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The Joseph Cycle, in honor of Thomas Mann's visit to Cleveland,
1938.

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THE JOSEPH CYCLE

In Honor of Thomas Mann's Visit to Cleveland, Dr. Silver Will
Speak on His Monumental Work Built Upon the Biblical
Theme of Joseph and His Brethren



By
Dr. Abba Hillel Silver

At
The Temple

On
Sunday morning, May 1, 1938

Our community, my friends, welcomes today the very distinguished guest, Thomas Mann. This community would be proud to welcome such a man at any time - one of the greatest literary scholars of our day, a supreme literary genius whose art is today the treasured possession of the whole of mankind. We are particularly proud and honored to welcome him at this time for he comes to us now, not only as the gifted man of letters but also as the champion and defender today of the most precious spiritual and intellectual possessions of mankind, as the champion of light and freedom in an age of increasing darkness and barbarian invasion. Thomas Mann is a voluntary exile from his homeland in Germany the land whose literature he enriched and whose fame he spread.

His spirit revolted against ^{the} crimes, cruelty and indecencies of the government which now rules over them and he was not content to remain in the country isolated, unperturbed, secure, in an iron tower of literary detachment but he preferred to enter the arena of struggle while many of his other colleagues remained at home to fatten upon the sweet meats of the Tyranny's table. Thomas Mann was not afraid to break a lance in behalf of the dear loyalties of his life.

And so he has come to be a radiant hope for myriads of his people, a torch held high in the night which suddenly settled over the world. Tired hearts have been refreshed and stayed by the spiritual integrity and unquenchable idealism of this man. He is helping today not only the men and the women of his own people but the men and women of all people - helping them to wait patiently, to work heroically until the wrath shall have passed away from this earth.

In tribute to him I am speaking this morning of his monumental work, the third part of which appeared recently. It is, you will recall, a sweeping cycle, a narrative built upon the Biblical story of Joseph

and his brethren. Two years ago, I spoke on the first two parts of the Trilogy which appeared - that of Joseph and His Brothers and Young Joseph. Now, I speak on the third part, Joseph in Egypt. This third part by no means concludes the cycle. There are more to come.

In this cycle, Mann does to the story what the ancient Rabbis did to all the stories in the Bible in their Midrashim. Mann employs the ancient technique of the Agadist, the story-teller of Talmudic times. The Rabbis, for the moral edification of their people were fond of recreating, reinterpreting Biblical narratives. It was their most fruitful technique for teaching morality.

There were two things, the Halacha - the Law and Agada - ethics, morality. In both of these branches of legal guidance and moral edification, they resorted to Biblical texts - to the word of God. Both were necessary for man, Halacha and Agada, Law and Morality. It was not only important to tell people what they had to do but why they had to do it.

One of the Rabbis said that he who studies only Law is like a weak man who has in his hands powerful weapons. One who studies only Agada is like a strong man without weapons and without arms. Both Halacha and Agada are necessary.

And so the Rabbis took the beautiful stories of the Bible, embellished them, expatiated upon them, probed their hidden meanings and applied them to conditions of their times.

And their luxuriant imaginations played upon every character of the Bible and every incident connected with their lives. They elaborated on the stories without doing violence to their essential

theme, evoked every possible implication in every fugitive word or phrase. They brought into the blossom what was only in the bud. They added scenes, acts, to the drama as it were, without, however, distorting the original plot.

The Torah, the Bible, the word of God was boundless. The actual physical text was only the visible surface covering vast, immeasurable depths of truth. The actual text - word, incident - were only so to speak, islands which are after all only the peaks of submerged mountains.

The Rabbis liked the Torah to the waters which cover the earth. Just as the seas are endless, so is the Torah, from one end of the earth to the other. At other times, the Torah was likened to inextinguishable and renewed fire. They said that the Torah was black fire written upon white fire, burned in fire sealed in fire and strapped in fire. The more light you borrow from the inexhaustible fires the more illumination there will be in the world.

And so the Halachist spun his legal tapestries out of the thread of Biblical text. And so the ethically inclined Agadist did spin out of the same text of the Bible, particularly out of the fascinating and intriguing tales, legends, stories of the Bible.

And centuries later, the Kabbalist did the same thing. He too built his strange world of mysterious theosophy upon the treasures which he found hidden in the heart of every Biblical sentence.

Now it is interesting that Thomas Mann pursues exactly the same recognized and legitimate tradition. He employs the same technique. He recreates the whole story of Joseph and his Brothers. He interprets it and evaluates it. He is very reverent of the text. He does not depart radically from the main lines of the story. But he writes a

profound Midrash of cosmic sweep on the story which is found in the closing chapters of the Book of Genesis. Just as the Rabbis brought their knowledge and experience to bear on the Bible, so Thomas Mann of the twentieth century, of a more advanced scientific age, brings to bear upon his version of the Joseph story, all the history and archaeology of our day, all that history and archaeology can tell us about the lives of this ancient people, their words, manners, ways of life, beliefs, superstitions - are employed by Thomas Mann to lend life and color and corroborative detail in his reconstruction of the civilization of those ancient Biblical lives in such a way as to make them startlingly real and lifelike.

Thus, for example, we walk with Joseph through Egypt as with a contemporary. All that modern psychology has revealed to us of the nature of man, its baffling complexities and motivations, are exploited by the author to explain the acts and conduct of all the characters in this great drama, so that they rise before us not as ghosts of a distant past but as people whom we see and meet daily, dressed differently but beneath and within familiar contemporaries speaking nominally an ancient speech but its import synchronizes with our own.

Thomas Mann moves through his story very liesurely, very and deliberately/by slow degrees very ~~many~~ much like a connoisseur who has come into a rare museum, samples everything lovingly and knowingly. He is able to appreciate everything. He knows both price and value. He recalls, he compares, he explains. He sees his characters not within but from merely from/without. He is not only the narrator of the story but he is outside the story. He recounts as an eye witness but at the same

time comments on them from the vantage point of a 20th century sage.

But in spite of the liesurely pace of the story, in spite of moving liesurely through a story whose plot is already known to us from the very beginning, and in spite of the extensive excursions into abstract metaphysics, psychology, spiritual and other subjects, the work of Thomas Mann is never dull. Not for a moment. It moves with an inherent power and passion like might tides, bursting at times into tremendous and over-powering climaxes. You are carried along through physical worlds full of color, movement, symphonic with full-throated life. You are carried along first of all through the physical world through which the story moves a world full of color, movement. And then you find yourself moving through intellectual world of breathtaking speculations, the subtlest and most cunning dialectics. Through worlds of human hearts - wherein range and rage all the passions and all the hopes and all the suffering of mankind.

The ancient civilization of Egypt which was already ancient in the days of Joseph is reconstructed for us by the kindled and informed and prodigious imaginations of the artist. As we move with Joseph and the Ishmaelites who ^{brought} ~~led~~ him out of of Canaan, through Egypt to the city of Pharaoh, we journey through a land made as real to us as the streets and cities of our own land. You see the cities of Egypt, their teeming life, their market places, their ~~pal~~ palaces, hovels, Temples, Gods their pyramids and sphinxes rise clear out of the mist of the ages. We come to know their kaleidoscopic lives, their trade, their refinements, their decadence. We are inducted into the form and substance of their religions and their rituals, their symbolic imagery, the worship of animals, the obsession with Death.

And so the ancient world is illumined for us not onlyⁱⁿ/the ancient physical world but in the ancient intellectual and spiritual and religious world and we are frequently summoned to pause in the course of the story to contemplate, to ruminate a little more searchingly over what we have seen and what the author has told us.

For it is not just incidents which the author is narrating to us, not just unrelated, whimsiful, planless events. It is destiny which is unfolding itself in the narrative, some design coming to definition, destiny which is unfolding itself before our eyes, before this vast background of the ancient world. It is some great design which is coming to be. It is a timeless myth which is being recreated in a certain time and in a certain place. The actual story is but the symbolic expression of things eternally true and motives universally valid. Hence, though the story is the story of Joseph, it is also the story of mankind. Hence, though the story isⁱⁿ/an ancient epoch of the ancient world, the time is also now and the place is also here.

Joseph is Joseph to be sure. But he is also the son of Jacob and in Jacob's life as in that of his father, Isaac, before him, and before him, in Abraham, there was a divine purpose unfolding itself. All three moved in a stream of destiny which they could not escape. They must conform to a pattern. They are free only within the form of that pattern. Hence there is an eternal recurrence, a sort of repeating cycle of the eternal problem of Freedom and destiny which is here not resolved, only restated and illumined.

It is interesting to see that Thomas Mann frequently borrows from the Midrashim themselves for his great epoch work. He studied the literatures of the Agada. ■ "And Joseph was brought down to Egypt" -

the Rabbis stated it should read: "Joseph caused others to be brought to Egypt". "How is that?," said the Rabbis. And they give one of their parables which Thomas Mann uses. - Cow which refuses to used to plough. Calf of the cow put in her place. When cow sees the calf in the field, she yielded.

Thomas Mann is not writing a philosophic treatise. He is writing a story too great to permit metaphysical speculation to submerge the story. While the characters of the story are symbols, they are not lifeless and impersonal types. In Mann's hands they come alive. He breathes life into them. The people drawn by his magic pen are unforgettable. The Ishmaelite merchant who brings Joseph to the house of Pharaoh, the tolerant man, the tolerant cultivated somewhat sophisticated member of the upper classes of Egypt who is nevertheless a defeated and frustrated man whose birthright had been robbed of him and who lives only upon other lives and is sustained only by the flattery of other men. Once you have met Potiphar's wife, this aristocratic daughter of ancient Egypt who is beautiful, fascinating type, so altogether different from the customary version of herself - you will never forget the overseer Mont-Karo, this loyal, faithful servant who reaches a height of spiritual grandeur, the very loyal services which he performs for his master. And of course, Joseph himself, a very complex yet very intriguing character - young, beautiful, gifted, keen, alert, overconfident, not over zealous, suffering from a virtuous life only to fall into the pit of life, only to collapse, again spiritually to come to life again.

Being both mystic and realistic, Thomas Mann is able to

reveal every nuance of character. A searching, relentless intuition is his. He knows life in all its earthliness. He is not squeamish about the raw business of human appetites, needs and satisfactions. He does not shy away from nor detour round the gross, the savage and the unclean. But he does not condemn nor decry. He seeks to understand and to explain. For to understand all is to forgive all.

Thus, for example, Potiphar's wife whom legend has painted a lewd woman who tempted and betrayed Joseph, in Mann's version is a person evoking pity and compassion. Her story becomes tragic. It is a story of a chaste, proud, high minded woman, defeated and unfulfilled in her married life, who is caught in the coils of a love which consumes her almost unawares. She desperately resists it, seeks to escape it, is defeated by what appear a conspiracy of circumstances and is finally destroyed spiritually as her unrequited love turns to hate, gall and wormwood within her.

I haven't told you the story of Joseph and his brethren. But you know the story, and everyone who reads these volumes of Mann knows the story.

If you have any doubt of it, read Thomas Mann's story of Joseph and his Brethren.

// Distinguished Guest. - Would he proud to welcome him at any time.
One of greatest writers of our Age. - Supreme literary genius - whose
art. creations are the immortal possessions, & mankind
Part. proud themselves to welcome him to-day. For he comes to
us not only as the gifted man, letters - crowned with laurels -
but as the champion of light & freedom in a darkening world.
the spokesman ^{+ defender} of man's most precious sp. & intell. possessions
in an age of barbarian invasions & recumbent Dark Ages.
He is the ~~humble~~ ^{self} voluntary Exile from his land
whose letters he has enriched & whose name he has crowned
with honor.

His spirit revolted against the crimes, cruelties &
indecencies perpetrated by the new Govt. of his people.
He was not content to remain isolated & unfettered & secure
in an ivory tower of literary detachment. He bravely
entered the arena - while many other colleagues
of less sturdy character & moral passion, remained
behind to batter upon the misadventures of the Tyranny's
table. He is not afraid to break a lance for
his dear loyalties & connections,

And so he has become a radiant center ^{of} ~~of~~
faith & high ^(and military) courage ~~but~~ for myriads of men - a torch
held high in a world upon which night has
settled. Tired hearts have been refreshed and stayed
by the sp. integrity & unquenchable idealism, this
man. He is keeping not only the men & women, his
own people but all friends, big & little, to their
faith & to their faith - until the world shall have ~~passed away~~ ^{been set free}

It was led by them to the Sea evaluating under the Deer - 3
Just as they struck from an End, with to other - 20
1210 31 1/2 1/2 1/2 1/2 1/2 1/2

It was also led to unending stable ever renewing Fire.
"Black" from when white fire - sealed in fire & wrapped in Fire.
The more light you know from it, the more light you
the more illumination there will be in the world.

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And so the Halachist spun his legal tapestry out
of the thread of B. text. and by dent -

And so the ethically minded, mystically-inclined Agadist
spun his preachment & miracles out of fact working &
indisputable tales about the early men, sages
heroes & saviors, whom the Bible wrote.

Centuries later the Kabbalist did the same - and
built a world of strange mysteries thereby and
on some treasure hidden in the under cloth.

6. Thomas Mann pursues the same recognized legendary
tradition. Employs same technique! He creates the
wonderful J. story. He interprets it. evaluates it.

(1) He is reverent of the Text. Does not depart radically from
main lines of the story. But writes a profound essay
on it - exact - profound - cosmic in scope.

(2) Just as Rabbinists led to hear their knowledge wisdom
experience - to Mann - his vast erudition & a poet
and now advanced, x. age - all that history & archaeol.
has taught modern man about the biblical lands -

[illegible]

(3) Mann makes ^{his} the story, by slow degrees, like a connoisseur ⁱⁿ a rare museum, he samples everything lovingly, knowingly. He knows ^{the} value & ^{then} price. He recalls, he compares, he admires, he explains. He sees his character, inside & outside of the story. ^{The narrator is in the story, & is not the story} He sees ^{as an exp. witness} the man within & man without. He recounts their lives ^{then} and comments upon ^{them} from the vantage point of a 20c. sage & critic.

(4) But in spite, the leisurely pace - then a story whose plot is well-known to the reader before he begins the book - & in spite, the extensive excursions into ^{abstract} metaphysics, psych., & spiritual & other subjects - the work is never

and. It moves with a inherent power & passion life
mighty tides - breaking at times into tremendous
& ever-fanning cloudbands. You are carried along
these physical waves full of color, movement, sympathy
with full-throated life. These intellectual waves of
breath-taking speculation, the subtlest & most cunning
dialectics. These waves of human hearts - wherein
rage & rage all the passions, all the hope, all
the suffering & wanton.

② The whole ancient civilization of E. - which was
already ancient in days of Joseph - is reconstructed
for us by the knotted & informed ^{& prodigious} imagination of
the artist. We see us move with J. and Ishmael
who buy him - out of Canaan, then E. - to the cities
Pharos - we journey then a land made as real
to us as ^{to these subjects} ~~as our~~ land. The cities of E. - their
street market places - their palaces, shrines - their
Temples & Gods - ^{their pyramids their sphinxes} rise clear out of the mist of ages -
We can know their Kalendaric lives - their trade -
their ^{their pyramids} ~~refinements~~ - their ^{academies} ~~consumptions~~. We are
inducted into the form & substance, their religious &
rituals - their public imagery - the unlovely & amiable -
the dreamer with death - P.D. 65 P.D. 7 116

③ We are frequently reminded by author to
pause with him & contemplate a little more searchingly
what we have seen & ~~what he has told us~~ ^{what he has told us}.

1) Distinguished guest - would be proud - one of the greatest - supreme literary
genius - treasured possessions

Particularly proud and honored

For he comes to us not only as the gifted man of letters - crowned with
laurels - champion of light and freedom - the spokesman and defender
of man's most precious spiritual and intellectual possessions in an
age of barbarian invasions.

He is the voluntary exile - the land whose literature

His spirit revolted against the crimes

He was not content to remain isolated

He bravely entered the arena while many other colleagues - *battered*

He was not afraid to break a lance

And so he has become a radiant center *of faith* - for myriads - a torch held high - *might*

Tired hearts have been refreshed and stayed by the spiritual integrity
and unquenchable idealism

He is helping not only the men and women of his own people

- 2) In tribute to him we speak this morning - the third part of his sweeping cycle

Two years ago you will recall I spoke

- 3) In this cycle ^{My} - does to the Joseph story ~~fix the~~ what the ancient Rabbis -
Midrash

He follows the technique of the Haggadah

Rabbis for the moral edification of our people, recreate and interpret
Biblical periods.

It was their most fruitful technique for teaching morality.

Hallachah not enough. What to do! By why to do it.

- 4) Rabbis took beautiful story of B - embellished and expatriated - probed
Applied them to problems

Their luxuriant imaginations played upon the characters and incidents -

elaborated without doing violence - evoked all the implications

of fugitive words - brought into blossom -

added scenes and acts to the drama - *peat*

- 5) The Torah to them was boundless - the actual Text - visible surface covering
vast depths - islands which ~~are~~ are peaks of submerged mountains.

Torah was liked by them to endless waters of the seas. *312 פסוקים - 312 פסוקים*

It was also likened to inextinguishable and ever renewing fire - black fire -

The more light you borrow

And so the Hallachist spun his legal tapestries out of the threads

And so the ~~ethically~~ ethically minded, mystically inclined Agadist spun his
preachments and homilies out of the intriguing

Centuries later the Kabbalist did the same - and built a
strange world.

- 6) Mann pursues the same recognized and legitimate tradition - employs
same technique - recreates the ~~wonderful~~ wonderful Joseph story,
interprets and evaluates

He is reverent of the Text - does not depart radically from main lines - but writes a profound Midrash - cosmic in sweep

Just as Rabbis brought to bear their knowledge so Mann - his vast erudition

All the history and archaeology - are employed to lend life, color - all the corroborative details - to the ^{reconstruction} ~~reaction~~ of the civilization - so that scenes come startlingly to life -

We walk with Joseph through Egypt as with a contemporary traveling guide.

All that modern psychology has revealed to us of the nature of man - those baffling complexities and motivations - are exploited by M. to explain the acts and conduct

So there arise before us ghosts - but as people - dressed differently but beneath and within ~~similar~~ familiar contemporaries - speaking nominally an ancient speech but its import synchronizing with our own.

- 7) Mann moves through the story liesurely, deliberately - by slow degrees like a connoisseur through a rare museum. He samples everything lovingly, knowingly, knows values and prices - Recalls, compares explains. He sees his characters inside and outside of the story.

The Narrator is in the story yet he is outside the story.

He recounts their lives as an eye-witness and then comments - 20th century story.

- 8) But in spite of the liesurely pace, through a story whose plot is well-known to the reader, in spite of the extensive excursions, the work is never dull, moves with an inherent power, strongly stress and passionately, like might & tides - bursting at times into tremendous and over-powering climaxes.

You are carried along through physical worlds full of color, movement ~~symbolic~~ ^{synthetic} with full-throated life.

Through intellectual worlds of breathtaking speculation - subtlest, and
most cunning dialectics.

Through worlds of human hearts - wherein range and rage all the passions,
hopes, suffering of mankind.

- 9) The whole ancient civilization of Egypt - already ancient in the days of
Joseph is reconstructed in the enkindled and prodigious
imagination of the artist

As we move with Joseph and Ishmaelites out of Canaan through Egypt
we journey through a land made as real

The cities of Egypt - their streets and market-places, palaces
hovels, Temples, , Gods, pyramids and sphinxes rise clear
out of the mist of Ages.

We come to know their Kaleidoscopic lives - their trades,
their refinements, their festivals, their decadence.

We are inducted into the ^{form} ~~man~~ and substance ~~■~~ of their religions
and ~~rit~~ rituals - their symbolic imagery - the world of animals -
the obsession with death.

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- (10) We are frequently summoned to pause and contemplate a little more
searchingly.

It is not just incident which author is narrating - whimsical,
unrelated, planless

It is destiny which is unfolding itself - some design coming
to definition. - Timeless

Myth repeating.

~~2136~~

VARIED ART SHOWS LISTED FOR MARCH

Sharp Increase in Number of
Exhibitions Ranging From
the Ancient to Modern

30 ON WEEK'S CALENDAR

Displays to Include French
Etchings, Egyptian Items
and Modern Canvases

With the beginning of March the graph of the season reveals a sharp upward turn in the number of exhibitions, more than thirty being on the calendar for the present week. Ancient China and Egypt, modern masters and present-day Chinese-American artists, French etchings and Russian architecture are all represented in one of the most catholic rosters of the season.

Recent canvases by Marsden Hartley will be placed on view today by Hudson Walker. Valentine is exhibiting paintings by Raphael Soyer. Late work by Chagall is to be seen at the Lilienfeld Gallery. Will Dyson's etchings and oils by John Folinsbee make up the new exhibitions at the Ferargil. Canvases by Gail Symon are the attraction at the Montross. Recent paintings by Rudolph Jacobi may be seen at Marie Sterner's.

"Architecture and city construction in U.S.S.R." is announced as the theme of the current exhibition at the Architectural League. Watercolors by Joseph Guerin and landscapes by Lamont Warner form joint exhibitions at the Tricker Galleries. Paintings by Cathal O'Toole are to be placed on view at the galleries of the Associated American Artists. Keppel's has arranged an exhibition of etchings, with stress on the contrasts to be found in French art.

Oils by Nagesh Yawalkar and Ling Cho Siao, and water-colors by Norah Anderson constitute new exhibitions at the Delphic Studios.

BOOKS OF

By CHARLES

THOMAS MANN'S magnificent story of "Joseph in Egypt"* towers over most of this century's novels very much as the pyramids tower over the Egyptian land. It is the third part of a sweeping work on a vast plan, and it is still far from any final ending. Yet in this glowing fabric of myth and legend and the eternal elementals of human lives it is apparent to all that he is writing one of our time's great novels of man's fate.

Thomas Mann's New Novel

Perhaps the greatest. We know all but that now. We cannot know it until it is completed, until the narrative that Thomas Mann carries here through the early and increasingly successful years of Joseph in Egypt—and the profoundly stirring story of Joseph and Potiphar's wife—is carried on from the second descent into the pit to Joseph's years of dominance. The years of dominance still lie ahead. But the books that have brought us to this point are beyond question works of genius.

They illuminate not only Joseph's life but all lives. They are commentaries not only on ancient Egypt but on all countries and all times.

For life is the imitation of life. And as Thomas Mann writes when Joseph follows the pattern of his father, "It is uncanny to see the mixture of free will and guidance in the phenomenon of imitation. In the end it is hard to tell whether it is the individual or the destiny that actually follows the pattern and insists upon the repetition. The inward and the outward play into each other, and materialize apparently without act of will into the event which was from all time bound up with and one with the individual. For we move in the footsteps of others, and all life is but the pouring of the present into the forms of the myth." There you see one of the enormously fruitful branches of Thomas Mann's story-telling.

The Legend and the Dream

Another is the dream. If you have read Herr Mann's essay on Freud in "Freud, Goethe, Wagner," you will be prepared for this—and indeed that essay contains, in passing, some of the most trenchant criticism of the Joseph cycle.

Thomas Mann writes:

Letters to The Times

National Income Defined

Acquisition of Money or Power to Buy Called Its True Meaning

TO THE EDITOR OF THE NEW YORK TIMES:

A Western educator said in a recent speech: "Americans have many opinions, but few ideas." An article in The Economist of London on the Administration's economic theories would indicate that other peoples also are subject to the same qualification.

The Economist asks "whether the Roosevelt Administration has yet realized the essential point that there is only one way of increasing the national income, and that is by instigating a larger production of goods and services." In this statement it is merely expressing an opinion based on an arbitrary definition of the term income. The same opinion has been printed with so heavy an overtone of finality and wisdom in our own press that its truth has escaped scrutiny.

By increased national income we do not mean the increase in national wealth which production may create. We mean rather the acquisition of money, or the power to buy, with which natural and created wealth can be acquired. If we were operating under a system of barter, income could be represented by materials or services, but under our specialized capitalistic system the proper definition is money income.

The Economist's blanket opinion can be countered effectively with an equally broad one. If we produced a hundred times the crops, a thousand times the goods and a million times the gadgets which comprise the wealth of civilization, the national income would not, by that accomplishment alone, be increased.

Production Not Enough

The quantity of existing goods would indeed be increased, but unless money income came into the hands of all concerned fast enough, or in sufficient volume, through the channels of circulation, the increase in production would not have the effect claimed for it. On the contrary, increased

er for the past twenty years, averaging about fifteen cigars a day with no ill effects. Maybe my father came to an untimely end at the age of 87 because he consumed about the same number daily. The late John R. Voorhis, Commissioner of Elections, who died at 103, smoked nearly all his life.

HERMAN KNOLL

New York, Feb. 25, 1938.

Objection to Tax on Oil

Bill for One-Cent Levy Viewed as Move To Help Coal Industry

TO THE EDITOR OF THE NEW YORK TIMES:

There is now before Congress a bill to tax fuel oil 1 cent a gallon, introduced by Representative Boland of Pennsylvania. Why should the home owners of New York, New Jersey and other States be taxed for the benefit of Pennsylvania coal producers? It is about time our people raised their voices in protest against some of the fool proposals that emanate from our politicians.

There is also a proposal to have Congress place a tax of 42 cents a barrel on fuel and gas oil. The annual production of fuel and gas oils is about 475,000,000 barrels. The railroads consume about 62,000,000 barrels. Their burden would be about \$26,000,000. The marine industry uses about 80,000,000 barrels a year. Neither of these two industries can afford any additional burden. The American Association of Railroads and the American Steamship Owners Association should try to block this proposal. How could our struggling merchant marine stand a \$34,000,000 tax?

More than 73,000,000 barrels of fuel oil were used to heat private homes last year. This business has more than doubled during the depression. There are now about 1,500,000 domestic burners in service. In New England alone the consumption of range oil, used mostly by the poorer classes, is about 15,000,000 barrels. The estimated tax on these people would be about \$6,000,000.

Artificial gas plants used