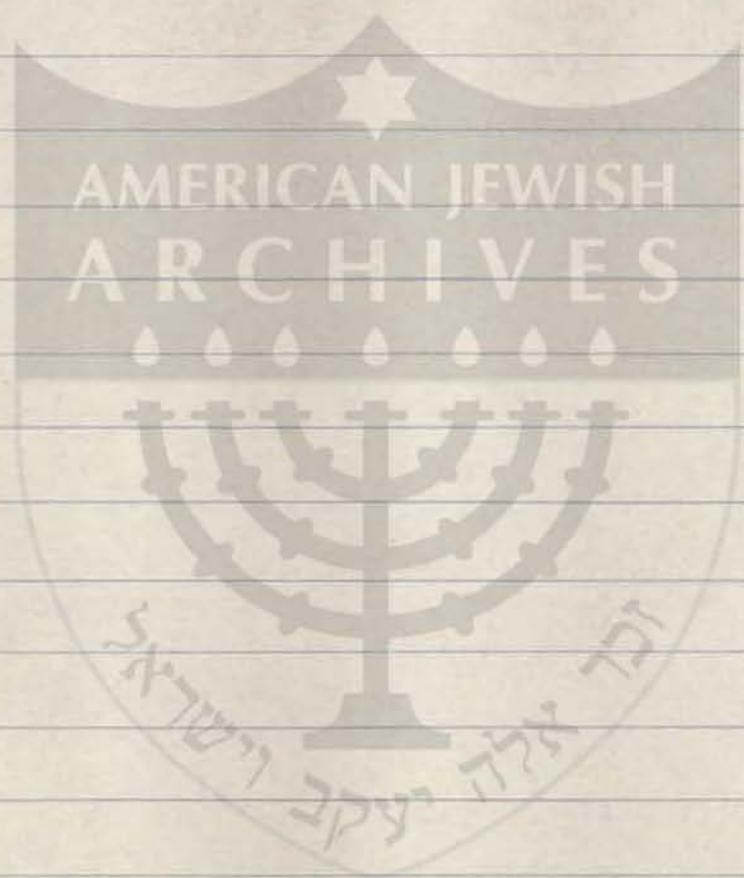
Emerson does not answer to argument - This
anger was when we see the many conflicts. An
explanation may be found in the fact that, after all,
he is mainly a poet. He was essayist, speaker, poet, but

many feel latter is predominant. ① Main characteristic is extreme harshness of his poetry. He is awkward, has queer rhymes. It was his belief that poetry should not concern itself with finks. ② He does concern himself with ideas, with thought. In eleven lines of "Days" he can capture the whole essence of Time in relation to life. There were many who preferred thought to rhyme - Wordsworth, Arnold, etc.

I. SUMMARY.

- ① He is great teacher by paradox and exaggeration. He takes dominant aspect of truth and says it. He does not attempt a logic, a dialectic -
- ② There is coldness, bleakness, loneliness in his high moral position. He is too far from the warmth and passion of the real world. Emerson seems too remote. The goal in his thinking is his emphasis on the good and high and true.
- ③ Evil does exist - Emerson does not acknowledge this.
- ④ He is identified with modern spirit. There is nothing outdated about him.
- ⑤ Emerson's place in our personal lives will be that of a temporary philosopher. He should serve us now, as a bridge between the beliefs of our fathers and

The formulation of our own doctrine.



Jan. 3

HENRY DAVID THOREAU

I. THE WORLD'S OPINION:
A QUEER ONE

He was eccentric, "ugly as sin,"
didn't care for Harvard or the routine.
Ran off into woods, etc.

II. THE MYSTERY OF
THOREAU: AN
APPROACH

Can be understood in light of four
following characteristics.

III. T. AND NEW ENGLAND (1)

He is integrated with this background,
knows the scenery, belongs to the locality - yet
has a French name. Because of this he escape the
torment of a conscience and over-introspection.
Thus, he was N.E. and yet was not. He was
completely practical. Was the utmost in liberal
thinking - an extreme Nonconformist. Thoreau was a
step beyond Emerson. He was a Transcendentalist,
part of liberal N.E. movement.

IV. T. AS NATURALIST (2)

He was distinguished and learned.
He had the eye of a naturalist; seemed to have
a strange power with animals.

V. T. THE WRITER (3)

Left 39 volumes - had a keen eye
for perfection. Yet he never won fame in his own
time.

VI. T. THE SOCIAL THINKER (4)

The machine age must be
resisted - he started protest. He was in conflict
with society, and would not conform. anarchist.

VII UNDERLYING MOOD

French think it is a
bold and beautiful curiosity about
life. The motive of his existence was
experiment. He wished to taste life
to the manor Thoreau made this mood
the permanent one of his life - we wanted
to investigate but soon we must get back
to our routine. He refused to tie himself
down.

Jan. 5

NATHANIEL HAWTHORNE (1)

I. THE ERA OF
SENTIMENT
1830-60

To understand better and appreciate more the works of H., we should investigate the age. Irving and Longfellow and their imitators were very popular.

The diluted sentiment flourished. H. first essays appeared as craps against this slushy stream. (annuals & gift-books.)

This miasma of sentimental sweetness even spread over the intelligentsia. ① It was a reaction against the crudeness of the country, an attempt toward culture which fell short. ② It was before complete education ③ It was in age of orthodox religion, before science.

II. BASIC CHARACTERISTICS
OF HAWTHORNE'S EARLY
WORK

Poe discovered H. amid the litter of the sweet trash, and promised great things for him. H. had a slow, distinguished style, with strange subjects, and mysterious meanings with delicate symbolism.

III. THE AUTHOR UNTIL
1842 (AETAT)
38

He had a perfectly normal youth, was completely indifferent to political & social problems. He had good ancestors of ancient N.E. stock. Entered Bowdoin College in 1821 with Longfellow, Franklin Pierce, other notables. Spent much time in woods. English instructor did not like his prose.

IV. THE "SOLITUDE"
OF HAWTHORNE

He returned from college to Salem and lived alone in his chamber for 12 years just

writing. He was no recluse - but simply determined to further his literary career. He tore up more than he wrote - searching for perfect phrases, etc. He was not alone in his chamber - but had his characters to live with. This was his period of apprenticeship.

I. THE TALES AND SKETCHES

(1) He has the flavor of New England - some were failures, but most were not. (2) There is a fine tone and style, play with color, manipulation of light & shadow. (3) Two great themes - first that of isolation and solitude, which means estrangement and may cause spiritual death. This is a great lesson. Ethan Brand had a heart of stone, had lost the human touch. Secondly, his elaboration of sin in different manifestations. The deepest aim of his artistic power was to portray the consequence of the violation of a moral nature.

(ISOLATION)

(SIN)

The Whistle

(5)

Don't give too much for the whistle —
evaluate before buying

Letter of Recommendation

Who was Samuel Keimer - B.F.'s employer - a 2nd day
adventist

Irving

Sketch Book

Mutability of literature

Phantasy. Book speaks to him. Bk. written in
Shakespeare's time. Difficulty of an age of evaluating
properly the greatness of its contemporary writers.
Eyes must pass to pass a rightful evaluation. ~~As ages~~
Diff ages have diff. interest & evaluation.

Shatford on Livors

History puts romantic bases on a romantic
indiv. Mind dwells upon minute things associated
with great men.

Westminster Abbey

Put's Corner.

Human nature avenges itself by crawling
nasty cracks on tombs. Death levels everything.
'Paths of glory lead but to the grave' - Thomas Gray.
In death Elizabeth & Mary sleep together.

Krukerbocker History

Satire on voluminous hist. of times. Filled with
 unimportant irrelevant notes. Swellings on absurd
 etymology. Meaningless notes. Satirizes phlegmatism
 of Dutch i. e. sluggishness, as
 William the Testy - hot tempered, splenetic, peppy
 dictatorial, domineering - entirely ^{defeated} cowed by his wife.
 Troubles with Gaunkers - argued by proclamations. Bloodless wars.



Sept. 29

History of American Literature

I. ITS
DEFENSIVE
POSITION

Emerson is greatest American. He said this country is intelligent. Are we? Not in 18th century, but perhaps today. No literature in last century. - Dick Smith in 1821 asked who ever reads an American book. Even James Russell Lowell denied that we would ever have a distinctive literature - but that we should imitate England. H.L. Mencken said that American lit. was as uninspiring as an old lady's shawl. L. Lewisohn said that we had not yet severe and serene masterpieces. This evaluation goes up to about 1900.

II. THE PRESENT
REVALUATION

Then came a mood of intense curiosity about our past literature. We have become past-conscious. A.) There is a greater maturity and power of America as a world state. We have become conscious that we should be strong in the arts as well as power. B.) We are anxious to know the secret of this power. Best record of this struggle for individualism, which characteristic sent this country ahead, is in the past Amer. lit. (Cooper's rugged individuals, the frontiers, etc.)

III. BRIEF SUMMARY
OF THE SEVEN-
TEENTH CENTURY
AUTHOR

The Puritans who came here had the robustness of Shakespeare without his genius. They were theologians and men of action, but we cannot regard the seventeenth century literary men as being giants (altho' they are thus regarded at Harvard). The contribution of the 17th cent. was the deep-seated Puritan attitude which led to the

later New England masterpiece.

THE 18TH CENT.

FRANKLIN,
EDWARDS

19TH CENT.

APPROACHES

Beginning of American belle-lettres. William Cullen Bryant was writing in 1823 and Cooper later also was repudiating Smith's statement of 1821. Balzac called Cooper's descriptions sublime. Emerson called for the American to stop emulating Europe and express his own soul. Poe was thrilling the world and Melville created Moby Dick. Huckleberry Finn captured the world. The nineteenth century opened flood-gates of plenty.

Two approaches - if one, in reference to the environmental factors, Mark Twain must come from the Mississippi and not the Thames, etc. - but this is minor. The major approach is to compare Amer. lit. with world lit. - measure Cooper against Scott, etc. But there are -

I. THREE PRO-
TUDICES

A.) There is the sentimental tradition which we hold for Amer. lit.

B.) There is a conviction of the inferiority of Amer. lit. We have roots to our lit. - they go back to the English. We also have our own roots in the frontier.

C.) Conviction that there are no severe and severe masterpieces. Hester Prynne, Leatherstocking, Huck Finn are not so bad.

Oct. 4

COLONIAL LITERATURE OF THE 17TH CENTURY

I. THE AUSTERE
MOOD OF NEW
ENGLAND.

They were intellectual maniacs - Mather, who preached of hell-fire. Preachers, fighters, etc., were all of marked intellectual power. Not concerned, however, with progressive problems - not many inclinations toward liberal thought.

II. THOMAS MORTON
OF MERRY MOUNT

He tweaked the noses of the Puritan oligarchy. He was not devout man of religion - liked wine, women, song. He set up Maypole, symbolic of youthful passion and joy, in midst of strictest Puritans. He was sent back to England. Morton not acceptable in Mass., but would have been in Virginia.

III. THE VIRGINIA
CIVILIZATION

The seeds of American liberalism and democracy were in the south. Va. was more cheerful and human. There was difference of social position (Va. had aristocrats), difference of intellect, (N.E. had Cambridge men), difference of religion, but chief differences were economic. It was small farm against large plantation, hardship v. comparative comfort.

IV. THE VIRGINIA
LITERATURE

It was one of fact, for the convenience of the colonist and no one else. The N.E. lit. was on a background of universal damnation, with implications for all men. John Smith was great natural historian, thinking of Indians as other human beings and not as devils in the wilderness - was great elaborator and raconteur. Va. lit. was one of this world and not of supernatural.

V. THE MASS.
CIVILIZATION

It was one of religious fanaticism. C. Mather may

have been a great scholar, but he lacked the vital quality of life. He believed that God interfered and had an effect on every minute incident in everyone's life. (A childish conception) Great intellect - but intense bigotry. What is typical of their leader, Mather, applied to all the Puritans (with the exceptions which go with such a generalisation). They were limited in knowledge of science, history, all broader things. Intensification of Puritan moods because of Indians and the fierce fighting on the frontier, with atrocities, etc. Mather was a Calvinist, which meant he had a prescribed way of life. The leaders of the church were the leaders of civil life - there was a hierarchy. The Puritans did not advocate religious liberty within themselves. (Wilkins says there was some tenderness and beauty in this civilization, but I doubt it.)

II. THE LIT. OF NEW ENGLAND

Not really literature, but tracts and sermons

Isolation in H. & T.

T. is physical isolation. He carries out experiment to see how he could achieve the necessities of life through his own labor. He wanted to suck the marrow out of life and could only do that away from encumbrances.

H. is spiritual isolation. H. believes that Unforgivable Sin is estrangement from fellow men.

Thoreau

Economy - self-maintenance. Basic needs (food, shelter, warmth). People go beyond needs - luxury. Eat and wear more than we need. Men would be better if they stripped the non-essentials and led simple life. Extravagance unnecessary. This is whole idea of independence - know thyself. Break away from convention + consistency. He was unconventional in reading, universities, travel. Do not read classics if not in original. (Lincoln did not agree with this.) Has no use for universities - too much pedagogy, not enough individual thought - students could get more from contacts with other people than from formal teaching - they should be mingling with fellow men. In regard to travel the universe is always with you, because your soul is the same and you never escape from it. Narrow gadding around is unhealthy symptom, weakness.

Too much enslaved to activities and routine duties - farmer is a slave to the farm + animals instead of their masters.

He was naturalist - much description of surroundings, woods, migrating birds - knows all details and has love + feeling for them - describes lakes and color of water. He loved sounds - of birds and their distinctions, - of bells - of railroad. His general perception is keen.

Raf. Daughter

He had wanted his daughter to be unique, but this was intellectual egotism on his part. This isolation she was forced to live in was a great sin. His daughter died.

Birthmark

(Similar)

Aylmer is philosopher + chemist. Strives for perfect wife. He was confident that he could free her from defect. He was intell. egotist - had progressed far in science. She dies as it differs, for apparently there was "connection between mark + heart" (which she desired). Moral is that man is not perfect + that anybody who attempts to leave the fold of general mankind by searching for perfection is doomed. Aylmer had overweening, presumptuous intellectual pride. Absolute perfection cannot exist, and if achieved, must perish.

Minister's Black Veil

Isolated self by veil. Symbolism is that between us + world there is always veil - no one knows what a person is thinking. No one understands mind of anyone else - every man is island. Can approach so far toward understanding + no further.

Ethan Brand

Had committed Unpardonable Sin of estrangement - used people (Ethan) to satisfy own intellect and experiment. The destroying of people's souls for this purpose is unpardonable. He had lost human soul - had heart of marble, cold intellectual searcher for Truth and had isolated himself from people.

Gray Champion - Saves Puritans from soldiers of tyrant King James II. Represented New England conscience - to follow out their own ideas and religious desires.

Young Goodman Brown - Man who is outwardly pure, might harbor evil thoughts. We do not know what goes on in hearts of others.

Maryon In midst of many-making Puritans broke it up. Seemed to be associated with Betsy. Puritans lacked aesthetic - was glib, astute.

"Scarlet Letter"

(3)

Ch. is isolated by desire for revenge - nothing else means anything to him - that is his whole reason for existence. When Dimmesdale dies, Ch. dies soon after.

Dimmesdale isolated by his sin - morbid, etc.

Hester is isolated physically, spurned

Pearl has no companionship of children.

Symbols

H. plucks a moral from the rose-bush outside the jail - "Be true - let the world know as much of you as possible."

Scarlet dresses of Pearl

Comet and letter in sky

"House of Seven Gables"

Colonel Pyncheon stole land from Maule, ~~was punished~~. "God will give him blood ~~etc~~ drink."

Hepzibah P. - Phoebe P. - Judge P.

Clifford P. - Holgrave - artist dangerous ecstasist
~~aesthete~~ aesthetic, loves beauty

Garden is symbolical, full of weeds - chickens scrawny, whole garden is gone to pot. whole thing represents decadence of Pyncheon family.

Spring turns rancid because of crime.

Judge Pyncheon - villain, hypocritical smile, gold cane symbolic of authority

American - Henry James follows objective method. Does not express his own feelings in regard to characters. Victorian writes & tells how they feel. Reader is to get own reactions. He does not explain actions - leaves this to reader. Does not analyze motives. Thus his work is challenge to ingenuity of reader. (1)

Chris Newman in Paris. ^{Mme} ~~Belle~~ ^{Bellegarde}, son Urbain, daughter Claire Gintre. Mrs. Brent household. M. Noche, daughter Noemie.

Newman - open-hearted, frank, impulsive, generous, sportsman, tactless, un-finished.
Mrs. Tristram suggests Claire for wife.
Claire - late wife, widow of unhappy old man, beautiful, gifted. example of strong family pressure & control in marriage.
Mme Bellegarde - English, cold, very typical blueblood, no emotions, family prestige most important, reserved, snobbish.
Urbain - older son, dominated by mother, same type. Unsympathetic to anything against family honor.
Valentin - more French, spontaneous, gallant, emotional.
Urbain's wife - giddy, frivolous, unheppily married.
Claire - self-control, reserved, hard to determine emotions. Eliot would tell how she acts - James not. Jane, force, charm?

Newman's mistake was making engagement party - for he outraged sensibilities of Mme Belle. by lavish display of wealth. She does not like vulgarity. Newman does not understand that this generosity outraged them. This broke his engagement. Family, even though in need, does not like commercialism.

He tries to get to Claire; she says she cannot go against her family even though she loves him.

Noemie Noche - out for main chance of marrying wealthy man. For this reason preserves virginity.

She paints in Louvre, but is looking around for man. (2)
She is soul of practicality. When she sees she can't get
anything from Lawrence, she doesn't want anything to do with him.

Her father is theatrical, explosive. When L. becomes
mistress of Valentine, father is distressed, pours forth to Lawrence
how he is outraged. He threatened to do spectacular. With
she became mistress of Lord Deafmore.

Valentine gets into bad ^{with Koff} over Nische, gets killed.
As dying, he feels badly that Newman was refused, apologized
for family. Told Newman to find out secrets of family from
Mrs. Bread. ~~Claire~~

Goes to Claire in country castle, plots with her.
She admits she loves him - cannot marry him. In
despair goes to Mrs. Bread who was housekeeper for years.
Bread tells of jealousy of Mrs. Belle, over husband's actions.
Tells of murder of husband by Mrs. Belle. Urban stalled in
getting doctor. Husband told Mrs. Bread himself that wife defamed
him of medicine. This is great secret of Mrs. Belle. Newman
feels that he can force Belle, to listen to reason by this knowledge.
She scoffs, says nobody will believe him. Then he goes to
Ouverville to tell her, she charges subject squarely. This accomplishes
nothing - but gets visit from Urban who tells Newman to be
gentleman, and return letter.

Claire went into convent under pressure from Mrs. Belle,
who uses memory of father to force her. Also went into convent
to spite mother.

Newman visits Carmelite convent and hears horrible
song of nuns. Wailing is awful. Newman sees Claire again. At end of
novel he passes convent, wants to tear her out of there. Finally, however,
returns to America, via London still has letter which he destroyed as
being of no use. Mrs. Belle has already suffered, he feels.

Modern Instance - Howells

(3)

Squire Gaylord -

Marcia " - sentimental, giddy, emotional, in love with

Bartley Hubbard - weak, takes easiest way, sarcastic, vain, shallow.

Marcia, jealous, precipitates quarrel over Harnal Morrison who writes on paper with lover, because he helped Hannah in scandal. Also Father of Hannah accuses Bart of seducing daughter. This makes

Marcia jealous - she makes scene - Bart leaves for Boston.

Tries to sell cutter - cannot. Marcia is dismayed because B. is leaving. She goes to RR station - he is delayed because of above sale, misses train. Thus they meet - fearful scene. She throws herself at him - cannot endure being left. She says she'll go with him.

He rises in newspaper business - but becomes ethically degraded because he wants power. Loses job over Kinnery article, gradually degenerates, takes to drink - drifts west. Ben Hallock, who had been fond of Marcia but she wouldn't have him although he was really better man, feels badly over Bart's desertion. Finds out Bart. but west is divorcing wife. Hallock's temptation is not to tell her, then he can marry her - but sense of decency causes him to tell her. Squire Gaylord, who never liked Bart, desires revenge, for he hates Bart. and spitefully may be treated Marcia. She finally agrees to go with father to answer Bart, but once on way she is overcome with love and she plans to beg him to come back.

Train is delayed - arrive just as trial is over, when divorce is granted. Since delay was beyond their control there is new trial and not granted. Squire makes speech of indignation, so father come to vindicate his daughter.

Harry Bart
liked Hannah,
got into fight
with Bart.

at hands of villain. He gets shot because so disturbed.
Conviction in room, and Bart. disaffected. He had grown
greasy and fat, unrefined. later shot in Texas over love affair.

Squire dies from shot. Ben tries to seek comfort in
church, becomes clergyman. Squire is aquatic - source for
foundal creed. Liberal Christianity arouses derision in him.
Supports orthodox church as protest against bastard liberalism. At
least orthodox church is sincere. His wife is weak, is not
intimate or common with her husband.

Realistic novel - nothing highlighted. Events simply
told in equal importance. Romantic novel tries to
emphasize dramatic incidents. Naturalism is photographic
study of life. Development from realism.

Red Badge of Courage - Crane

Henry Fleming leaves N.Y. farm and unemotional mother to join army.
Enlisting scene is flashback - how he disobeyed his mother, who calmly
milked cows. Accepted it fatalistically - told him to keep in good company.
As he left, she cried, in spite of self-control. She really had tender heart.
One blond girl who laughed at him as soldier. Dark girl who
was thrilled.

Shows war as it is, does not glorify or horrify it. Psychological
study of Henry who runs in first battle. After battle he meets
returning wounded soldiers, drifts with them. Jim Conklin, tall,
eager for fighting, energetic, fatally wounded. Henry does not recognize Jim,
sees only grey man, looking for place to die, does not want to fall
in road. Henry sees fattened soldier, blither, wounded in head,
shaken, keeps asking Henry where he is hurt, although he is not.
Jim dies in horrible scene, off highway under tree. This is his obsession.
Fattened soldier drops and dies too.

He gets banged on head in struggle. When he rejoins his troop he actually has wound, does not want to admit its nature. (5)

Wilson felt he was going to die in first battle, gave Henry letters for home. Henry has feeling that Wilson knows he has fled, so gives package back to Wilson and suggests that he will keep quiet about Wilson's cowardice if Wilson keeps quiet about his.

In later battle, Henry comes 'fleg, and gets praise for courage. Thus, he feels he redeemed himself and has found real manhood.

Gruesome description of dead soldier with gory ants eating him.

Flashbacks - ① enlisted ② as he is waiting for enemy to advance, he thinks back of coming of circus ③ duties on farm, and pleasant altho' monotonous ④ at end when he thinks over the whole battle.

Life on Mississippi - Twain

Tells how born in Hannibal, wanted to be pilot who got good pay and much respect. Thrilled imagination. Ran away to Cleveland, met Mr. Bixby, had money to pay for training. Mark Twain is nautical term. Bixby was guff, violent, amusing, but good memory. First necessity for pilot was good memory, to know depths, turns, etc. Twain was amazed, but rationalized that a man can train himself in one particular thing.

Got into fight with insolent Mr. Brown and beat him up.

Got into accident when ship blew up and brother killed. Much horror and dread.

Primer, unpolished humor, finds expression in local vulgarity. (6.)
Description of two raftsmen is typical. Beggadacio. Instead of fighting, they talk about how powerful they are. Little man strips them.

Steve always borrowed money. Gates used to den him. Then stopped, until Steve came up and with tears promised to pay. He got to be miserous - swore debt was on his mind but somehow never had money. (Alphabetical order - Yoko.)

Persimmon is largely nostalgic - everything has changed and become better, but some old thing has gone. New cannot replace the old, even though there is progress. 21 years later he saw the improvements, yet felt badly.

Lanier - "Symphony" attacks trade, commercialism. nail of old romantic poet. He was sensitive musician and lamented at loss of delicacy & beauty at expense of trade, which is heartless, ugly.

"Music is love in search of word." This is also poetic creed of Lanier. Like Poe who said poetry was "rhythmic creation of beauty."

He finds refuge from commercialism in music.

Timrod - "Cotton Bolls" - glory of south in that it feeds world through cotton. Contrasted to above, because it extolls benefits of trade of cotton, which creates wealth in England as well as south.

"Charleston" - writes from Confederate point of view, how city will drive back Yankees

Hayne - "My Study" - shy, retiring, cuffle shut off in his study. Scholarly.

Simms - "Yemassee" - second only to Cooper in regard to novels of pioneer life.

Jonathan Edwards

①

man of intense intellectual capacity. Scientific mind. "Spider" Obsessed by merciless cruel reductive god. In "Personal Narrative" - dreadful morbid feeling. Calvinistic philosophy. Resigns himself to accept divine will. Study of saintly soul, virtuous indiv. A spiritual autobiography. Struggle of a soul trying to reconcile his sense of fairness (scientific), sense of propriety with narrow rigid creed of Calvinism.

Calvinistic concept of nature. - nature ^{in itself} has no beauty per se. Beauty a manifestation of divinity.

Feeling of man's unworthiness a Calvinist conception. Edwards character reflected in "Personal Narrative."

Edwards' "Resolutions"

1. To what is glory of God - actions determined to do glory to God.
2. Never to do anything which I should I be afraid to do should it be the last thing of my life.
3. To think much of my own dying & to think of the common circumstances which attend death.
4. When I feel pain, pain to feel pains of martyrdom & hell.
5. Never to do anything out of revenge.

6. To maintain strictest temperance in eating & drinking ⁽²⁾

Edward's Sarah Pierpont

Allegorical lyrical picture of this young girl →
quiet, pure, religious, modest.

Sinners in Hands of an Angry God.

Frightful conception of God. Writes in vehement manner of fate due to happen to damned ^{staining God's garments}. Blood squirting forth from sinners bodies. Tortures. Conception of God is crude, relentless, inexorable, unremitting, bloodthirsty.

Calvinism in New Eng. Primer - man damned from birth.

Anne Bradstreet

"Contemplations"

Wandering thru woods. Sees a vast tree.

Thinks of Cain & Abel - how lord damns Cain.

(The "Tenth Muse newly alighted on Amer. shore")
Nightingale a false touch - no night. in Amer.

Nature in itself of no significance. Tree suggests eternity of God. Sun suggests magnificence of Christ.

Birds makes her think that they can only sing but man can speak praise of God.

devoid of real poetic value. Rhythm awkward.

Michael Wigglesworth

(2)

"Day of Doom"

Written in jiggling verse. Describes last judgment. Internal rhyming. Absence of poetic quality. Thus takes up pleas of virtuous heathen & unbaptized babies. Heathens say they were born before Christ & preceded him. God says ^{their} reason should have foreshadowed eternal divinity. Babies say they died before they could sin. Christ says babies damned because of Adam — suppose Adam was blessed — you would receive the virtues & not be deprived — in that case you will receive the punishments. Rigidity of Calvinism. Babies to have last place in hell.

Thomas Morton

Protest vs. Calvinism. Happy go lucky. Sense of humor. Affair ^{at} Merry Mount — may ceremony.

"The new England Canaan" — satirizes attempt of Puritans to est. a new Jerusalem. Allegorical fashion. Enchanted castle is the prison. Capt. Shrimp — Miles Standish. Mine host — he himself. "The monster" — the maypole.

Ingersoll Mather

(3)

"Illustrations Providences"

Considers conscience & proper treatment of
witches. Usual Puritan exercise of gloominess.
Can't use harmless charms (e.g. household) to offset
other harms because mere fact of using it is
means charm is harmful. Shows tolerance in
current practice in determining witchcraft.

Cotton Mather

His "Magnalia Christi" of America. Includes detailed
history of churches, ministers, governors, Harvard, Withering
(or Chubbuck).

Essays to do Good

Sympathetic discussion of obligation on part of
schoolmasters & physicians. - be true to highest ethics of
profession. Teacher must have patience & pity.
Urges study of Latin. Against use of punishment (Mather
put in witchcraft). Physicians should be beloved,
should help poor free, should be relig. (spiritual assistance)

Franklin

(4)

like J. E., had scientific mind. Both had patience, carry out certain program of life. Both philosophers.

But - J. E. had strong feeling of God's divinity, man's unworthiness - humility. B. F. worldly - atheist - news in London - read T. Paine's Age of Reason. Ended up by being a deist. J. E. a Calvinist. Concept of deism. - accepts only those things which can be rationalized. Reject anything which is beyond reason.

B. F. gets things from life he can use. - even friends. Utilitarian attitude. "Early to bed - Honesty best policy - pays most. - No attempt at spirituality. - Opportunism."

Arriving at Moral Perfection

How utterly mechanized he makes it. Attain moral virtue in 13 easy lessons with due provision for lapses. The virtues - Temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, humility.

As a child he read Pelgrum's Program, Essay to do Good, Defoe's Essay on Projects, Spectator Papers. Tried to imitate Addison & Steele in style of writing.

Deerlayer - Cooper ^(SN) Death of Hawkeye - part ~~III~~ ^{have recently old den} Hawkeye ^{pieces} ^{center}

Heroes - deficient in portrayal of. Does not intend to go into character. Is merely American Scott. Good story teller. Nature is part of story - not imposed on.

Three women - Niat, Hetty, Judith. Niat is sentimental Indian, romantic, thinly portrayed, introduced merely to start story.

Deerlayer sees God in all nature, without definite creed.

Hetty is romantic creation - found in Scott - gentle quiet woman who is mentally weak. (Cooper attempts humor which is pathetic - frightful puns. Natty Bumppo; Non compos mentis).

Advantage to making Hetty mad is to awaken sympathy.

Paragon of Bible. She has emotional appeal.

Judith is most successful female character - she has vitality and strong passions, imperious, proud, beautiful, intense, vigorous, courageous, colorful.

Deerlayer's first killing of the treacherous Indian. He feels badly because his rules of conduct affect him. He has noble instinct. Only justification is self-defense. Indian is grateful because he is not scalped.

Cooper tactless - not amiable, snarly, grumpy, unpopular.

Bryant - church-yard poetry, because he was overwhelmed with sense of death and constant change in life. This cycle obsessed him.

"June" tells what a nice month it is to die in.

"Thanatopsis" (view of death) often thought when looking at splendor of nature how soon he will die and not be able to look at all this. Comfort is that others will die with him - a common fate. There is element of strength in this common fate. Ends by urging everyone to meet death brave and peacefully.

"Fringed Gentian" comes to add gaiety at end of autumn when other flowers are dead. Flower is vivid blue and

symbolizes feeling of hope which transcends death - hopes that (2)
he will be as steadfast at death and look to heaven.
above two are detective.

"To a Waterfowl" - expression of serene faith in God. He was
religious, Calvinist. He observes bird against horizon and sees
fowler attempting to kill bird, which chides him. God protects
fowl and will also protect him.

"A Forest Hymn" - religious, mistries to worship God when one is
in forest. Trees are pillars of cathedral. Groves were first temples.

"Inscription for entrance to a wood" - for cares and worries of day,
there is cooling draught in peace of forest. Also idea of change.

Longfellow - popular poet, no subtlety, easy to understand.

"A Psalm of Life" - plea to take life seriously. To get most out of it.
Life is real, life is earnest, and the grave is not its goal. Courage.
Be improving to potency. Live full life.

"Hymn to the Night" - night brings nothing + calm feelings. Teaches lesson
of patience and endurance, accepting inevitable fate - submission,
resignation. Learns this from "creations of night."

"Village Blacksmith" - teaches beauty + nobility of honest labor.

"Birds of Killingworth" - farmer threatened that birds will kill
harvest and determine to kill birds. They call them meeting
Squire + deacon + head of academy. They slay birds and lose
harvest also buy insect town. They realize mistake and rectify it.
Typical N.E. background. He never experienced this, just heard it.

"Paul Revere's Ride" - Also only heard this - N.E. background.

"Evangeline" - Also came from reading of legends. Could have gone
to La and gotten first hand info - but he was briefer. He
didn't see things as they were. Many years after her separation
from Gabriel she & worked in hospital and found him as

he was dying - so she died of broken heart. (8)

"Sonnet to Chaucer" - seated in lodge and writing stories of
pelicans, etc. He implies that Chaucer did not write
from experience but retired to desk and imagined it.

This is not true of Chaucer, but is true of Longfellow.

"Skeleton in Armor" - ~~legend~~ bones found near Newport. He works
them into romantic story. Characteristic of his fondness for legend.

"Woods of the Weypens" - Another legend, about storm & wreck. Descriptive

Balanced type - tells good story.

"The Children's Hour" - at nightfall comes pause for children. His
three daughters play with him. Tender, gentle, warm, intimate. This
is one of few real inside poems.

"The Cross of Snow" - his wife burned to death, and this poem
is expression of grief in his heart. Cold spot in heart will
never be warmed. This is also ~~an~~ intimate revelation.

"Springfield Arsenal" - N.E. background - visits arsenal and gets
feeling of distress, cathedral with music of death, meditates on
how money should be used to relieve human misery and
ignorance. If men were educated, there would be no need
for war.

"The Slave's Dream" - only reference to slavery. He imagines slave who was
shipwrecked who finds refuge in sleep, and burdens drop off. As he
dreams of high position back in Africa, heart dilates, he dies, and is
thus released from slavery.

Whittier - wrote against slavery, was vigorous abolitionist.

Mass. to Va. - stinging rebuke to Va. Min. says she was willing to aid Va. in revolution, but never in slavery.

Schubert (Story of Lord North defected) - Lament at action of Webster in opening up more territory for slavery by Missouri Compromise. Webster was stalwart abolitionist, but he yielded.

San Dec (Crisis to Lord) - Jubilation at Emancipation Proclamation. Asks bells to be rung.

N.E. scenes:

Snowbound - detailed & vivid picture. Father could tell snow was coming so prepared for it - came at nightfall, snow all night. Next morning there is unfamiliar world - landscape covered. First thing is to dig out to barn, etc. Then settle down for weeks of solitude. In house, father, mother, 2 boys, 3 girls, aunt, uncle, schoolmaster. Everybody tried to keep busy. Told stories, etc. At end of week they come out.

Maud Muller - Story of pidge, etc. Nothing happens.

The Barefoot Boy - Picture of Nature. Healthy, vigorous, open-air life.

Telling the Bees - At death, the N.E. man covers bees off to prevent them from flying away. Lover approaching house sees bees being covered. It is his love.

Skipper Dream's Ride - legend ballad. Skipper refused aid to sinking vessel. Women tamed & feathered him and rode him then. Fishing village of Gloucester with robust women.

Barbara Fritchie - famous ballad.

Didactic

The Meeting - description of Quaker meeting. Friend tries to convince him that place for religion is in field not in house. He says Nature is distracting - in house there is sense of human unity. Not necessary to have large cathedral, however. No picture, no organ. *God is everywhere* *God is everywhere* *God is everywhere*

Emerson

(5)

Days (did.) - utilization of opportunities which day brings.

Taking advantage of these is dependent on your desire to achieve + advance. Days, fate + opportunities go.

Each and All - unity of perfection between all elements of life. Bird in home is not so charming as bird in forest. Shell near sea produces sound - at home sound no longer beautiful. Maiden in choir was ethereal, but as wife this quality did not exist. All things are beautiful only in environment.

The Fable - mountain + squirrel. Former calls latter insignificant.

Sq. said each had particular talent - mountain could not crack nut.

Concord Bridge - tribute to embattled James. Inscription on bridge, which would last long after bridge.

Nature - two senses: ① those unchanging elements - natural phenomenon.

② Everything outside of person's ego - the Not-Me.

Nature performs services - ① consolidates (practical advantages)

② Sensory Beauty - three different kinds: physical, spiritual, intellectual

a.) sense of smell of rose, song of birds, etc. b.) way in which a noble act becomes imbued with mystic grace, invests it with beauty.

Harry Vane. c.) delicate perception of unity in life. Feeling of perfect wholeness.

③ Language - convey thoughts by things in nature. Wrong means twisted. Right means straight. Superfluous means raising eyebrows. Also gives vivid images - rock suggests strength; lamb means innocent; cunning of snake.

④ means for expressing whole philosophies - rolling stone gathers no moss; make hay while sun shines; bird in hand, etc.

⑤ Discipline - shows need of making decisions with force. Nature never gives second chance. Cannot go back on decisions.

Screen Plant
She

Must train our will to a choice and abide by it. (6)
Nature's dice are loaded - allows no mistakes. Nature uses
power. Important lesson of order is taught - all is united
and interlocked and interdependent.

American Scholar

1. Scholar is Man Thinking
2. Influences on scholar:

① Nature - draws material + subjects, trained in sense of
order, unity

② Books - proper way to be used is for instruction, to set us
thinking, not to do our thinking for us. University
should inspire us - therefore should call on faculty
professors who can get pupils to think rightly
when University thinks only of endowment, external
features, etc, then it fails. Books, too, are bad
when imperfectly used.

③ Action - mistaken idea that scholar is weak, im-
practical. He can be active, and should go out
into field when mind is tired, just as when
physically tired, he can go back to books.

3. Pleads with student to develop American literary tradition.
Calls to break away from style of Europe. Appeal to be
distinctly themselves.

Self-Reliance

Trust Thyself. Appeal for individuality - for man to be
himself, non-conformist. Admits difficult to break from
conformity because of what people will say - but man should
be strong enough to try.

Unwisdom is for little minds, who do not wish to

be accused. If man wants to change his attitude, should not be afraid to do it.

If man is convinced he is right, he should trust only himself and disregard opinion of others.

Pitiful prayer for some specific good is undesirable. Pray generally.

Travel is not necessary for education. Human nature is same everywhere - also you bring yourself so that you must trust yourself ~~and~~ in Europe too.

Property is no means of attaining things.

Only inspirational books are of value, not books which do thinking for you.

Friendship

There must be very two before yet there can be very one. Two strong characters join to form one. Man should not give in to friend as slave. Be nettles to friend and inspire, provoke him. Do not overuse friendship, make it commonplace. Restraint and strength and independence. This is too ideal.

"Nature" - Ralph Waldo Emerson

Introduction

A. Justification for essay

1. Arriving at conclusions by ~~one's~~ own insight and revelation, not tradition of others

B. ~~Definition of terms~~ Composition of universe

1. Soul - me
2. Nature - not me, i.e. nature, not, men

I. Nature

A. Integrity of impression made by manifold natural objects

1. Many farms but only one landscape - integration
2. Only poet can integrate - "most persons do not see the sun."

B. Man like child in presence of nature

1. Gets delight, loses fear, grows close to God

C. Harmony of man & nature produces delight

1. Nature in itself sometimes melancholy.

II. Commodity

A. Nature ministers to man through elements

1. Wind blows the boat

B. Useful arts of today ^{or new combinations} reproduction of same natural benefactors

2. Steam & comic boat

III. Beauty

A. Delight from primary forms per se - sunrise, sunset, etc.

B. Association of natural beauty with heroic deeds

C. Contemplation of beauty as object of intellect.

D. Existence of world to satisfy desire of soul for beauty.

IV. Language

A. ~~tells~~ Value of words to man as signs of nature facts.

1. Tracing of word to material appearance

2. Emotion expressed by heart

B → Symbolic connection of natural with spiritual facts.

Consequence

1. Connection of appearance in nature to state of mind

2. Lamb expresses innocence

C. Fundamental dependence of language on nature

1. Benefit of unsung poet in regard to writing & speech

Presence of nature as the symbol of spirit

D. ~~Presence~~ Existence of natural facts in fables & history of nations

1.

2. "Rolling stone gathers no moss"

V. Discipline

A. ~~Does~~ Effect of nature in understanding intellectual truths

1. Acquisition of lesson in order in dealing with natural objects

2. Lesson of power, or exercise of will

a. Service of nature to man's will

b. Development of world to meet a realized will - double of man.

B. Presence of moral law at center of nature

Acquisition of truth for individual from moral influence of nature

1. ~~Moral influence of nature upon~~

a. Lesson of ~~firmness~~ tranquillity from quiet sky

C. Unity of nature

1. Existence of rules for one art throughout all nature
 - a. Resemblance of architecture to "fugal music"
 - b. Resemblance of flowing river to flowing air
2. Summation as Universal Spirit, Absolute Truth

VI. Idealism

A. Permanence of natural laws

1. Appraisal of this permanence through mechanical changes
2. Looking at world upside down: world is spectacle; man is stable

B. Subordination of nature for the purpose of expression

1. Relativity of material things: expansion of objects to sense of poet
2. Animation of nature with poet's thoughts

C. Imparting of spiritual life to nature

1. Penetration of block of matter by thought; penetration of mass of nature by soul

D. Doubt of the existence of matter

1. Fastening of intellect upon Ideas
2. Vigorous power of Ideas, or natures.

E. Degradation of nature by ethics + religion

1. Promouement of both to shun ~~the~~ material world

F. Summary

1. Phenomenal, ^{particular} quality of world by light of Reason
2. Respecting of ends rather than means by Idealism

III. Spirit.

A. What is matter?

1. Explanation of by principle of the mind, in Idealism: matter not substance

B. Whence is matter?

1. Presence of spirit, of Supreme Being, behind & throughout nature.

C. Whence is matter?

1. Growing disparity between man & his house

VIII. Prospects

A. Incomplete value of empiricism

1. Greater value in metaphysics than in minuteness of detail

2. Plato: "poetry comes nearer to vital truth than history"

B. Concern of man now with matter

1. Economic relation to nature not real understanding of spirit

C. Redemption of the soul in order to restore beauty to world

1. Necessity of satisfaction of spiritual demands

D. Realization of prime influence of spirit

1. Leading of individual into own kingdom of God through knowledge of spirit

Herbert A. Friedman, '38

Jan. 20, 1938

AMERICAN JEWISH
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It is as a result of one of those treats of literary coincidence, so rare in this day of specialized education, that I am moved to record the following impressions on "Wuthering Heights" rather than to present, for instance, a discussion of the supernatural, or some such more formal paper. I have been reading "The Scarlet Letter" and the Brontë novel practically simultaneously, and it has been perfectly thrilling to see the character-expositions of Roger Chillingworth and Heathcliff appear side by side. Although there are, no doubt, many good and scholarly explanations of this coincidence, such as the fact that the two authors were writing in practically the same period, under similar influences, etc., still the intellectual pleasure subsumes the more rational considerations; and I am not so much concerned with how it happened, as with the fact that it did happen.

The old physician in Hawthorne's tale is shown to us as representative of that unhappy type of person in this world who, by isolating or estranging himself from his fellow men, dies a spiritual death after living a negative life. Chillingworth was motivated solely by his desire for revenge on the person who, his warped mind told him, had inflicted a great injury on him. The faithless wife was already sentenced to the eternal burden of a physical reminder of her sin, but somewhere in the community her accomplice was at large, so to speak, and revenge would not be complete until he too should assume his guilt and pay his sentence. The search for this man, and the torture of him, once ^{found} ~~formed~~, pervaded the old man's mind so deeply and

subtly, that, perhaps without his realizing it, he became a monomaniac, and daily grew away from the more normal pursuits of man. Although he served the community as a physician, and should have been sympathetic and responsive to its thoughts and deeds, his mind was more often far from what his hands and skill were practicing, was more often lingering on the Rev. Arthur Dimmesdale.

While gathering herbs in the woods, on one particular occasion, he was accosted by Hester, who wished to beg him to desist from his evil mental cruelty to the priest, and who opened the conversation by saying that she wished to talk of "yonder miserable man". Chillingworth's reply showed that even while he was engaged in the scientific pursuit of herb-gathering, still his mind wandered to the ever-present subject, for he answered immediately: "Not to hide the truth, Mistress Hester, my thoughts happen just now to be busy with the gentleman". In the end he was "cheated", deprived of his pleasure, for the minister confessed his share in the affair on a public platform as he was dying, and since Roger's sole reason for living disappeared he, too, withered rapidly and followed Arthur to the grave within the year.

Heathcliff, that moody person isolated so early in life from a normal association with other men, set apart by his queer speech, dark color, and lack of Christian name, suspected of being a Moor or Spaniard, is developed in fundamentally the same manner as Chillingworth. Had he never fallen in love with Catherine Earnshaw all would have been well, but when the only person who meant anything to him left his sphere and married another man,

he was deeply hurt, he was so affected as to become more unbalanced and even less a normal person. It is my conviction that Heathcliff, too, was a monomaniac, and although perhaps not in such an obvious manner, his unconscious drive was similar.

He grieved at first, he haunted the garden of Thrushcross Grange - we know not how many nights he may have stood under the window of his beloved, searching for one glimpse of her to reward his eight-mile walk and long vigil. We do know that when she died he frequented her grave; it is even hinted that he dug it up to take some morbid pleasure in rummaging among her remains. At any rate, by some subtle, unaccountable quirk of the mind, Heathcliff's grief came to be transformed into a desire for revenge against the man who had taken his beloved.

He had never gotten along well with Edgar Linton - there was a spiritual and intellectual as well as a marked physical difference between them, and they had had several altercations. Heathcliff was a man of deep passion, and it is entirely conceivable how he could have come to place the blame, as it were, for his unhappiness on the slight shoulders of Linton. The psychology here is perfectly obvious - it is simply a transfer of stimuli with the response remaining constant.

The next step in his reasoning, and this is, perhaps, an over-simplification, for he probably did not figure this whole thing out step by step, but rather proceeded instinctively - the next step, at any rate, was to plan his revenge and he brooded during the years - a strong but lonely figure, who could count no man as his true friend, but who hovered as an evil genius over the happiness of the Grange where little Catherine,

the daughter of Edgar and the other Catherine, was growing into young womanhood.

Continuing with the hypothesis that Heathcliff was a psychologically complex person, we can attribute one of the two main factors which determined the course of his revenge to this characteristic. He wished to effect a marriage between his son and the young Catherine. Perhaps it was the principle of empathy,-- more popularly known as reflected glory, which prompted him - he may well have felt that he would be in some measure vindicated could he see his son married to the daughter of the woman he never had. Again, he may have ruminated on the queer combination of names which would result. I am not sure whether any commentator of the Brontes has ever given them credit for such perfection of detail, but I feel that this matter of the names was perpetrated deliberately. Catherine Linton was to marry Linton Heathcliff, and thus become Catherine Heathcliff, which would have been the name of the first Catherine could ^{our hero-villain} he have married her. I do not think I am forcing the question to introduce this bit of evidence as being a valid force on the mind of Heathcliff.

The second factor, hinted at numerically above, is of a crasser sort, not on the high plane of pure Revenge which we have assumed thus far. If he could succeed in this marriage, both the Grange and Wuthering Heights would be joined in the possession of his son, which meant in the possession of Heathcliff, since Linton was a weakling, completely under the domination of his father. By this stroke, Heathcliff could become a man of some means, besides striking back at his enemy, Edgar, by getting control of his property.

And he succeeded, for there was a natural liking between the two young people, which greatly facilitated his wish in the matter. They enjoyed being together - it was not as though the old man had to force a companionship. Their liking turned to love, and although they sometimes made each other miserable, particularly through the snivelling acts of the sick, weak Linton, they married. The remainder of the story matters not, except in showing us a last picture of Heathcliff.

He died an unhappy man, locked up in his chamber, refusing to heed even the calls of the faithful servant Joseph, screaming for his beloved Catherine. His revenge, although apparently achieved, had contributed nothing toward giving him a few last peaceful moments. His whole life Heathcliff had lived a lonely man, and in death he had no comforting hand to sustain him. He was hated by his son and his daughter-in-law, feared by the other residents of the Heights, whispered about in the neighboring village. His mode of life was an unenviable one, his death undesirable: his resemblance to Chillingworth was remarkable, and if nothing more has been gained from the reading of "The Scarlet Letter" and "Wuthering Heights", at least the lesson of leading an estranged and isolated life has been forcefully brought home through the characters of the two dark men.



Trollope's Churchmen (and women)

B +

H.A. Friedman

11 Feb 1938

In a very fine commentary on Anthony Trollope by Michael Sadleir there is found a statement which gives the clue to the motif of "Barchester Towers" - namely, that as a result of his wanderings through rural England, Trollope got to know "the immense strategic strength of the social position of the upper clergy." This novel centers around the intrigues and the plots, the gossip and the scheming in which a whole set of clerics was involved - and the reader is first inclined to condemn what appears to be exaggeration, but on second thought begins to ruminate on the sordidness of even the implication. Trollope thus eventually wins his point, for the most casual peruser, be he not chauvinist or fanatic, must shake his head in disapprobation at Mr. Slope and Mrs. Proudie and all they represent.

The Church has been for many hundred years one of the great institutions in England, ranking along with Parliament and the Crown and the Inner Temple as an opinion-forming and action-provoking organization, sending forth from itself other groups and more so that a whole net-work of its influence gradually spreads over the land. This fact exists regardless of denomination and civil wars as well as constitutional crises have occurred in England through the agency of the Church. Necessarily, therefore, the clerics of England have been powerful people, for an institution is not only a thing of laws and

characteristics but also of men, and the men of the Church have been of the greatest, from St. Thomas Aquinas down.

difficulties? Particular is the influence of these men active in a cathedral town or a bishop's seat, for many of them are gathered in that one place and their connections have great latitude. 10000

All this is sociological truth, and now the psychological factor of personal relationship begins to demand recognition. These important clergymen are often found to be associated through blood or marriage with the landowners of the vicinity, and thus are capable of influencing whatever municipal happenings happen harsh to be of interest to the local squire. It is obvious how, with the patronage of many minor positions at their disposal, they can place their nominees in some vicarage or curacy and control, thereby, like some American political boss, the region which they survey. Many a British landed gentleman lives in respect of the bishop's representative in his district, well knowing the good or harm which this minister can visit on him. It is not our intention to convey the impression of a hierarchy of despotic priests controlling a Medici organization, for that is what the Church of England revolted against, yet the servants of the great were not all blameless men.

Let us see for a brief moment the aversion

and desire for power which is introduced so strategically at the very outset of Barchester Towers. The old bishop is dying; and, naturally, the archdeacon feels that to him should succeed the position. It matters not to Mr. Grantley that the dying bishop is his own father - apparently the prime consideration is to ensure his appointment, and so, fearing a change in the government which would mean a shift in the favored appointees, he dispatched a letter of petition. The fact that he failed is not so important as this primary indication of the Christian set-up.

Dr. and Mrs. Proudie are sent to Barchester as the choice of the new Prime Minister for the bishopric, and, together with Mr. Slope, the chaplain, they begin that series of intrigues which is so delightfully caught in its full flavor by Trollope, who had a keen eye and a sharp smile for foibles and scheming. Actually, we should say that Mrs. Proudie and Slope were the protagonists, for the good doctor was but a satellite to his more capable and over-bearing soul-mate. He was lost, somehow, under her Machiavellian personality - and he knew his weakness.

At any rate, to take but one incident, we can examine profitably the machinations surrounding the lowly office of church-warden for the old men's home, we can see the titanic struggle between the various conflicting groups of higher-ups to decide this momentous appointment. Mr. Harding had filled the

He should
succeed to it.

responsibility in an acceptable manner, so far as we can ascertain, but Mrs. Proudie had ideas for expansion - she wished to inaugurate a Sunday School, to introduce women into the sanatorium - and she wanted a person in charge of it who would be her tool, purely and simply. In the person of meek little Mr. Quiverful she found her man, and the further fact that he needed the salary which went with the position confirmed her choice.

Yet she ~~seem~~ reckoned without Mr. Slope, who had been in accord and compliance with her up to this point, but who now had his own vital interests to consider. It seems that he had reconsidered and decided that Mr. Harding was worthy of appointment for another term, for were not Mr. Grantley and some of the venerable natives as well as the dean campaigning and canvassing for Mr. Harding? Of course, the fact that Mr. Harding had a widowed daughter with a quite sizable income into whose favor Mr. Slope would have liked to emerge had nothing to do with Mr. Slope's change of mind. Why, perish the thought!

What shall we say to this petty bribery and counterplot, this emphasis on the tuini, when more important matters could be brought to the forefront of attention? Is this all that English clergymen have to concern themselves with, and must the wives of the bishops regulate the affairs of the Church? Perhaps it is a manifestation of Realpolitik, in which the English

were aping their Teutonic cousins on a smaller scale: perhaps it is true that fundamentally the English are nothing more than a race of small shop-keepers and that periodic flashes of genius, such as Shakespeare and the poets, are the exception rather than the rule.

Be that as it may, "Barchester Towers" certainly presents an undeniable aspect of English church life, and while the novel is not as great as its predecessor, "The Warden", nor very fruitful from the point of view of telling us something which we never knew before, still it can lay claim to our interest as a phrased observation somewhat entertainingly told.

This opinion is
so eccentric as to
need much
explanation

AMERICAN JEWISH
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Friedman, H.A.

תורת משה
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DICKENS and IRVING

AMERICAN JEWISH
ARCHIVES

H.A. Friedman 1938



Prof. Nettleton
Oct. 29, 1937

?

Dickens' "Pickwick Papers" is a "thing of beauty and a joy forever", yet praise of the delightful characters, the entertaining situations, the exciting denouements to the various episodes, etc., has been so often and so well exploited that this writer can hope to add nothing on that score. Indeed, so much has been done on Dickens that he knows not but that his subject, too, may already have been investigated by some distinguished scholar. He writes, however, on something which has struck his fancy, and this is the only justification he has for his choice.

Reuse? Many impressions, of course, arise as one progresses through the pages, yet on at least three specific occasions, the unexplained power of association succeeded in linking these three occurrences with almost perfectly similar happenings in Washington Irving's "Sketch-Book". The fact that one can find likenesses between writers is not extraordinary, especially when both are products of essentially the same era in the development of literature. It is for this reason, therefore, that the writer does not comment on the presence of inns in both books - Irving's investigation of the Boar's Head Tavern, and Pickwick's experience at the Great White Horse, with the similar descriptions of the two hostelries. This type of general coincidence is quite common and excites no untoward remark. When there appears, however, practically the exact wording about a similar episode in both manuscripts, or when we find similar ideas expanded in the same manner, or when identical characters occur in identical circumstances, then we sit up and take notice."

In his essay entitled "The Broken Heart", Irving paints for us a sad picture of a woman dying of grief, expounding the thesis that many times, when the cause of a woman's decline be not known, it can be traced to that non-medical disease coming from a disappointment in love, from a forced marriage, from any one of several factors which are

capable of affecting the delicate sensibilities of the female. He says,

"How many bright eyes grow dim - how many soft cheeks grow pale - how many lovely forms fade away into the tomb, and none can tell the cause that blighted their loveliness."

In "A Madman's Manuscript", which was given to Mr. Pickwick by the old clergyman as the party left Dingley Dell to find sad Tupman, we are told the story of a man whose great wealth caused a family to sacrifice a beautiful daughter to him in return for the financial security they hoped to get from having him in the family. The man was mad, an hereditary strain being inherent in him, and the young girl loved him not, cherishing rather a "dark-eyed boy." The madman took joy in realizing the torture to which she had been subjected, and watched her waste away under his eyes. He says,

"For nearly a year I saw that face grow paler; for nearly a year, I saw the tears steal down the mournful cheeks, and never knew the cause."

Here is a woman dying of just that broken heart which Irving described: is not the closeness of the two quotations striking? But this is yet the least convincing of the three items selected for comparison. More remarkable is the resemblance between the modi operandi in Irving's "The Mutability of Literature" and in Dickens' "The Bagman's Story".

Irving had been granted entrance to the library of Westminster Abbey, and amid the atmosphere so "fitted for quiet study and profound meditation", he had slipped into the state of reverie (which he was so capable of acquiring), ruminating on how this library was a sort of tomb, an oblivion for the earnest work of these many men who had given their best years in the creation of some volume which achieved nothing but "to occupy an inch of dusty shelf." He had previously taken down a little quarto, parchment-bound, with brass clasps, and while musing, he accidentally opened the clasps, whereupon the quarto started to speak, and the famous argument on the mutability of literature ensued. We are not so much concerned

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with the argument, as with remembering the method Irving uses - i.e. having the book come to life, as it were, and entering into a fruitful dialogue with its companion, the man.

"..when, to my utter astonishment, the little book gave two or three yawns, like one awakening from a deep sleep; then a husky hem; and at length began to talk."

Tom Smart had had, perhaps, several too many hot punches in the snug old parlour of the house into which he dropped to avoid the rain, and consequently could not be said to be thinking in the clearest fashion when he arose to go to bed. Still, his light-headedness was no worse than was Irving's rambling mood of reverie, when it comes to a matter of a man's being accused of a flighty imagination due to lack of serious thinking. Thus, the two men are even on that score.

In Tom's room was a strange, high-backed chair, carved in a fantastic manner, with "the round knobs at the bottom of the legs carefully tied up in red cloth, as if it had got the gout in its toes." He stared at this chair for half an hour, was fascinated by it, but finally tore himself away and went to sleep. He woke up shortly after, with confused visions of tumblers filled with punch and strange chairs. Being forced to gaze at the chair to assure himself of its reality, he noticed a strange thing:

"A most extraordinary change seemed to come over it. The carving of the back gradually assumed the lineaments and expression of an old, shrivelled, human face; The damask cushion became an antique, flapped waistcoat; the red knobs grew into a couple of feet, encased in red cloth slippers, and the whole chair looked like a very ugly old man, of the previous century, with his arms akimbo."

The chair started talking with him, and eventually Tom received some information which was very valuable in aiding him to rescue the widowed owner of the house from the hands of an unscrupulous man who was conducting a suit for her, only to get her money. The technique of having an inanimate object come to life and engage in conversation

with the hero of the episode is exactly parallel in both Irving and Dickens, is even described in much the same manner. What are we to say to this?

The most clinching of the arguments, however, comes in the case of Ichabod Crane vs. "The Parish Clerk - A Tale of True Love", as edited by Sam Pickwick from Weller's recital. Here the writer has noticed so much similitude between many details, as well, of course, as between the broader plot outlines of the two stories in question, that he was almost tempted to list them in one, two, three fashion.

Everyone knows Irving's tale of the skinny, Connecticut school-teacher, but Dickens' would bear repeating were it not for the fact that it is practically the same as the former. The central figures in both incidents are school-masters, the one

"lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels,..."

and the other,

"a harmless, inoffensive, good-natured being, with a turned-up nose, and rather turned-in legs, a cast in his eye, and a halt in his gait;..."

Each of these pedagogues was struck with the fancy of a young woman with special merits; Ichabod had his Katrina van Tassel, "a blooming lass of fresh eighteen; plump as a partridge;.....universally famed, not merely for her beauty, but her vast expectations." : the enamored of Nathaniel Pipkin was Maria Lobbs, of blooming countenance, bright eye, and ruddy cheek.

"A prettier foot, a gayer heart, a more dimpled face, or a smarter form, never bounded so lightly over the earth they graced, as did those of Maria Lobbs, the old saddler's daughter."

Each of these girls had a wealthy father, whose worldly goods were right seeming in the eyes of the respective swain:

"Old Baltus van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer....He was satisfied with his wealth....and piqued himself upon the hearty abundance

use for or
our comparison

.....in which he lived"; while there was, "old Lobbs, who was well known to have heaps of money, invested at the bank in the nearest market town - who was reported to have countless and inexhaustible treasures, hoarded up in the little iron safe with the big key-hole.."

It seems silly to pursue the case in all its intricate details. Just a word further, and we feel that we can close the ^{matter} ~~case~~. Ichabod is invited to a great party at the van Tassels, and Nathaniel is invited to a small party at the Lobbs'; both teachers are so excited that we are told of Pipkin's class: "How the lessons got through that day, neither Nathaniel Pipkin nor his pupils knew any more than you do.."; while in Ichabod's class, "The scholars were hurried through their lessons, without stopping at trifles.." and school was dismissed an hour before usual time. The two men then prepared themselves with the greatest care, each possessing, it seems, but one suit of clothes, which required "at least an extra half hour" for Ichabod, and "till full six o'clock" for Nathaniel to put into decent shape.

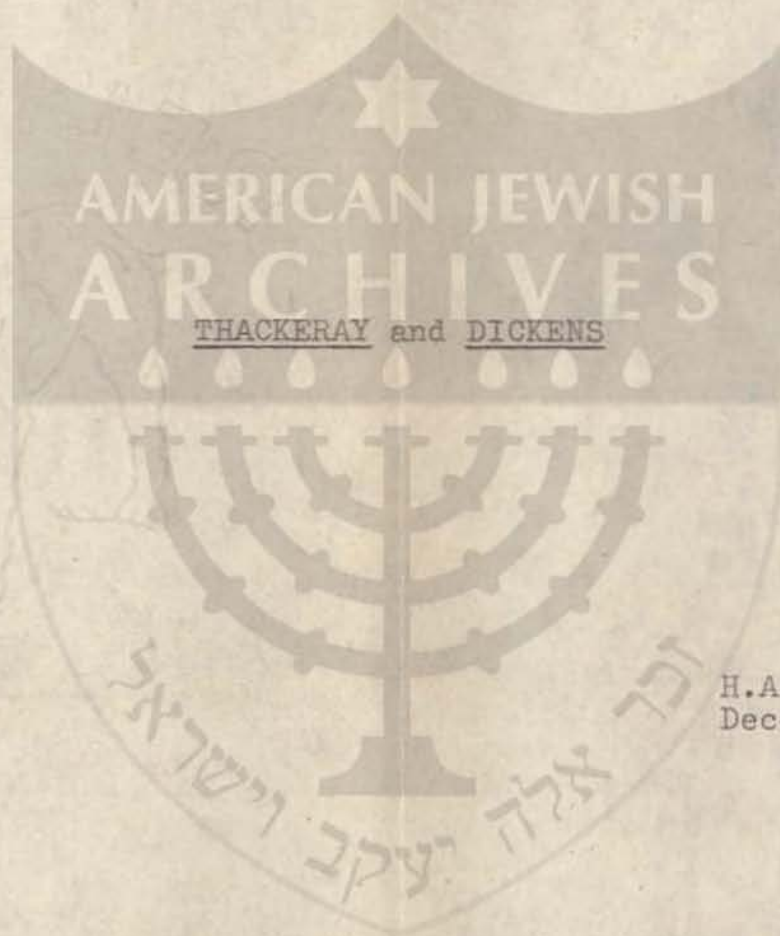
Each man lost out in his ^{affair} ~~suit~~, it seems, Crane retiring before Brom Bones, who attacked him through that most vulnerable spot, his belief in ghosts; and Pipkin giving way to cousin Henry, who appeared to have had a previous claim.

If the writer were a scholar interested in arriving at some conclusion from this assemblage of factual material, he could easily suggest an hypothesis and attempt to prove it. That was not his intention in the first place, however, nor will this paper finish by stating that Dickens plagiarised from Irving, or that both men wrote in that sentimental period of excess, so that they would be bound to be similar, or any other such truth that might be suggested. He states quite simply that he has enjoyed this investigation of similarities and resemblances, feeling that his appreciation of both authors has been enhanced by a comparison of each other's style is dealing with the same situation. Professor Berdan offers 14 different ways of treating the same plot, and the writer has been amused by finding out two.

H.A. Friedman, '38

A





H.A.Friedman
December 3, 1937.

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unde The sociologists tell us that every major change in the institutions by which men live brings with it a period of adjustment in which the people affected are forced to undergo a misery proportional to the amount of "progress" achieved. The Industrial Revolution, which was just such a major change, produced a misery among the lower and middle classes which ~~was~~ so appalling as to render the beginning of the nineteenth century even more torturous than the Roman unemployment or the Pharaoh's autocracy. The sympathies of Charles Dickens were with these people who were suffering, the type of people described so strikingly in Phyllis Bentley's "Inheritance". William Thackeray shows us the "vanity" dominating the lives of the people thrown to the top of the heap by this revolution, the nouveau riche; he exposes their crassness, their superficiality, their drunkenness and their foibles.

Cannot an objective observer discern a similarity in the ends, either expressed or implied, which these two men attain? Would it be reading too much between the lines to suggest that Dickens shows his dissatisfaction with the upper classes by extolling the merits and magnifying the importance of the lower and middle strata, while Thackeray employs the more positive technique of holding up to the light directly the faults of the privileged group?

cl The personification of various lower and middle-class types is constantly found throughout Dickens. What is Mr. Pickwick, other than a retired bourgeois, perhaps a merchant, who was seeking in his comfortable middle age a view of the romance of the world which had probably been denied him in his earlier life? Babbitt on a tour of Europe is singularly like Pickwick in his ramifications through England: Babbitt following his Baedeker reminds us of the amiable Sam jotting down

notes on army manoeuvres and Dingley Dell's cricket match. The lawyers and bankers, those anchors of their particular place in society, are well represented in the persons of Mr. Styver (the brains of his office), the noble Sidney Carton) and Scrooge, the old miser in his counting house. Oliver Twist comes from the slums, and Jerry Cruncher conducts his individual sort of trade in the dead of night.

What need to proceed in this vein, when the generalisation can suffice - from Dr. Manette to the jolly Mr. Micawber, with few exceptions, the major characters in Dickens are neither noble nor ostentatiously wealthy, are neither aristocrats nor high livers. We do get a sight of a princely family in the brothers Evremonde, but it is a disagreeable sight and does not enhance the attractiveness of their class.

Having made clear the method of this paper, we can now proceed more rapidly. Thackeray's people live in the upper brackets, so to speak. Becky Sharp, it is true, rose from an inauspicious position, but the fact remains that she did rise, by whatever unscrupulous means. She lived in high London society, entertained nobility, flirted with lords and earls. Her husband, Rawdon Crawley, was in the army, in one of the fashionable regiments, we may assume, and fraternised with the military society which was so brilliant in the courts and capitals of Europe at that time. He had not the sense of value of the coin, as did the set of Madama LaFarge, receiving immense sums from his maiden aunt and dissipating them with complete abandon on the gaming-table. His was not the frugal attitude of the peasant. Mr. Osborne and Mr. Sedley were essentially bourgeois in outlook, but, being of the nouveau riche, they became social climbers; and unnecessary expenditures became justified on the ground that it was necessary to maintain a position which would not be frowned upon by the real aristocracy.

"A Tale of Two Cities" opens on Dover Hill, with straining men attempting to pull a stagecoach out of the mud. Not very delicate, you say, and rightly so. What a contrast to find the curtain in "Vanity Fair" rising on Miss Pinkerton's Academy, that super-fashionable finishing school, in which the sub-debutantes of London learned their piano and French. This second difference between the two authors, namely, their respective settings, is again indicative of their respective techniques. The fancy, metropolitan background of Thackeray is met by the many rural and simple scenes of Dickens: the scintillating wit and conversation flowing through the salons of Becky and her set is met by the silent, dank cell of Manette in the Bastille; the brilliant balls held at the many Embassies in London and with the army in Brussels are met by the tale of Oliver Twist's environment.

The observation of this essential difference in setting serves merely to strengthen the impression we started to create by an observation of the essential difference in character types - namely, that the two authors eventually reach the same end, although by different methods, and each is well skilled in the use of his special style, so that we are well satisfied at the conclusion of each. There is no value in any raking of one above the other.