A Legacy of Freedom & Virtue in Literature & Philosophy

This chapter requires a companion activity book in which students respond to questions on text content.



Chapter 3

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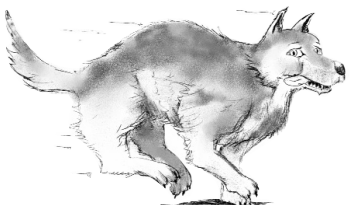
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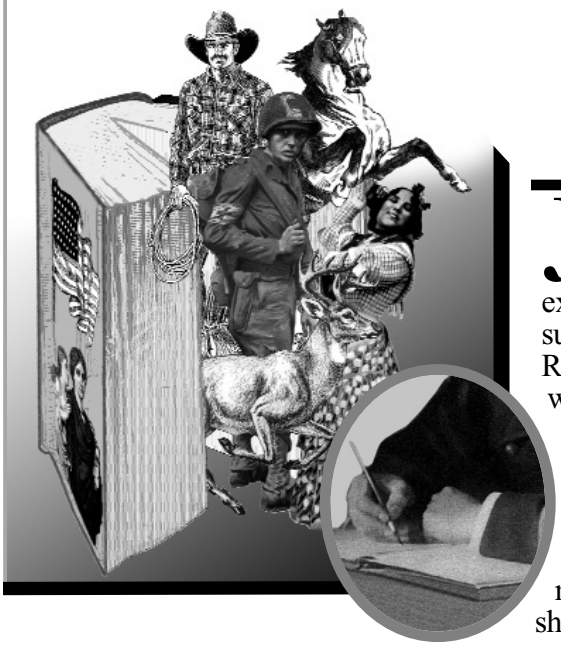
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"The pen is mightier than the sword."

—George Bulwer Lytton



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America's First Serious Novelist

Fiction

Section 1

Lesson 1 of 5

James Fenimore Cooper was one of Washington Irving's friends. Early in life, Cooper determined to make writing a full time career and became America's first serious novelist. He experimented in various genres before publishing his first successful novel, *The Spy*, a story set during the American Revolution. Cooper realized that the American public in the east was fascinated with tales of the great western wilderness. Cooper captured this ***niche*** market and created a fictional character named Natty Bumppo, who mastered the skills of wilderness survival. As a youth, Natty Bumppo left civilization to live in the forest. He adopted the simple ways of Indian life, combining it with the values of his religious colonial family. He befriended many natives, became a brave hero, a skilled woodsman, a sharpshooter, and a clever hunter. Natty Bumppo's adventures filled a series of five novels Cooper called *The Leatherstocking Tales*.

NOVELS

The novel is a genre of literature that may take shape in any number of possibilities: science fiction, historical fiction, romance, suspense, mystery, etc. The dictionary defines a novel as, "a fictional prose narrative of considerable length and complexity that imaginatively reflects human experience through a connected sequence of events involving a group of persons in a specific setting". The novel has no page limit, and can never be too long. However, if it is too short, it ceases to be a novel and would be called a ***novella***. Some novels are ***epic***, extending beyond the usual or ordinary size and scope, such as Leo Tolstoy's novel, *War and Peace* and Jane Porter's novel *The Scottish Chiefs*.

Many of America's authors are famous not only in literary circles, but also in theatre circles, as many books are produced as dramas and movies. *The Last of the Mohicans* has been made into movies several times. Perhaps the most popular one was made in 1992 starring Daniel Day-Lewis as "Hawkeye" (Nathaniel Poe), Madeleine Stowe as Cora Munro, and Jodhi May as Alice. The most popular production of *War and Peace* was in 1956 starring Audrey Hepburn as Natasha Rostov and Henry Fonda as Pierre Bexukhov. In 1995, *The Scottish Chiefs* was produced under the name *Braveheart* starring Mel Gibson as William Wallace. Of course, all readers know that the movie is never as good as the book. And, all readers know that movie makers often change the elements of the story significantly. Just because a movie is based on a book, or even carries the same name, you as a reader should not presume that the story in the movie is the same as the printed novel.

Basic Elements of Novels

Whatever the theme, topic, or length, all novels have the basic elements of fiction: settings—*where* and *when* a story takes place; characters—either *major* or *minor*; plot—the sequence of events (including the *climax* and *resolution*, and

VOCABULARY

Niche: a small part of a larger area
Mohican (Mohegan): an American Indian people of Eastern Connecticut that spoke the Algonquian language
Novella: a short novel
Epic: of or pertaining to a long composition centered upon a hero, in which a series of great achievements or events is narrated in elevated style
Analagous: can be compared as an analogy
Omniscient: all knowing; knows all of the thoughts of the characters, their purposes, intents, and motives
French and Indian War: a war that lasted 20 years, from 1755 and forward that was a dispute between the British and the French over claimed and unclaimed territory in the New World; both sides employed Indians as scouts, informants, and warriors
Fort William Henry: a fort on Lake George in New York at which a dramatic battle was waged in July of 1757 between the French under the command of Marquis de Montcalm and the English under the command of Lt. Colonel George Monro
Runner: slang for a trail guide or messenger

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sometimes more than one); narrator—the person telling the story (includes point of view). The *UVic English Writer's Guide* provides a definition of point of view:

> Point of view is the perspective from which a narrative is presented; it is ***analogous*** to the point from which the camera sees the action in cinema. The two [most common] points of view are those of the third-person ***omniscient*** narrator, who stands outside the story itself, and the first-person narrator, who participates in the story. The first type always uses third-person pronouns ("he," "she," "they"), while the latter narrator also uses the first-person ("I").
>
> The all-knowing third-person narrator [omniscient]...[guides] the reader's understanding of characters and the significance of their story. This type of narrator may be intrusive (commenting and evaluating, as in the novels of Austen, Dickens, and Tolstoy), or unintrusive (describing without much commentary, as in Flaubert's *Madame Bovary* [1857]...Another possibility is the limited omniscient narrator, who describes in the third-person only what is experienced by a few characters or one alone. The first-person narrator is a character within the story and therefore limited in understanding. He... might...play a minor role in the action (as in Melville's *Moby-Dick* [1851]), or might be a protagonist (as in Salinger's *The Catcher in the Rye* [1951]).

More on James Fenimore Cooper

Although Cooper's works were written over 150 years ago, they remain popular. The series, *The Leatherstocking Tales*, set during the ***French and Indian War***, included five novels: *The Deerslayer, The Last of the Mohicans, The Pathfinder, The Pioneers,* and *The Prairie*.

In Chapters 1 & 2 of *The Last of the Mohicans*, Cora and Alice Munro, the daughters of the British commander of ***Fort William Henry***, are traveling under the protection of Officer Heyward to join their father at the fort. Always on the lookout for enemy attacks, the travelers are wary of being ambushed. In an effort to outsmart enemy warriors, Officer Heyward employs a native as a guide to take a remote trail through the woods instead of the main road to the fort. Because of the trail's remoteness, only a small party can pass, requiring that the troops remain behind. The youngest of the sisters, Alice, is startled at the appearance of the friendly Indian and questions Heyward's decision. Heyward mentions that the Indian ***runner***, Magua, had once disobeyed military orders but had been punished by the commander of the fort, who was Alice and Cora's father. After being disciplined, Magua again pledged his allegiance to the British and had faithfully served since. Major Heyward said he had absolute confidence in Magua, or otherwise, he would not place the two young ladies' in Magua's care. Alice then decides to trust Major Heyward's decision to employ the young native and takes the single file trail through the dense brush without the accompanying troops.

The Last of the Mohicans, Chapter 1 (excerpt)

> A young man, in the dress of an officer, conducted to their steeds two females, who, as it was apparent by their dresses, were prepared to encounter the fatigues of a journey in the woods. One, and she was the most juvenile in her appearance, though both were young, permitted glimpses of her dazzling complexion, fair golden hair, and bright blue eyes, to be caught, as she artlessly suffered the morning air to blow aside the green veil. The flush which still lingered above the pines in the western sky was not more bright nor delicate than the bloom on her cheek; nor was the opening day more cheering than the animated smile which she bestowed on the youth, as he assisted her into the saddle. The other, who appeared to share equally in the attentions of the young officer, concealed her charms from the gaze of the soldiery with a care that seemed better fitted to the experience of four or five additional years. It could be seen, however, that her person, though moulded with the same exquisite proportions, of which none of the graces were lost by the traveling dress she wore, was rather fuller, and more mature than that of her companion.
>
> No sooner were these females seated than their attendant sprang lightly into the saddle of the warhorse, when the whole three bowed to Webb, who, in courtesy, awaited their parting on the threshold of his cabin, and turning their horses' heads, they proceeded at a slow amble, followed by their train, toward the northern entrance of the encampment. As they traversed that short distance, not a voice was heard amongst them; but a slight exclamation proceeded from the younger of the females, as the Indian runner glided by her unexpectedly,—and led the way along the military road in her front. Though this sudden and startling movement of the Indian produced no sound from the other, in her surprise her veil-was allowed to open its folds, and betrayed an indescribable look of pity, admiration and horror, as her dark eye followed the easy motions of the savage. The tresses of this lady were shining black, like the plumage of the raven. Her complexion was not brown, but it rather appeared charged with the color of the rich blood, that seemed ready to burst its bounds. And yet there was neither coarseness nor want of shadowing in a countenance that was exquisitely regular and dignified, and surpassingly beautiful. She smiled, as if in pity at her own momentary

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forgetfulness, discovering by the act a row of teeth that would have shamed the purest ivory; when, replacing the veil, she bowed her face and rode in silence, like one whose thoughts were abstracted from the scene around her.

The Last of the Mohicans, Chapter 2 (excerpt)

While one of the lovely beings we have so cursorily presented to the reader was thus lost in thought, the other quickly recovered from the alarm which induced the exclamation, and, laughing at her own weakness, she inquired of the youth who rode by her side—"Are such spectres frequent in the woods, Heyward; or is this sight an especial entertainment ordered on our behalf? If the latter, gratitude must close our mouths; but if the former, both Cora and I shall have need to draw largely on that stock of hereditary courage which we boast, even before we are made to encounter the redoubtable Montcalm."

“Yon Indian is a runner of the army; and, after the fashion of his people, he may be accounted a hero,” returned the officer. “He has volunteered to guide us to the lake, by a path little known, sooner than if we followed the tardy movements of the column; and, by consequences, more agreeably."

"I like him not," said the lady, shuddering, partly in assumed, yet more in real terror. "You know him, Duncan, or you would not trust yourself so freely to his keeping?"

"Say, rather, Alice, that I would not trust you. I do know him, or he would not have my confidence, and least of all at this moment. He is said to be a Canadian too;—and yet he served with our friends the Mohawks, who, as you know, are one of the six allied nations. He was brought amongst us, as I have heard, by some strange accident in which your father was interested, and in which the savage was rigidly dealt by—but I forget the idle tale; it is enough, that he is now our friend."

"If he has been my father's enemy, I like him still less!" exclaimed the now really anxious girl. "Will you not speak to him, Major Heyward, that I may hear his tones? Foolish though it may be, you have often heard me avow my faith in tones of the human voice!"

"It would be in vain, and answered, most probable, by an exclamation, *Ugh*! He may understand it, he affects, like most of his people, to be ignorant of the English; and least of all well he condescend to speak it now that war demands the utmost exercise of his dignity. But he stops; the private path by which we are to journey is, doubtless, at hand."

The conjecture of Major Heyward was true. When they reached the spot where the Indian stood, pointing into the thicket that fringed the military road, a narrow and blind path, which might, with some little inconvenience, receive one person at a time, became visible.

"Here, then, lies our way," said the young man, in a low voice. "Manifest no distrust, or you may invite the danger you appear to apprehend."

"Cora, what think you?" asked the reluctant fair one. "If we journey with the troops, though we may find their presence irksome, shall we not feel better assurance of our safety?"

"Being little accustomed to the practices of the savages, Alice, you mistake the place of real danger," said Heyward. "If enemies have reached the portage at all, a thing by no means probable, as our scouts are abroad, they will surely be found skirting the column, where scalps abound the most. The route of the detachment is known, while ours, having been determined within the hour, must still be secret."

"Should we distrust the man because his manners are not our manners, and that his skin is dark!" coldly asked Cora.

Louisa May Alcott

Louisa May Alcott was born in Pennsylvania in 1832. Alcott’s father, Bronson, was an innovative educator in Boston, Massachusetts but often ahead of his time. He was a loving patriarch; however, his idealistic projects paid little, and the family was often in poverty. Nevertheless, they were rich in friends, which included such noted figures as Ralph Waldo Emerson, Henry David Thoreau, and Nathaniel Hawthorne.

Louisa took many jobs to help support the family. Meanwhile, she experimented with her writing skills. In 1852, her first poem, “Sunlight”, was published under the pseudonym, Flora Fairfield. This was the beginning of a career that brought her fame and fortune. Louisa tried her hand at novels and wrote *Little Women*—the story of four sisters who grew up in a New England town during the 1800s. Although the book is considered fiction, it does draw on many of Louisa’s own experiences as a child and youth. In the novel, Louisa characterizes herself as “Jo”. Published in 1868, *Little Women* was an instant success. The heroines of the story, the March sisters, Meg, Jo, Beth, and Amy, have been immortalized in the movies as well; the most famous "Jo" being Katherine Hepburn from a 1933 production. In 1994, another movie of *Little Women* was made, starring Winona Ryder as “Jo” and Susan Sarandon as Mrs. March (the mother).

Financial security for the family finally came with the publishing of *Little Women*. Thereafter, Louisa, like her father, committed herself to improving this world. She spent her time and energies advocating women’s suffrage

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and the temperance movement. (the Literature Network and Professor Deborah Durbin's commentary on Louisa May Alcott)

Little Women
"Little Faithful" (excerpt)

For a week the amount of virtue in the old house would have supplied the neighbourhood. It was really amazing, for everyone seemed in a heavenly frame of mind, and self-denial was all the fashion. Relieved of their first anxiety about their father, the girls insensibly relaxed their praiseworthy efforts a little, and began to fall back into the old ways. They did not forget their motto, but hoping and keeping busy seemed to grow easier; and after such tremendous exertions, they felt that Endeavour deserved a holiday, and gave it a good many.

Jo caught a bad cold through neglect to cover the shorn head enough, and was ordered to stay at home till she was better, for Aunt March didn't like to hear people read with colds in their heads. Jo liked this, and after an energetic rummage from garret to cellar, subsided on the sofa to nurse her cold with arsenicum and books. Amy found that housework and art did not go well together, and returned to her mud pies. Meg went daily to her pupils, and sewed, or thought she did, at home, but much time was spent in writing long letters to her mother, or reading the Washington dispatches over and over. Beth kept on, with only slight relapses into idleness or grieving.

All the little duties were faithfully done each day, and many of her sisters' also, for they were forgetful, and the house seemed like a clock whose pendulum was gone a-visiting. When her heart got heavy with longings for Mother or fears for Father, she went away into a certain closet, hid her face in the folds of a certain dear old gown, and made her little moan and prayed her little prayer quietly by herself. Nobody knew what cheered her up after a sober fit, but everyone felt how sweet and helpful Beth was, and fell into a way of going to her for comfort or advice in their small affairs.

All were unconscious that this experience was a test of character; and when the first excitement was over, felt that they had done well, and deserved praise. So they did; but their mistake was in ceasing to do well, and they learned this lesson through much anxiety and regret.

"Meg, I wish you'd go and see the Hummels; you know Mother told us not to forget them," said Beth, ten days after Mrs. March's departure.

"I'm too tired to go this afternoon," replied Meg, rocking comfortably as she sewed.

"Can't you, Jo?" asked Beth.

"Too stormy for me with my cold."

"I thought it was almost well."

"It's well enough for me to go out with Laurie, but not well enough to go to the Hummels," said Jo, laughing, but looking a little ashamed of her inconsistency.

"Why don't you go yourself?" asked Meg.

"I have been every day, but the baby is sick, and I don't know what to do for it. Mrs. Hummel goes away to work, and Lottchen takes care of it; but it gets sicker and sicker, and I think you or Hannah ought to go."

Beth spoke earnestly, and Meg promised she would go tomorrow.

"Ask Hannah for some nice little mess, and take it round, Beth; the air will do you good," said Jo, adding apologetically, "I'd go, but I want to finish my writing."

"My head aches and I'm tired, so I thought maybe some of you would go," said Beth.

"Amy will be in presently, and she will run down for us," suggested Meg.

"Well, I'll rest a little and wait for her."

The point of view in the excerpts from *The Last of the Mohicans* and *Little Women* is third person omniscient. Contrast that to the excerpt from Mark Twain's novel *Huckleberry Finn*.

Huckleberry Finn, Chapter 2 (excerpt)

WE went tiptoeing along a path amongst the trees back towards the end of the widow's garden, stooping down so as the branches wouldn't scrape our heads. When we was passing by the kitchen I fell over a root and made a noise. We scrouched down and laid still. . . . Jim was setting in the kitchen door; we could see him pretty clear, because there was a light behind him. He got up and stretched his neck out about a minute, listening. Then he says: "Who dah?"

Notice that the point of view is first person. That means that the narrator is part of the story and is telling it from his perspective. Notice the use of the words "We" and "I".

Congratulations. You have made a good beginning in your study of novels. Continue to the Activities.

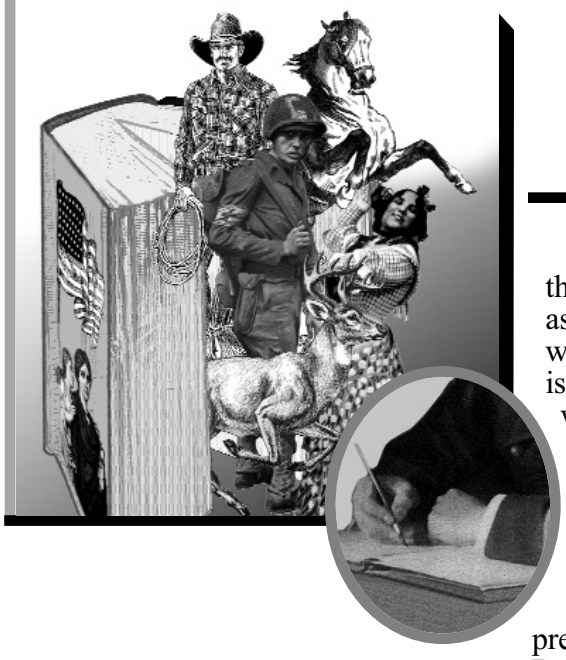


LIFE PRINCIPLE

"Your feet go where your mind leads."

—Joel Osteen

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Novelists Celebrated in America

Fiction

Section 1

Lesson 2 of 5

HARRIET BEECHER STOWE

Harriet Beecher Stowe was born June 14, 1811. She was the seventh child of a famous protestant preacher. Harriet worked as a teacher with her older sister Catharine and enjoyed writing as well. Her earliest publication was a geography for children, issued under her sister's name in 1833. In 1836, Harriet married widower Calvin Stowe, and they also had seven children. Harriet helped to support her family financially by writing for local and religious periodicals. She also wrote novels, poems, travel books, biographical sketches, and children's books. Her circle of friends included other notable authors, such as Lady Byron, Oliver Wendell Holmes, and George Eliot.

Harriet wrote at least ten novels, but she is predominantly known for her first, *Uncle Tom's Cabin* (1852). Begun as a ***serial*** for "The National Era", a weekly periodical that focused public attention on the issue of slavery, Stowe's excerpts were deeply controversial. She later published the book in its entirety. It was an astonishing success, and Stowe became a ***celebrity***. She used her new public platform to speak against slavery in both the United States and Europe.

Stowe was one of America's early ***realist*** writers, and her style became known as ***regionalist writing***. Her settings are precisely accurate and very detailed. Her portraits of local (regional) social life reflect an awareness of the complexity of the culture in which she lived, and she had the ability to communicate that culture effectively to others. Her use of local ***dialect*** set the stage for later "realist" authors, such as Mark Twain, whose *Huckleberry Finn,* was characterized by regional dialect. (*Celebration of Women Writers* by Mary Mark Ockerbloom)

Novelists, like Stowe, realized the injustices and corruptness of some practices condoned by society. Stowe and other authors used their writing skills and were successful in bringing Christian awareness to these cultural vices. Their efforts were instrumental in improving American culture, politics, family, and society as a whole.

Uncle Tom's Cabin, Chapter 1 (excerpt)

Late in the afternoon of a chilly day in February, two gentlemen were sitting alone over their wine, in a well-furnished dining parlor, in the town of P - - , in Kentucky. There were no servants present, and the gentlemen, with chairs closely approaching, seemed to be discussing some subject with great earnestness.

For convenience sake, we have said, hitherto, two gentlemen. One of the parties, however, when critically examined, did not seem, strictly speaking, to come under the species. He was a short, thick-set man, with coarse, commonplace features, and that swaggering air of pretension which marks a low man who is trying to elbow his way upward in the world. He was much over-dressed, in a gaudy vest of many colors, a blue neckerchief, bedropped with yellow spots, and arranged with a flaunting tie, quite in keeping with the general air of the man. His hands, large

VOCABULARY

Serial: published in small portions in a series usually through a newspaper or magazine
Celebrity: a famous person
Realist: a person who accurately describes details without exaggeration
Dialect: a sub language (i.e. "Texan" or "Cajun" is a dialect of English)
Regionalist writing: the use of the dialect of a certain region

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and coarse, were plentifully bedecked with rings; and he wore a heavy gold watch-chain, with a bundle of seals of portentous size, and a great variety of colors, attached to it,—which, in the ardor of conversation, he was in the habit of flourishing and jingling with evident satisfaction. His conversation was in free and easy defiance of Murray's Grammar, and was garnished at intervals with various profane expressions, which not even the desire to be graphic in our account shall induce us to transcribe.

His companion, Mr. Shelby, had the appearance of a gentleman; and the arrangements of the house, and the general air of the housekeeping, indicated easy, and even opulent circumstances. As we before stated, the two were in the midst of an earnest conversation. "That is the way I should arrange the matter," said Mr. Shelby.

"I can't make trade that way—I positively can't, Mr. Shelby," said the other, holding up a glass of wine between his eye and the light.

"Why, the fact is, Haley, Tom is an uncommon fellow; he is certainly worth that sum anywhere,—steady, honest, capable, manages my whole farm like a clock."

"You mean honest, as niggers go," said Haley, helping himself to a glass of brandy.

"No; I mean, really, Tom is a good, steady, sensible, pious fellow. He got religion at a camp-meeting, four years ago; and I believe he really did get it. I've trusted him, since then, with everything I have,—money, house, horses,—and let him come and go round the country; and I always found him true and square in everything."

"Some folks don't believe there is pious niggers Shelby," said Haley, with a candid flourish of his hand, "but I do. I had a fellow, now, in this yer last lot I took to Orleans - 't was as good as a meetin, now, really, to hear that critter pray; and he was quite gentle and quiet like. He fetched me a good sum, too, for I bought him cheap of a man that was 'bliged to sell out; so I realized six hundred on him. Yes, I consider religion a valeyable thing in a nigger, when it's the genuine article, and no mistake."

"Well, Tom's the real article..." rejoined the other. "Why, last fall, I let him go to Cincinnati alone, to do business for me, and bring home five hundred dollars. 'Tom,' says I to him, 'I trust you, because I think you're a Christian—I know you wouldn't cheat.' Tom comes back, sure enough; I knew he would. Some low fellows, they say, said to him - Tom, why don't you make tracks for Canada?' 'Ah, master trusted me, and I couldn't,' - they told me about it. I am sorry to part with Tom, I must say. You ought to let him cover the whole balance of the debt; and you would, if you had any conscience."

"Well, I've got just as much conscience as any man in business can afford to keep, - just a little, you know, to swear by, as 't were," said the trader, jocularly; "and, then, I'm ready to do anything in reason to 'blige friends; but this yer, you see, is a leetle too hard on a fellow - a leetle too hard." The trader sighed contemplatively, and poured out some more brandy.

"Well, then, Haley, how will you trade?" said Mr. Shelby, after an uneasy interval of silence.

"Well, haven't you a boy or gal that you could throw in with Tom?"

Alex Haley

Alex Haley was already an established author when he published his novel *Roots: The Saga of an American family* in 1976. Haley, predominantely of African descent, traced his mother's family's ancestry seven generations to the Gambian village of Juffure, Africa. Although Haley was also part Cherokee and Irish, he was primarily interested in his family that was mostly from Africa. His novel was made into a television series and sparked an interest in genealogy among African-Americans. Haley himself commented that the book was not so much about his family history as it was a study of human behavior: "What *Roots* gets at . . . is that it touches the pulse of how alike we human beings are . . . beneath these man-imposed differences."

In 1921, Alex was born in New York. When Alex was still a child, the family moved to the small town of Henning, Tennessee. His father taught agriculture at various colleges in the surrounding area. Alex's grandfather owned the local lumber company, and when he died, Haley's father took over the business. Alex's mother taught in the local elementary school. She died when Alex was 10, and his father remarried two years later. In Tennessee, Alex loved to listen to stories from his grandmother (his mother's mother), Cynthia Palmer, who related tales of how the family had come to America from Africa, through the lineage of Haley's great-great-great-great-grandfather, then, a sixteen-year-old called "Kin-tay".

During WWII, Haley enlisted in the Coast Guard. During "down time" from duty, Haley wrote adventure stories to entertain his fellow sailors. He also composed love letters, which they sent to their girlfriends and wives. Haley's interest in writing was sparked, and he composed various other works. He sent off numerous manuscripts to magazines, but they didn't catch much public attention. After twenty years of service, Haley left the Coast Guard in 1959 to become a full-time writer.

In 1965, Haley stumbled upon the names of his maternal great-grandparents as he read records in the National Archives in Washington,

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D.C. He was reminded of the tales of his grandmother, Cynthia Palmer. In disbelief, Haley continued to read, convinced that he could no longer discount her tales as "fiction". Inspired to dig deeper, Haley embarked on a mission to discover his roots. His studies led him to the African village of Juffure. There, Haley met with a native *griot*, an oral historian, who claimed one of Haley's ancestors was Juffure villager, Kunta Kinte. According to the tale, Kinte (Kin-tay) had been kidnapped by slavers while fetching firewood in the forest. Through other studies, Haley was led to believe that through a sequence of events, the young man, Kinte, was later brought to America and named Toby.

Although it was popular, Haley's novel faced much criticism. Skeptics claimed that the truth and originality of the tale were improbable and unsubstantiated. They accused Haley of plagiarism and dishonesty and further claimed that the supposed griot, Kebba Kanji Fofana, an old man, was a well-known trickster who never did believe that Haley was connected by any ancestor to the Gambian village but had told Haley what he wanted to hear. Nevertheless, in 1977, *Roots* won the National Book Award and a special Pulitzer Prize. The public interest in the book was intense and sold more than one million copies in one year. It has been translated into dozens of languages and became the basis of African cultural studies in some colleges and universities.

F. Scott Fitzgerald

After World War I, America roared into the 1920s. Newspaper headlines focused on gangsters, flappers, and bootleggers. The Roaring Twenties brought dramatic changes to American lifestyles with the nation experiencing wealth like never before. Author F. Scott Fitzgerald captured on paper the glittering society life of that time. Many of his plots centered around the "new wealthy" who had gained fortune through the oil and entertainment industries. Fitzgerald's characters often squandered lots of money, having "fun" to excess. While still a student at Princeton University, Fitzgerald published his stories in magazines. He had clearly researched his subject—he partied so much himself that he couldn't complete a book. Many of his admirers believed he could become a great writer if he learned to discipline his talents. They encouraged him to lay off the parties and get serious about writing. But, the young author didn't listen. He dropped out of college after some major disappointments. After a time, however, he took the advice of his critics and closed himself up at home so he could concentrate better on his newest manuscript, *Tender is the Night*, which became his first successful novel.

Fitzgerald became successful in the eyes of pop culture and entered "high society" in the style he craved. He and his beautiful, young wife entered the "fast lane" as a glamorous couple, hobnobbing with famous personalities in prominent nightclubs of New York, London, and Paris. During that time, Fitzgerald penned his novel, *The Great Gatsby*, in 1925, considered by many literary critics to be the "Great American Novel" and a classic literary work that encapsulates the American "Jazz Age". Tragically, the book's characters chased wealth and high society so much that they never found lasting love. Fitzgerald ended the story by letting the protagonist, Gatsby, finally realize how his bad choices had destroyed real happiness, and his lust for riches had pierced his soul with sorrows and disappointments. Much like his protagonist, Gatsby, Fitzgerald himself paid a great price for his irresponsible excesses. He not only squandered his wealth, but he also lost his wife, who entered a New Jersey mental hospital as an alcoholic.

The Great Gatsby (excerpt)

In my younger and more vulnerable years, my father gave me some advice that I've been turning over in my mind ever since. "Whenever you feel like criticizing anyone," he told me, "just remember that all people in the world haven't had the advantages you've had."

He didn't say any more but we've been unusually communicative in a reserve way and I understood that he meant a great deal more than that. In consequence, I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to secret griefs of wild, unknown men. Most of the confidences were unsought—frequently I had feigned sleep, preoccupation, or a hostile levity when I realized that by some unmistakable sign an intimate revelation was quivering on the horizon—for the intimate revelations of young men or at least the terms in which they express them are usually plagiaristic and marred by obvious suppressions. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested and I snobbishly repeat, a sense of fundamental decencies is parceled out unequally at birth.

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SAMUEL CLEMENS, "MARK TWAIN"

You are already familiar with Mark Twain from some of his short stories, such as "The Invalid's Story". Mark Twain was also an excellent novelist. His novel *The Adventures of Huckleberry Finn*, sequel to the novel *The Adventures of Tom Sawyer*, was published in 1884 and is considered a major piece of American literature. The main character is a Southern country boy named Huck Finn who narrates the novel in first person. Huck represents the antithesis of Southern genteel life. Some critics view the novel as a satire against the south.

Huckleberry Finn, Chapter 1 (excerpt)

You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly — Tom's Aunt Polly, she is — and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece — all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round — more than a body could tell what to do with. The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them, — that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.

After supper she got out her book and learned me about Moses and the Bulrushers, and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people.

Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it any more. That is just the way with some people. They get down on a thing when they don't know nothing about it. Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. And she took snuff, too; of course that was all right, because she done it herself.

Her sister, Miss Watson, a tolerable slim old maid, with goggles on, had just come to live with her, and took a set at me now with a spelling-book. She worked me middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer. Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry;" and "Don't scrunch up like that, Huckleberry – set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry – why don't you try to behave?" Then she told me all about the bad place, and I said I wished I was there. She got mad then, but I didn't mean no harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; she was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and wouldn't do no good.

Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I never said so. I asked her if she reckoned Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.

Continue to the Activities.

LIFE PRINCIPLE



"Most of life is learning and growing, falling and getting back up, forgiving and forgetting, accepting and going on."

—Charles Swindoll

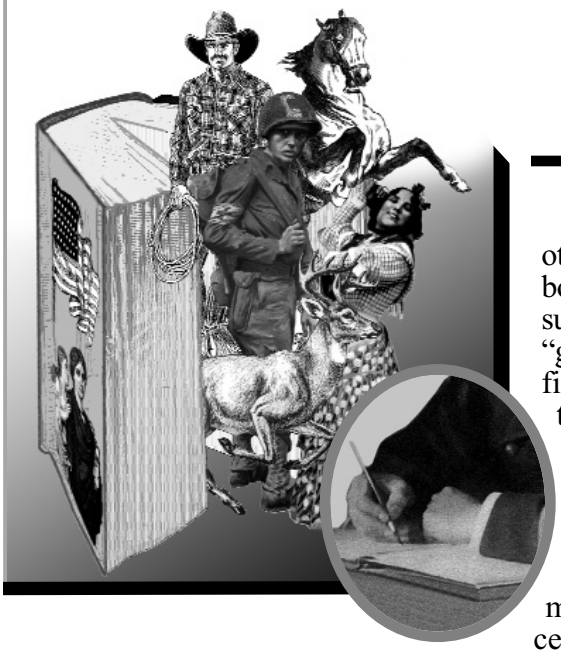
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Trade Secrets of Great Authors

Fiction

Section 1

Lesson 3 of 5



CONFLICT

Do you ever wonder why some writers are so good, and others are not? What makes one writer interesting and another boring? This lesson will reveal some "secrets" or "tricks" of successful writers. Whether you prefer romance and love stories, "good time" family stories, westerns, mysteries, adventure, science fiction, or historical novels, you will benefit from these techniques—especially if you plan to become a writer yourself. Knowing these techniques will also make you a better reader, as you will be more aware of what the author is doing.

One secret to writing an interesting story is to build conflict between your ***protagonist*** and your ***antagonist***. Conflict may be physical, verbal, or internal (emotional or mental). The protagonist is the main character who must succeed against whatever opposes him. The antagonist may be another person or could be an entire society. It could be an animal, the weather, poverty, the environment, Providence, or the main character's own self (doubt, depression, anger, etc.).

STEPHEN CRANE

American author, Stephen Crane, wrote several books that greatly influenced American literature. Crane's first novel, *Maggie: A Girl of the Streets*, helped to develop a literary style called ***naturalism***. Crane wrote the book in 1893 when only twenty-one years old. His manuscript was turned down by publishers who considered the book too gruesome in its description of people living in poverty. Crane eventually was able to publish the book himself but had to borrow the money from his brother. The book tells the story of Maggie, a young girl living in the slums of New York, who struggles against the poverty and ***squalid*** conditions of her heritage.

> In the street, infants played or fought...or sat stupidly in the way of vehicles. Formidable women, with uncombed hair and disordered dress, gossiped while leaning on railings, or screamed in frantic quarrels. Withered persons, in curious postures of submission to something, sat smoking pipes in obscure corners. A thousand odors of cooking food came forth to the street. The building quivered and creaked from the weight of humanity stamping about in its bowels.

Crane's novel, *The Red Badge of Courage* written in 1895, brought fame. It has been called the first modern war novel and depicts the American Civil War from the view of a young soldier. The main character, Henry Fleming, enlists in the Union army. He has dreamed of battle and glory all his life, but his real experiences of death and horror on the battlefield shatter his idealism of "honor" and greatly test his courage. Although the story is of a young man who battles enemy soldiers, the real conflict is internal in which young Henry strives to overcome his own cowardice.

Crane not only gained recognition as a novelist, but he was also accomplished in short story writing. In "The Open Boat", the

VOCABULARY

Protagonist: the main person in a story who endures conflict and attempts to overcome controversy

Antagonist: the person, place, or thing that opposes the protagonist and tries to make him fail in his goal

Naturalism: a literary style that employs detailed and realistic views of human nature, even though gross or abhorrent

Squalid: degraded, dirty, filthy and repulsive due to neglect

Prolific: highly productive, producing many volumes of work

Dystopia: an imaginary society in which social trends have culminated in a greatly diminished quality of life or degredation of values

Wonted: customary, habitual, or usual

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main character battles nature (the sea) and struggles to survive after a shipwreck. "The Open Boat" is based on a true experience. Crane himself was aboard a boat that sank enroute to Cuba in 1896. With a small party of other survivors, Crane spent several days drifting in an open life boat before being rescued. This experience impaired his health permanently, however, it inspired him to write a fictional account of the adventure.

JACK LONDON

Jack London (1876-1916) is best known for his books *The Call of the Wild, White Fang,* and *The Sea-Wolf*. London was a ***prolific*** writer whose fiction spanned many literary forms, from conventional love stories and ***dystopias*** to science fiction. His novels, short stories, journalism, and essays have been translated and read around the world. In his novel, *The Call of the Wild*, the main character is a dog. London marvelously weaves conflict into the tale of "Buck". The dog has to battle humans, other dogs, and his own courage and willingness to survive in the icy wilderness of Alaska. Some Harvard students summarized the story thus:

> The Gold Rush in...Alaska has prompted the need for big, strong dogs...to pull sleds over icy trails. Buck,...is exactly what the explorers want. He is an animal with intelligence, strength and dignity...The...gardener who...needs money, manages to kidnap Buck and sell him to some explorers. He is given to a saloon-keeper and transported...to the Northland...Buck is kept in a cage and becomes increasingly angry...By the time he arrives at his destination, he has worked himself into a rage. However, his rage only leads to continual beatings...The club pushes Buck into submission, but he is not broken...Buck is eventually sold...[and] understands that only the law of club and fang dominate his new life.
>
> Buck joins a dog team led by Spitz, a bully husky dog...Tensions develop between [them]. Buck is ready to be a leader, and looks to usurp Spitz's power...one night, the two end up in a fight to the death. Buck [triumphs and takes]...the [lead] position...the team is sold to an imbecilic...young man who has no idea how to work...a dog team...he terribly mistreats the dogs...they run out of food quickly. The dogs are starving and overworked. One by one they start to die. The remnants pull into the camp of John Thornton. Buck will not rise...to leave. After watching the cruel young man beat Buck repeatedly, John steps in and saves him by cutting...the harness...
>
> ...Buck begins to heal...He...is happy at John's side...The work on the trail, the daily hunting, are...delightful...[he] muses...on the call that he hears nightly in the forest. Eventually he starts to sleep away from the camp. He embraces his instincts and wild tendencies, killing his own food and watching out for himself. Buck meets a wolf who befriends him...one day Buck returns to the camp to find everyone killed by the Yeehats, a Native American tribe. He flies into a rage at the death of beloved John, and kills all the men...Buck returns to the forest...with a pack of wolves. He has heeded the call.

DESCRIPTION

Another powerful technique used by great authors is description. When a writer describes action, sight, sound, smell, touch, taste or emotions, he engages the reader and is successful in making the story interesting. Read London's description of the fight between Buck and Spitz.

> Buck did not cry out. He did not check himself, but drove in upon Spitz, shoulder to shoulder, so hard that he missed the throat. They rolled over and over in the powdery snow. Spitz gained his feet almost as though he had not been overthrown, slashing Buck down the shoulder and leaping clear....his teeth clipped together, like the steel jaws of a trap, as he backed away for better footing, with lean and lifting lips that writhed and snarled.
>
> In a flash Buck knew it. The time had come. It was to the death. As they circled about, snarling, ears laid back, keenly watchful for the advantage, the scene came to Buck with a sense of familiarity. He seemed to remember it all—the white woods, and earth, and moonlight, and the thrill of battle. Over the whiteness and silence brooded a ghostly calm. There was not the faintest whisper of air—nothing moved, not a leaf quivered, the visible breaths of the dogs rising slowly and lingering in the frosty air. They had made short work of the snowshoe rabbit, these dogs that were ill-tamed wolves; and they were now drawn up in an expectant circle. They, too, were silent, their eyes only gleaming and their breaths drifting slowly upward. To Buck it was nothing new or strange, this scene of old time. It was as though it had always been, the ***wonted*** way of things.

Notice the language London uses to describe the fight: "Buck...drove in upon Spitz", "they rolled over and over in the powdery snow," "slashing . . . and leaping", "lips that writhed and snarled", "...circled about, snarling, ears laid back", "silence brooded", "not the faintest whisper" "nothing moved, not a leaf quivered", "the visible breaths of the dogs lingering in the air."

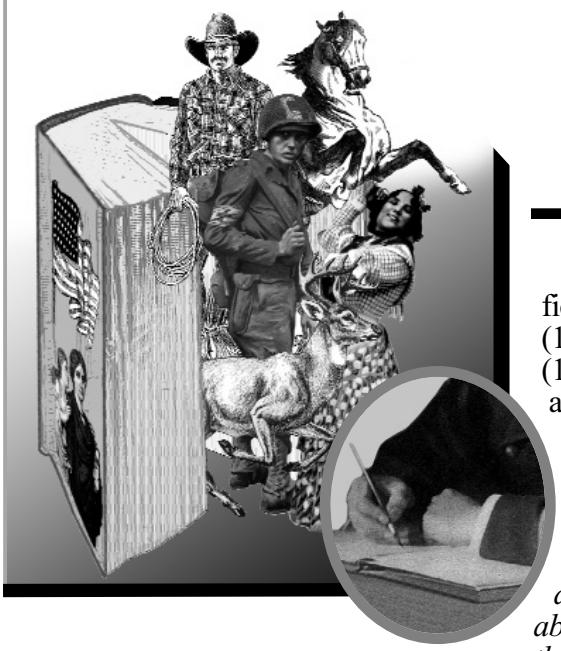
In future lessons, you will learn more trade secrets of good authors. For now, continue to the Activities.

LIFE PRINCIPLE



"Life is what happens...while we are preparing for eternity." —Art Linkletter

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British Novelists who Impacted America

Fiction

Section 1

Lesson 4 of 5

H.G. Wells

Englishman H.G. Wells was most famous for his science fiction novels. His best known books are *The Time Machine* (1895), *The Invisible Man* (1897), and *The War Of The Worlds* (1898). *The Time Machine* told of a man who traveled to the past and the future in a machine. Traveling through time is a fascinating idea. Imagine visiting America's colonial period, ancient Arabia or the Roman Empire! In the epilogue of *The Time Machine*, Wells muses where his time traveler is, and if he will ever return: *One cannot choose but wonder. Will he ever return? It may be that he swept back into the past, and fell among the blood-drinking, hairy savages of the Age of Unpolished Stone; into the abysses of the* ***Cretaceous*** *Sea; or among the grotesque* ***saurians****, the huge reptilian brutes of the Jurassic times. He may even now—if I may use the phrase—be wandering on some* ***plesiosaurus****-haunted Oolitic coral reef, or beside the lonely saline lakes of the Triassic Age. Or did he go forward, into one of the nearer ages, in which men are still men, but with the riddles of our own time answered and its wearisome problems solved?*

Wells was born in 1866 in Kent. He made his debut as a novelist with *The Time Machine* (1895), which was a satire of English class division. The novel was followed by *The Island Of Dr. Moreau* (1896), *The Invisible Man* (1897) and *The War of the Worlds* (1898). *The First Men On The Moon* (1901), *The War In The Air* (1908). Considered science fiction at the time, many of Wells books predicted space flight and aerial wars, long before airplanes and space stations were invented. Several of Wells' books have been made into movies. *The Island Of Dr. Moreau* was produced as a science fiction horror/thriller staring Marlon Brando and Val Kilmer in 1996.

Wells was intrigued with society and politics. He lived in England during the Nazi invasion, refusing to let the ***blitz*** drive him out of London. He joined various political parties and published several nonfiction works in journalism, sociology, and history. Wells was a member of the Research Committee for the League of Nations and published several books about the world organization. In *The Holy Terror* (1939), Wells explored the psychological development of a ruthless tyrant and drew from the personalities of Russian dictator, Stalin, Italian dictator, Mussolini, and German dictator, Hitler. Wells last book, *Mind At The End Of Its Tether* (1945), expressed pessimism about mankind's future prospects. Wells died in London on August 13, 1946. (—adapted from information provided by the University of Heidelberg) Below is an excerpt from *The Time Machine*.

"Would you like to see the Time Machine itself?" asked the Time Traveller. And...taking the lamp in his hand, he led the way down the long, draughty corridor to his laboratory. I remember vividly the

VOCABULARY

Cretaceous: resembling or containing chalk
Saurians: a group of reptiles that include lizards, crocodiles, and dinosaurs
Plesiosaurus: an extinct reptile that lived in the ocean and was part of the Jurassic and Cretaceous suborder
Blitz: the name given to the "lightning fast" Nazi attacks on London and other cities in Europe
Queer: odd, strange, irregular
Blacking factory: a factory in which workers painted black coating on products, such as stoves and shoes
Foundling: an infant found abandoned with no known parents or guardians
Barrister: an attorney in the high courts
Epoch: a period of time marked by distinct features, noteworthy events, or changing conditions
Apologetics: a branch of theology that defends Christianity

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flickering light, his ***queer***, broad head in silhouette, the dance of the shadows, how we all followed him, puzzled but incredulous, and how there in the laboratory we beheld a larger edition of the little mechanism which we had seen vanish from before our eyes. Parts were of nickel, parts of ivory, parts had certainly been filed or sawn out of rock crystal. The thing was generally complete, but the twisted crystalline bars lay unfinished upon the bench beside some sheets of drawings, and I took one up for a better look at it.

Euphemism vs. Naturalism

As mentioned before, good writers know certain "tricks" of the trade in producing quality and interesting literature. *Euphemism* is a literary technique used to substitute a disagreeable or offensive word with a softer word or expression. For example, the euphemism "pass away" is a substitute for the harsher word "died." Another use of euphemism is to say that someone is "handicapped" or "disabled" instead of "crippled" or "lame". *Euphemism* is the opposite of *naturalism* which bluntly describes offensive things.

One person stated, "A euphemism is the verbal tool you reach for when you want to express something but don't quite want to say it." In contrast, a naturalist writer would use the harsher, more "realistic" word and would not try to "soften" it. Both techniques can be used skillfully, and will help you develop your voice as a writer. Some of the best writers use a combination of the two.

Charles Dickens

Englishman Charles Dickens is considered one of the greatest novelists of the English language. Dickens' characters, such as the cruel miser, Scrooge, in *A Christmas Carol*, the orphan, Oliver, and the thief, Fagin, in *Oliver Twist*, and the lovelorn Darnay, in *A Tale of Two Cities*, have fascinated generations of readers. Dickens' works were often satires against injustice and hypocrisy in society and held mass appeal to the public. Even though written more than one hundred fifty years ago, Dickens' novels still hold an intense fascination for readers and have never gone out of print.

Dickens was born in Landport, Hampshire. His parents were employed well, but often had financial troubles. In 1824, at the age of 12, Charles was sent to work at a ***blacking factory*** in London while his father served out a sentence in debtor's prison. Charles always resented his parents' irresponsible behavior toward their children and once commented that his parents could not have cared less whether Charles was a beggar or a world class scholar. As a teen and an adult, Dickens spent much time traveling and campaigning against social evils with his pamphlets and other writings. Although Dickens' fictional works are best remembered, he produced hundreds of essays as well. Many of Dickens' novels have been made into films. The 1948 version of *Oliver Twist* is considered a premiere movie. *A Christmas Carol*, written in 1843, is one of Dickens' most loved works, which has been made into movies multiple times.

Dickens' experiences in life helped him to create colorful characters for his novels. In *Oliver Twist*, Dickens depicts the London underworld. The protagonist is the ***foundling*** Oliver Twist, whose life is very difficult and whose inheritance is kept secret by the villainous Mr. Monks. Oliver suffers in a workhouse for poor children, which was an orphanage that conscripted the labor of the children. In one scene, Oliver requests a second bowl of porridge and is punished with solitary confinement for being greedy. Later, the young boy is apprenticed to a casket maker and becomes a member of a gang of young thieves, led by Fagin. Fagin is arrested and hanged, and Oliver gets adopted by a reputable family.

Dicken's novel, *Our Mutual Friend*, started with a murder mystery. In the opening chapter a drowned man is found floating on the Thames. Italian writer, Calvino, called the novel "an unqualified masterpiece". Dicken's novel, *A Tale of Two Cities*, is a historical novel set during the French Revolution and the Jacobin Reign of Terror. It tells the story of two men, Charles Darnay and Sydney Carton, who look very much alike but are entirely different in character. Darnay is a romantic descended from French aristocrats, while Carton is a cynical English ***barrister***. The two are in love with the same woman, Lucie Manette—one of them will give his life for her; the other will marry her.

The two cities indicated in the title are London and Paris. Throughout the novel, pairs of people, places, and things are compared and contrasted, and Dickens liberally uses oxymorons. The opening line, "It was the best of times, it was the worst of times," is one of the most famous lines in all of literature.

A Tale of Two Cities
"Recalled to Life" (excerpt)

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of

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> foolishness, it was the ***epoch*** of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.
>
> There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords, that things in general were settled for ever.
>
> ...France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. ...She entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards.
>
> In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mall was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, "in consequence of the failure of his ammunition:" after which the mall was robbed in peace...

Other Literary Techniques

Dickens was a master at using techniques that gave him unique voice. Not only could he effectively use a combination of naturalism and euphemism, but he used oxymorons to paint vivid contrasts, such as light and dark, good and evil, new and old, ugly and beautiful. He also wove into his tales symbolism and irony. In *A Tale of Two Cities*, Dickens masterfully weaves all of these techniques. Notice in the first paragraph, the euphemism "the other way." This was a softer substitute for the word "hell." Also, notice the oxymorons: "best/worse", "wisdom/foolishness", "belief/incredulity", "Light/Darkness", "spring/winter", "hope/despair", "everything/nothing", "Heaven/hell (euphemism used)".

In the third paragraph, Dickens uses symbolism. For example, when referring to England, he uses the term "shield and trident". This is a creative use of symbolism referring to England's national logo. For example, if he was referring to the United States, he might have said "stars and stripes and eagle" or something of that nature. Instead of repeating the name "England" over and over, he creatively uses a symbol that points to her.

In the third paragraph, Dickens uses the literary techniques of irony and sarcasm. Notice the words "humane achievements." What Dickens describes in the rest of the paragraph is anything but humane—in fact, it is horrendous and inhumane. In the same paragraph, he uses naturalism and realism to describe the torture of the young man who did not properly salute some monks. Rather than softening the scene with euphemisms, Dickens used realism to shock the reader.

You can see that Charles Dickens, as one of the world's most celebrated authors, earned that title by his masterful and creative use of language, tone, and literary techniques.

George MacDonald

Perhaps one of the most influential novelists of all time is George MacDonald, a Scottish author, poet, and Christian minister. His works have inspired deep admiration in notable authors such as W.H. Auden, J.R.R. Tolkien, and C.S. Lewis, who regarded MacDonald as his "master mentor." Other noted authors, such as G.K. Chesterton, cited MacDonald's *The Princess and the Goblin* as a book that had "made a difference to my whole existence". Elizabeth Yates wrote of MacDonald's book, *Sir Gibbie*, that "after it life is not the same." Even Mark Twain, who initially despised MacDonald, became his friend and was influenced by MacDonald.

This humble man who inspired so many was born the son of a farmer in 1824 in Aberdeenshire, Scotland. George earned a degree at the University of Aberdeen, then moved to London to study for the ministry at Highbury College. In 1850, he was appointed pastor of the Trinity Congregational Church in Arundel. However, his sermons about God's love for sinners offended the "upity" congregation, and the church elders cut MacDonald's salary in half. After some time, MacDonald decided it was time to move on, and he conducted some ministerial work in Manchester. Because of poor health, he was unable to stay long, and embarked upon a

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short sojourn in Algiers. Later, he settled in London and taught for some time at the university. He began some travels as a lecturer and even toured the United States on a lecture circuit during 1872-1873. His best-known works are fantasy novels, such as *At the Back of the North Wind*, that tell of out-of-body experiences and interaction with spirits and beings from other worlds. "I write, not for children," MacDonald stated, "but for the child-like, whether they be of five, or fifty, or seventy-five." MacDonald's non-fantasy novels, such as *Alec Forbes* and *Donald Grant*, had their influences as well. MacDonald also published some volumes of sermons. He was acquainted with most of the literary luminaries of the day; a group photograph shows him with Alfred Tennyson, Charles Dickens, and various others, and he was a friend of Henry Wadsworth Longfellow and Walt Whitman.

C.S. Lewis

Author C.S. Lewis was born in Ireland in November of 1898 and became a celebrated author and philosopher. Lewis is well known for his Christian ***apologetics***, the most popular one being *Mere Christianity.* His most famous works, however, are his fantasy fiction, especially *The Chronicles of Narnia*, a series of seven fantasy novels for children, written between 1950 and 1956. *The Chronicles of Narnia* contain Biblical themes mixed with Greek and Roman mythology as well as traditional British and Irish fairytales. These stories continue to be immensely popular and have been adapted for radio, television, stage and cinema. One of the books in the series, *The Lion the Witch, and the Wardrobe*, was made into a movie in 2005 and became the most popular movie in the United States for a time.

Lewis' mother died of cancer in 1908, leaving C.S. to be reared by his father. Lewis loved to read and had a vivid imagination. His father facilitated this by keeping many books in the house. Lewis' father was also a philosopher who entertained friends and other "thinkers" who discussed many aspects of life within the earshot of young Lewis. These conversations, as well as the books he read heavily influenced him as a child.

After his mother passed away, Lewis was schooled by private tutors before being sent to a school in England. However, not enough students were enrolled to support the school, and it closed. Lewis moved around alot from school to school, leaving one after the other for various reasons. He once left a school to study privately with his father's old tutor and former headmaster of Lurgan College, William T. Kirkpatrick. In 1916, during World War I, Lewis won a scholarship to attend Oxford. He stayed a year, then enlisted in the British Army in 1917. On his nineteenth birthday, he was sent to the front lines in France. In April 1917, he was wounded in battle and spent several months in recovery. He was discharged from the military in December 1919, and returned to college.

A philosophical cynic in his early life, Lewis ascribed to no religion in particular. He explored various faiths and belief systems and searched for "meaning in life". He read widely and thought much about life's concerns and spiritual issues. He expressed some of his thoughts in writings, such as essays and various articles, and through radio talk programs. In mid-life, he became a lecturer and writer and hired on as one of the faculty at Oxford.

One of Lewis' favorite authors was George MacDonald. Lewis was also a close friend of J.R.R. Tolkien, the author of *The Lord of the Rings*, and who was also a leading figure in the faculty at Oxford University. Due in part to both MacDonald's and Tolkien's influence (and probably others), Lewis converted to Christianity. His conversion had a profound effect on his work, and his writings and speeches on the subject of Christianity brought him wide acclaim.

Late in life, he met and married the love of his life, but sadly, his bride, American writer Joy Gresham, died of bone cancer four years later at the age of 45. In his autobiography, *Surprised by Joy* Lewis expresses how happy he had been with Joy.

Although never seeking fame and fortune, Lewis' philosophical thoughts and imaginative fiction deeply impacted the public, and his works were in immense demand. His writings have been translated into over 30 languages, some selling over a million copies a year, still today. The series, *The Chronicles of Narnia*, have sold over 100 million copies since their first publication.

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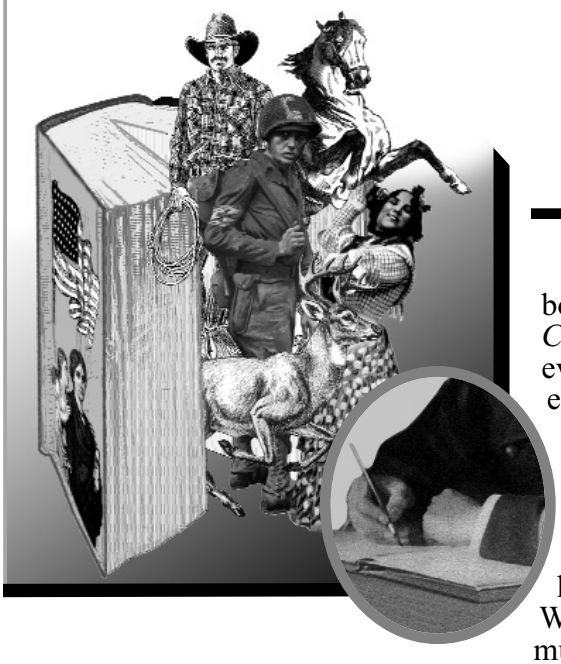
Life Principle

"Maturity is demonstrated in acceptance of personal responsibility to apply inherent abilities."

—Anonymous



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British Novelists who Impacted America (Continued)

Fiction

Section 1

Lesson 5 of 5

JANE PORTER

In 1810, Scottish novelist Jane Porter dropped a bombshell on the world with her epic novel, *The Scottish Chiefs*. It was to become one of the greatest historical novels ever written and still, today, is one of the most dramatic, effective, and well written stories ever.

The book centers on the years of 1296-1305 during the war for Scottish Independence from England, which at that time was ruled by King Edward I, a vicious and cruel Roman Catholic Viking-Norman, who led Hessian forces against Robert the Bruce, king of Scotland. However, the hero in Porter's novel is not Robert the Bruce; it is William Wallace, a common man spurred into action after the violent murder of his wife by British warrior, Heselrigge.

Amazingly, this profound epic was written by a young, inexperienced author with very little literary training. Porter's heroes and heroines are sexy, virile, dramatic, merciful, gentle, and strong and completely captivated the public. However, critics do say that Porter's novel is extremely violent, and it is easy to lose count of the number of deaths and wounds described, particularly by stabbing, as most of the warfare was with swords and daggars, the weaponry of the times.

Critics have speculated about what inspired Jane to write her incredible novel that became an acknowledge masterpiece of English literature. The legend of William Wallace was handed down in Scotland from generation to generation, and Scottish children in the 1800s were well aware of the brave deeds of "the noblest Scot of all" who led Scottish tribes against King Edward's English invaders several hundred years before, even if the rest of the world was unaware of his part in the history of Scotland. Reportedly, as a child, Jane Porter was sang ***lullabies*** of Wallace by her nurse (care taker) and grew up learning about this brave hero and his wondrous deeds.

Porter conducted extensive research for her story, which took years, converting the "cold facts" of history and "warming them with the flame of her genius" to create a "throbbing story describing the intimate lives of her characters." (—Reformation) One critic wrote the following insight on Jane Porter:

> Sheltered in the green garden of her cottage, Miss Porter was unconscious of her future glory as she wrote the story of medieval war-engines, clashing armies, and besieged castles. Little did she know...that her book was to be translated into every language of the continent; that it would be read by kings, queens and princes, and...invoke the censorship of the French dictator, Napoleon!...Petite, gentle and shy, Jane Porter wrote of war and battle strategy with the genius of a field marshal. She raises the towers of castles and invests them with men of armor with a sure, certain knowledge of medieval history...Only Jane Porter's genius made it possible for the skeptical public of her time to accept the

VOCABULARY

Lullaby: a song used to lull a child to sleep
Succumb: to yield
Vassalage: the state of being a vassal, a territory held by a vassal
Vassal: a term used in the feudal system to mean a person granted the use of land in return for rendering homage, fealty, and military service to a lord or other superior; a feudal tenant
Pusillanimity: lacking courage or resolution; faint-hearted, indicating a cowardly spirit
Genteel: referring to a society that follows polite public relations and customs
Puritan: a member of a group of Protestants in the 16th century church of England who followed the Bible in a more "pure" form than the Anglicans
Sepulcher: a tomb for burial

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work of a "female" writer; only the rich masterpiece of storytelling which "Scottish Chiefs" proved itself to be, has kept this breathless romantic thriller as popular today as it was more than a century ago. (—Reformation)

The Scottish Chiefs: An Historical Novel about William Wallace and Robert the Bruce Chapter 1 (excerpt)

BRIGHT was the summer of 1296. The war which had desolated Scotland was then at an end. Ambition seemed satiated; and the vanquished, after having passed under the yoke of their enemy, concluded they might wear their chains in peace. Such were the hopes of those Scottish noblemen who, early in the preceding spring, had signed the bond of submission to a ruthless conqueror, purchasing life at the price of all that makes life estimable,–liberty and honor.

Prior to this act of ***vassalage***, Edward I, king of England, had entered Scotland at the head of an immense army. He seized Berwick by stratagem; laid the country in ashes; and, on the field of Dunbar, forced the Scottish king and his nobles to acknowledge him their liege lord.

But while the courts of Edward, or of his representatives, were crowded by the humbled Scots, the spirit of one brave man remained unsubdued. Disgusted alike at the facility with which the sovereign of a warlike nation could resign his people and his crown into the hands of a treacherous invader, and at the ***pusillanimity*** of the nobles who had ratified the sacrifice, William Wallace retired to the glen of Ellerslie. Withdrawn from the world, he hoped to avoid the sight of oppressions he could not redress, and the endurance of injuries beyond his power to avenge.

Thus checked at the opening of life in the career of glory that was his passion,–secluded in the bloom of manhood from the social haunts of men,–he repressed the eager aspirations of his mind, and strove to acquire that resignation to inevitable evils which alone could reconcile him to forego the promises of his youth, and enable him to view with patience a humiliation of Scotland, which blighted her honor, menaced her existence, and consigned her sons to degradation or obscurity. The latter was the choice of Wallace. Too noble to bend his spirit to the usurper, too honest to affect submission, he resigned himself to the only way left of maintaining the independence of a true Scot; and giving up the world at once, all the ambitions of youth became extinguished in his breast, since nothing was preserved in his country to sanctify their fires. Scotland seemed proud of her chains. Not to share in such debasement, appeared all that was now in his power; and within the shades of Ellerslie he found a retreat and a home, whose sweets beguiling him of every care, made him sometimes forget the wrongs of his country in the tranquil enjoyments of wedded love.

During the happy months of the preceding autumn, while Scotland was yet free, and the path of honorable distinction still open before her young nobility, Wallace married Marion Braidfoot, the beautiful heiress of Lammington. Nearly of the same age and brought up from childhood together, reciprocal affection had grown with their growth; and sympathy of taste and virtues, and mutual tenderness, made them so entirely one, that when at the age of twenty-two the enraptured lover was allowed to pledge that faith publicly at the altar, which he had so often vowed in secret to his Marion, he clasped her to his heart, and softly whispered, "Dearer than life! part of my being! blessed is this union, that mingles thy soul with mine, now, and for ever!"

Edward's invasion of Scotland broke in upon their innocent joys. Wallace threw aside the wedding garment for the cuirass and the sword. But he was not permitted long to use either:–Scotland submitted to her enemies; and he had no alternative but to bow to her oppressors, or to become an exile from man, amid the deep glens of his country.

Figurative Language

Novelists who have become best sellers have learned to weave into their works various literary techniques. Some of these you have already studied in this course: character and plot development, conflict, description, euphemism, naturalism, contrast, and irony. Another trade secret of master novelists is their use of figurative language. In addition to simile and metaphor, figurative language includes symbolism, representation, and allegory. All three of these terms are similar; however, notice the differences—*Symbolism* is the use of an object to represent a deeper or alternate idea or concept, for example, in Charles Dickens' *A Tale of Two Cities*, the "strident and shield" represents (symbolizes) England; *Representation* is an action that in itself represents a larger concept or more universal idea, for example, in Jane Porter's *Scottish Chiefs*, William Wallace "threw aside the wedding garment for the...sword." This did not mean that he literally threw off his wedding clothes and grabbed his sword. The statement is *representative* of William Wallace limiting his honeymoon to go fight in the Scottish army against the English; An *allegory* is an entire scenario or story that parallels another entire event or situation. For example, Nathan's parable of the rich man who stole the poor man's sheep was an allegory that paralleled King David's actions. The entire story was a representation of King David's episode with Bathsheba (the woman).

Jane Austen

Jane Austen was a young English woman who was better educated than most women of her time and quite skilled in writing. Most of her stories drew their inspiration from everyday life

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in middle-class English society. Sir Walter Scott once said of Austen, "That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with."

Jane Austen wrote the romantic novel, *Pride and Prejudice*, in 1813. The book became quite popular and still is today. It has also been made into several movie versions. It centers around an everyday family in the ***genteel*** rural society of the English countryside. Its points of conflict arise with the initial misunderstandings between Elizabeth Bennet (lively and quick witted) and the haughty and snobbish Mr. Darcy. The title *Pride and Prejudice* refers to the ways in which Bennet and Darcy first view each other. It is also symbolic of some of the social practices of the day that Austen was attempting to expose in a gentle and kind manner to her audience.

Pride and Prejudice, Volume I, Chapter 3 (excerpt)

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his ...behaviour was sharpened into...resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes to press his friend to join it.

"Come, Darcy," said he, "I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance."

"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with."

"I would not be so fastidious as you are," cried Bingley, "Upon my honour I never met with so many pleasant girls in my life, as I have this evening; and there are several of them, you see, uncommonly pretty."

"You are dancing with the only handsome girl in the room," said Mr. Darcy, looking at the eldest Miss Bennet.

"Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you."

"Which do you mean?" and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, "She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings toward him. She told the story however with great spirit among her friends; for she had a lively, playful disposition, which delighted in any thing ridiculous.

JOHN BUNYAN

Puritans in England were often denied the freedom to worship God freely. Many English men and women were prejudiced against Puritans and treated them as second class citizens or "unwanted" elements of society. John Bunyan, a Puritan minister, was imprisoned in November of 1660 simply for preaching without a license to his church. During his twelve years in Bedford County Jail, John Bunyan used his time to be productive. He wrote *The Holy City* also called *The New Jerusalem*, and numerous other commentaries and books, including *Grace Abounding to the Chief of Sinners*, *A Confession of My Faith*, and *Reason of My Practice*. He also began work on the first part of his famous novel, *The Pilgrim's Progress from This World to That Which Is to Come*. Later, the title was shortened to *The Pilgrim's Progress.* This work is regarded as one of the greatest classics of literature and has been translated into more than 100 languages. Alexander M. Witherspoon, professor of English at Yale University, wrote, "...*The Pilgrim's Progress*...is, without doubt, the most influential religious book ever written in the English language."

After he was released from prison, Bunyan was reappointed pastor of the same church. However, he was sent back to prison in 1677. This time in prison, he completed Part 1 of *The Pilgrim's Progress*. In later years he continued to write and preach, publishing another of his world famous books *The Holy War*. Both *The Pilgrim's*

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Progress and *The Holy War* remained world wide best sellers for more than three hundred years!

The Pilgrim's Progress is an allegory of each human's spiritual journey through life. The main character, Christian, makes his way from the "City of Destruction" (the world) to the "Celestial City" (heaven). During the course of his journey, Christian has two companions: Faithful, a former resident of the City of Destruction who is martyred at Vanity Fair (a city along the way), and Hopeful, a resident of Vanity Fair who accompanies Christian the rest of the way to the Celestial City.

In Part I, Christian is weighed down by a burden (which represents sin). The burden is so heavy that it could cause Christian to stumble into Tophet (hell). He is compelled to find relief from the burden and seeks the way of delivereance, which is called the "Wicket Gate", indicated by a "shining light". Another character, Evangelist, appears and points Christian in the right direction.

Along the way, Christian's burden causes him to fall into the Slough of Despond (representative of depression). A character named Help rescues Christian and sets him back on the right path. However, he is led astray unwittingly by Mr. Worldly Wiseman who advises Christian to seek relief from his burden through the Law, allegorically presented by Mr. Legality and Mr. Civility. Christian finally reaches the "place of deliverance" (allegorically, the cross and ***sepulcher*** of Christ) where the straps that bound the burden to Christian's back break, and it rolls away. After Christian is relieved of his burden he is greeted by three shining figures who give him new garments and a scroll, which is his passport into heaven. Some critics believe that the new garments represent baptism.

The Brontë Sisters

The Brontë sisters, Emily, Charlotte, and Anne, of England initially published their writings under the male pseudonyms of Ellis (Emily), Currer (Charlotte) and Acton (Anne) Bell, because at the time, literary critics claimed that women who wrote and published books were socially inappropriate. The sisters first published poems under the pseudonyms, but the poems were unsuccessful. A year later, under the same pseudonyms, the girls published three novels with huge success: Charlotte's *Jane Eyre*, Emily's *Wuthering Heights*, and Anne's *Agnes Grey*. All were "hits" in England and America and are still popular today. They have also all been produced as movies at various times.

Jane Eyre, Chapter 10 (excerpt)

When the typhus fever had fulfilled its mission of devastation at Lowood, it gradually disappeared from thence; but not till its virulence and the number of its victims had drawn public attention on the school. Inquiry was made into the origin of the scourge, and by degrees various facts came out which excited public indignation in a high degree. The unhealthy nature of the site; the quantity and quality of the children's food; the brackish, fetid water used in its preparation; the pupils' wretched clothing and accommodations—all these things were discovered, and the discovery produced a result mortifying to Mr. Brocklehurst, but beneficial to the institution.

Several wealthy and benevolent individuals in the county subscribed largely for the erection of a more convenient building in a better situation; new regulations were made; improvements in diet and clothing introduced; the funds of the school were intrusted to the management of a committee. Mr. Brocklehurst, who, from his wealth and family connections, could not be overlooked, still retained the post of treasurer; but he was aided in the discharge of his duties by gentlemen of rather more enlarged and sympathising minds: his office of inspector, too, was shared by those who knew how to combine reason with strictness, comfort with economy, compassion with uprightness. The school, thus improved, became in time a truly useful and noble institution. I remained an inmate of its walls, after its regeneration, for eight years: six as pupil, and two as teacher; and in both capacities I bear my testimony to its value and importance.

During these eight years my life was uniform: but not unhappy, because it was not inactive. I had the means of an excellent education placed within my reach; a fondness for some of my studies, and a desire to excel in all, together with a great delight in pleasing my teachers, especially such as I loved, urged me on: I availed myself fully of the advantages offered me. In time I rose to be the first girl of the first class; then I was invested with the office of teacher; which I discharged with zeal for two years.

Notice Brontë's use of figurative language in the statement, "I remained an inmate of its walls." This does not have literal meaning, but reveals that the narrator, Jane, considered her environment rigid and "uniform", much like a prison, although in reality, it is not.

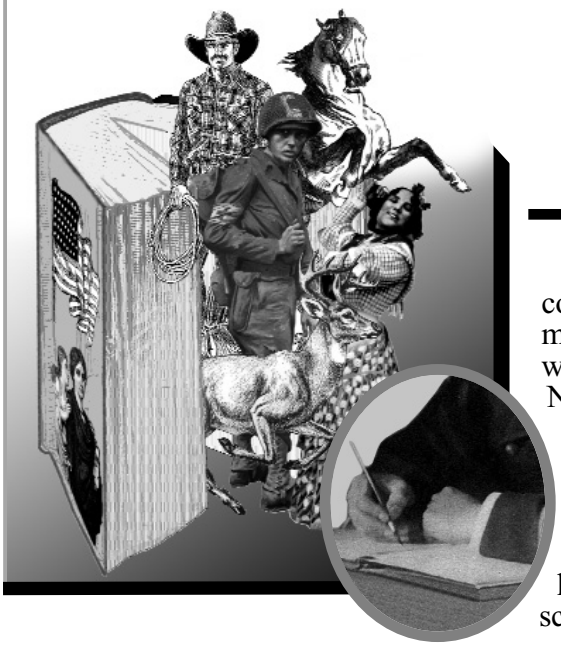
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Life Principle



"Real love brings out the best qualities of the other person." —Robert Schuller

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French Novelists who Impacted America

Fiction

Section 2

Lesson 6 of 10

JULES VERNE

French novelist, Jules Verne, 1828–1905, along with his contemporary English novelist, H.G. Wells, pioneered much of modern science fiction. As a young man, Verne didn't know what he wanted to do in life. He completed his studies at the Nantes ***lycée*** then traveled to Paris to study law. While there, he became interested in theater and wrote ***librettos*** for ***operettas*** from 1848–50. Verne's interest, however, turned to science and geography upon which he drew in 1863 to write a series of adventures and extraordinary, science fiction journeys. These writings were considered bizarre for the times; however, they anticipated with remarkable foresight many scientific and technological achievements of the 20th century.

Jules Verne wrote more than 50 books. Many of his works were translated into English and became popular in America. You may be familiar with several of them: *Five Weeks in a Balloon*, *A Journey to the Center of the Earth*, *From the Earth to the Moon*, *Twenty Thousand Leagues Under the Sea*, *Around the World in Eighty Days*, and *The Mysterious Island*. Plays and movies have been made from many of his works, which are still widely read, particularly by youth.

One of the most popular books is *20,000 Leagues Under the Sea,* a science fiction novel about the adventures of Captain Nemo and his crew aboard the submarine, *Nautilus*. Captain Nemo is a "slightly deranged" eccentric individual who uses his submarine in an unorthodox way. Captain Nemo hates war, and throughout the book he uses his submarine to destroy all kinds of war related ships. Readers liked him for trying to put an end to war, but disliked his method of doing so: destroying ships and killing innocent people who thwarted his efforts. The story begins with the strange submarine (shaped like a large fish and camoflauged) being spotted from land and exciting and frightening the public who did not suspect the hidden, dark agenda of the Captain.

20,000 Leagues Under the Sea (excerpt)

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. Merchants, common sailors, captains of vessels, skippers, both of Europe and America, naval officers of all countries, and the Governments of several States on the two continents, were deeply interested in the matter.

For some time past vessels had been met by "an enormous thing," a long object, spindle-shaped, occasionally phosphorescent, and infinitely larger and more rapid in its movements than a whale.

The facts relating to this apparition (entered in various log-books) agreed in most respects as to the shape of the object or creature in question, the untiring rapidity of its movements, its

VOCABULARY

Lycée: a secondary school (high school) maintained by the government in France
Libretto: the text for an opera
Operetta: a short opera
Incite: to stimulate, to urge on, to stir up
Parisian: of, or pertaining to Paris

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surprising power of locomotion, and the peculiar life with which it seemed endowed. If it was a whale, it surpassed in size all those hitherto classified in science. Taking into consideration the mean of observations made at divers times—rejecting the timid estimate of those who assigned to this object a length of two hundred feet, equally with the exaggerated opinions which set it down as a mile in width and three in length—we might fairly conclude that this mysterious being surpassed greatly all dimensions admitted by the learned ones of the day, if it existed at all. And that it DID exist was an undeniable fact; and, with that tendency which disposes the human mind in favour of the marvellous, we can understand the excitement produced in the entire world by this supernatural apparition. As to classing it in the list of fables, the idea was out of the question.

VICTOR HUGO

Victor Marie Hugo (1802-1885) was a French author who has been credited as the era's most productive writer. Hugo is often identified as the greatest French poet and novelist whose works are "filled with great power and abundant imagination". His many volumes of poetry include *Les Contemplations* and *La Légende des siècles* that are haled as "excellent" by critics. His best known novels are *Les Misérables* and *The Hunchback of Notre-Dame*. His complicated plots often have large scale humanitarian themes and have captivated readers for more than 150 years.

The Hunchback of Notre-Dame is the story of a hunchback who lived in the belfry of a cathedral. He was tasked by the deacons to ring the bells at appointed times. Because he rang the bells daily, he developed large muscles and became extremely strong. Although he was a good man and was gentle and kind, Quasimodo was born hideously deformed. He was, therefore, encouraged to stay hidden from the public for fear he would ***incite*** a riot. Many French people were superstitious and afraid of anything out of the ordinary. They wrongly presumed that because Quasimodo was ugly, that he must also be wicked and have a curse on him. On the rare occassions he was spotted by the public, he was ridiculed and picked on. One day, however, Quasimodo had an opportunity to show that he was no monster: Esmerelda, a gypsy woman, was unjustly accused and convicted of a crime. Her sentence was death by hanging, and only one man could save her—Quasimodo, who used his extraordinary strength to rescue the helpless woman. The following excerpt reveals how Quasimodo was treated by the public.

The Hunchback of Notre Dame (abridged), Chapter V (excerpt)

One would have pronounced him a giant who had been broken and badly put together again. When this...cyclops appeared on the threshold of the chapel, motionless, squat, and almost as broad as he was tall; squared on the base, ...and, above all, in the perfection of his ugliness, the populace recognized him on the instant, and shouted—

"'Tis Quasimodo, the bellringer! 'tis Quasimodo, the hunchback of Notre-Dame! Quasimodo, the one-eyed! Quasimodo, the bandy-legged!"

It will be seen that the poor fellow had a choice of surnames.

"Let the women with child beware!" shouted the scholars.

"Or those who wish to be," resumed Joannes.

The women did, in fact, hide their faces.

"Oh! the horrible monkey!" said one of them.

"As wicked as he is ugly," retorted another.

"He's the devil," added a third.

"I have the misfortune to live near Notre-Dame; I hear him prowling round by night."

"With the cats."

"He's always on our roofs."

"He throws spells down our chimneys."

"He made a grimace at me through my window. Such a fright as I had!"

"I'm sure that he goes to the witches' sabbath. Once he left a broom on my leads."

"Oh! what a displeasing hunchback's face!"

"Oh! what an ill-favored soul!"

One scholar (Robin Poussepain, I think), came and laughed in his face, and too close. Quasimodo contented himself with taking him by the girdle, and hurling him ten paces off amid the crowd; all without uttering a word.

Coppenole, in amazement, approached him. "Cross of God! Holy Father! You possess the handsomest ugliness that I have ever beheld."

Quasimodo did not stir. Coppenole went on,—

"You are a rogue with whom I have a fancy for carousing, were it to cost me a new dozen of twelve livres of Tours. How does it strike you?"

Quasimodo made no reply.

"Cross of God!" said the hosier, "are you deaf?"

He was, in truth, deaf.

Nevertheless, he began to grow impatient with Coppenole's behavior, and suddenly turned towards him with so formidable a gnashing of teeth, that the Flemish giant recoiled, like a bull-dog before a cat.

Then there was created...a circle of terror and respect, whose radius was at least fifteen geometrical feet. An old woman explained to

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Coppenole that Quasimodo was deaf.

"Deaf!" said the hosier, with his great Flemish laugh. "Cross of God!"

"He! I recognize him," exclaimed Jehan, who had, at last, descended from his capital, in order to see Quasimodo at closer quarters, "he's the bellringer of my brother, the archdeacon. Good-day, Quasimodo!"

"What a devil of a man!" said Robin Poussepain still all bruised with his fall. "He shows himself; he's a hunchback. He walks; he's bandy-legged. He looks at you; he's one-eyed. You speak to him; he's deaf. And what does this Polyphemus do with his tongue?"

"He speaks when he chooses," said the old woman; "he became deaf through ringing the bells. He is not dumb."

Another of Hugo's books, *Les Misérables*, was a tremendous success. It is set in the ***Parisian*** underworld and is translated "The Miserable Ones". Through this novel, Victor Hugo addresses the social issues of his time. The main character, Jean Valjean, begins as a convicted criminal, hardened by brutal, backbreaking labor and social injustices. His rigid class-society allows for no improvement, and the Valjean's of the world were hopeless cases of misery, condemned forever to grovel in wretched poverty. But through his various conflicts with society, the law, and himself, he learns about virtue and honor and tries to be true to Fantine, Cosette, Marius, and Javert. The theme shows how even the lowliest among us—the homeless, the hungry, the destitute, in short, the *misérables*—have something important to contribute to society and are therefore worth saving. (Cliff Notes)

The protagonist, Jean Valjean, is sentenced to prison for 19 years for stealing a loaf of bread. After his release, Valjean is paroled but has a hard time earning a living. He plans to rob Monseigneur Myriel, a kindly bishop, but decides against it. However, Valjean forfeits his parole with a minor infraction, and goes on the lam to avoid a return to prison. As a fugitive, Valjean is shadowed by police inspector, Javert, who doggedly tracks Valjean. In the meantime, Valjean becomes reformed and takes the name of M. Madeleine, posing as a successful businessman in a small northern town, the citizens of which elected him as the mayor. However, a crisis occurs in which, to save an innocent man, Valjean gives himself up and is imprisoned in Toulon. He escapes and meets Fantine, a beggar who is dying of a disease. She begs Valjean to take care of her baby daughter, Cosette. After Fantine dies, Valjean adopts the baby girl. The child grows up and falls in love with Marius, a young man with rash, revolutionary ideas. He is wounded during a fight, and Valjean rescues Marius from arrest by leading him through a maze of sewers in underground Paris. Valjean allows Cosette to marry Marius although quite concerned with the young man's revolutionary reputation that could have negative ramifications for Cosette. In a quaint, countryside wedding ceremony, the two are joined in marriage, and Valjean finally reveals to his daughter his true identity. (—LitWeb)

This story has been a great favorite with American, English, and French audiences. It has been made into movies several times and also a musical performed in Europe and on Broadway in New York. In the excerpt, the deplorable conditions of the poor in Paris are revealed, and Jean Valjean had not yet committed his theft of the loaf of bread for which he was sent to prison.

Les Misérables, Chapter VI (excerpt)

Toward the middle of the night Jean Valjean woke.

Jean Valjean came from a poor peasant family of Brie. He had not learned to read in his childhood. When he reached man's estate, he became a tree-pruner at Faverolles. Jean Valjean was of that thoughtful but not gloomy disposition which constitutes the peculiarity of affectionate natures. On the whole, however, there was something decidedly sluggish and insignificant about Jean Valjean in appearance, at least. He had lost his father and mother at a very early age. His mother had died of a milk fever, which had not been properly attended to. His father, a tree-pruner, like himself, had been killed by a fall from a tree. All that remained to Jean Valjean was a sister older than himself,--a widow with seven children, boys and girls. This sister had brought up Jean Valjean, and so long as she had a husband she lodged and fed her young brother.

The husband died; the eldest of the seven children was eight; the youngest, one.

Jean Valjean had just attained his twenty-fifth year. He took the father's place, and, in his turn, supported the sister who had brought him up. This was done simply as a duty and even a little churlishly on the part of Jean Valjean. Thus his youth had been spent in rude and ill-paid toil. He had never known a "kind woman friend" in his native parts. He had not had the time to fall in love.

He returned at night weary, and ate his broth without uttering a word. His sister, mother Jeanne, often took the best part of his repast from his bowl while he was eating,—a bit of meat, a slice of bacon, the heart of the cabbage,—to give to one of her children. As he went on eating, with his head

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bent over the table and almost into his soup, his long hair falling about his bowl and concealing his eyes, he had the air of perceiving nothing and allowing it. There was at Faverolles, not far from the Valjean thatched cottage, on the other side of the lane, a farmer's wife named Marie-Claude; the Valjean children, habitually famished, sometimes went to borrow from Marie-Claude a pint of milk, in their mother's name, which they drank behind a hedge or in some alley corner, snatching the jug from each other so hastily that the little girls spilled it on their aprons and down their necks. If their mother had known of this marauding, she would have punished the delinquents severely. Jean Valjean gruffly and grumblingly paid Marie-Claude for the pint of milk behind their mother's back, and the children were not punished.

In pruning season he earned eighteen sous a day; then he hired out as a hay-maker, as laborer, as neat-herd on a farm, as a drudge. He did whatever he could. His sister worked also but what could she do with seven little children? It was a sad group enveloped in misery, which was being gradually annihilated. A very hard winter came. Jean had no work. The family had no bread. No bread literally. Seven children!

Contrast

Successful authors create contrast between characters, actions, and scenery to develop a more interesting plot. Contrast can also be expanded to mean the contrast in someone's behavior from the beginning to the end of the story. Notice the description of Jean Valjean in the excerpt. He was a pathetic character who had no great ambition, but who worked himself nearly to death, day after day, out of duty, trying to provide for his sister's family. Finally, he gives in to desperation and steals a loaf of bread, for which he spends almost 20 years in prison. After being released, Jean goes back to his old life style, but then begins to realize that it has no good end. Slowly he changes and gains ambition and purpose. Valjean becomes a man inspired to bring change for the better to society. No longer is he a "victim" but he becomes a changing force. This "new" Valjean is a contrast to the "old" Valjean who sludged through life day by day in great misery. In another scene from *Les Misérables*, the author introduced two characters: Mademoiselle Baptistine and Madame Magloire. Notice the contrast between the two.

Mademoiselle Baptistine was a long, pale, thin, gentle creature; she realized the ideal expressed by the word "respectable";...She had never been pretty; her whole life, which had been nothing but a succession of holy deeds, had finally conferred upon her a sort of pallor and transparency; and as she advanced in years she had acquired what may be called the beauty of goodness. What had been leanness in her youth had become transparency in her maturity; and this diaphaneity allowed the angel to be seen.

Madame Magloire was a little, fat, white old woman, corpulent and bustling; always out of breath,—in the first place, because of her activity, and in the next, because of her asthma.

Simile and Metaphor

Comparison, as well as *contrast*, is important in developing a story. Comparisons are developed in various ways, including the use of simile and metaphor. Webster's Dictionary defines *simile* as: "a figure of speech in which two distinct things are compared by using the words *like* or *as*." For example, an author may state that his character was "as quiet as a mouse" or "cat-like in his walk." Notice the use of the words "like" and "as." Read more examples of simile:

"the house seemed like a clock whose pendelum was gone a-visiting." (—Louisa May Alcott's *Little Women*)

"...his teeth clipped together like the steel jaws of a trap." (—Jack London's *Call of the Wild*)

"...he suddenly turned toward him with...a gnashing of teeth, that the Flemish giant recoiled, like a bull dog before a cat." (—Victor Hugo's *The Hunchback of Notre Dame*)

A metaphor does not use the words "like" or "as". Webster's defines *metaphor* as: "the application of a word or phrase to an object or concept, as in *a mighty fortress is our God*," in which God is compared to a fortress. Metaphors may be applied in various ways; for example, an author may state that his antagonist "is a beast" when in fact, the antagonist only acts like a beast, and the author is comparing the behavior or perhaps the appearance to an animal. A metaphor may be applied in other ways as well. Read some examples.

"an enormous thing...infinitely larger and more rapid...than a whale." (—Jules Verne's *20,000 Leagues Under the Sea*)

"the untiring rapidity of its movements, its surprising power of locomotion" (—*20,000 Leagues Under the Sea*)

"'Oh! the horrible monkey!' said one of them. 'He's the devil,' added a third." (—Victor Hugo's *The Hunchback of Notre Dame*)

Continue to the Activities.

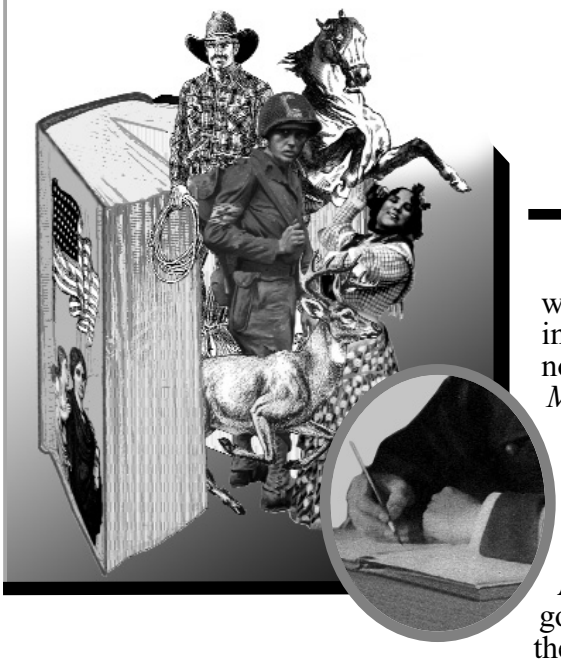
Life Principle

"The less well behaved, the greater the need for rule makers and rule enforcers."

—Benjamin Franklin



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French Novelists who Impacted America (Continued)

Fiction

Section 2

Lesson 7 of 10

ALEXANDRE DUMAS

Alexandre Dumas (1802-1870) was a famous French writer of the 19th century whose works rivaled Victor Hugo's in popularity. Dumas is best known for his historical adventure novels including *The Three Musketeers* and *The Count of Monte Cristo.* Dumas' works are characterized by fast-paced, entangled plots that feature dashing, romantic heroes who prevail through cloak and dagger schemes or sheer bravado.

Alexandre Dumas was of mixed French and African blood whose heritage and personal history provided an interesting cultural view of life. His grandfather, the Marquis Antoine-Alexandre Davy de la Pailleterie, had served the government of France as Général commissaire in the Artillery in the colony of Saint Domingue (now Haiti), and married Marie-Césette Dumas, an African slave. In 1762, she gave birth to Thomas-Alexandre, and died soon thereafter. The Marquis and his young son returned to Normandy (France).

In 1786, Thomas-Alexandre joined the French army under his mother's maiden name, Dumas. Following the French Revolution, in which the common population overhthrew the aristocracy, the Marquis lost his estates, plunging the family into poverty; however, Thomas-Alexandre had distinguished himself as a capable and daring soldier, and rose through the ranks to become a General by the age of 31.

Thomas-Alexandre married Marie-Louise Elisabeth Labouret, and in July of 1802, she gave birth to their son, Alexandre Dumas. Unhappily for the family, General Dumas died in 1806 when Alexandre was only four years old. After the general's death, his wife and son experienced harsh poverty, such that young Alexander was unable to attend school. However, that did not hinder the young boy's love of literature, and he became a voracious reader. His mother also assured that even though Alexandre had been young when his father had died, she constantly related to the young boy his father's brave deeds in the military.

Marie-Louise's recounts of her husband's deeds ***spawned*** young Alexandre's vivid imagination for adventure and heroes. Although poor, the family had the father's distinguished reputation. After the restoration of the monarchy, twenty-year-old Alexandre Dumas moved to Paris where he obtained employment at the Palais Royal in the office of the powerful duc d'Orléans, who later became King Louis Philippe. (Biblio)

Although employed as a public servant, Alexandre found his place as a writer. He penned numerous dramas, novels, and short stories. As a writer, Dumas instigated several "firsts" in literature. For example, over two hundred fifty books were produced by Dumas who employed a "think tank" of assistants who helped develop the plot, characters, settings, episodes, etc. This was the first time ***ghost writing*** was used on such a large scale. Additionally,

VOCABULARY

Spawned: gave birth to
Ghostwriter: a person who writes literature for someone else
Serial novel: a novel published in chapter series rather than in one volume; also may refer to a series of novels with one novel being followed by a sequel or more
Accost: to confront boldly and arrogantly
Impertinent: rude, insolent, intrusive, presumptuous
Gascony: a province in Southwest France
Hostelry: an inn or hotel
Treville: the leader of the Musketeers, known for his fierce fighting skills

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French Novelists who Impacted America (Continued)

Dumas introduced the concept of the ***serial novel***, publishing small pieces at a time in a periodical (newspaper or magazine), with each section ended in a "teaser" that maintained suspense and spurred readers to read the next publication that would come out in a week or two (much like television shows of today in which each episode ends with a "cliff hangar" that makes the viewer want to tune in next week to see what happens.

Dumas' writings were incredibly popular and brought him enormous fortune; however, he spent money faster than he made it on friends and "loose" women and was constantly in trouble financially. He even fled the country for several years to escape his creditors. The spontaneous and impulsive writer died of a stroke in 1870. His son, Alexandre II, became a writer as well but adhered to a strict moral lifestyle, never accepting his father's immoral behavior.

Dumas' novel, *The Three Muskateers* begins in 1625 when the main character, D'Artagnan, arrives in Paris at age 18, and immediately offends three musketeers, Porthos, Aramis, and Athos who challenge the impertinent youth to a duel. D'Artagnan and the three muskateers meet to settle the offense, which is illegal in France. Instead of dueling, the four are caught off guard by an attack by five guards who are employed by the Cardinal Richelieu, a corrupt religious leader who is plotting to overthrow the king. D'Artagnan and the three muskateers ward off the attack and win the fight. During the battle, young D'Artagnan "holds his own" against the warriors in red, and impress the muskateers who forgive D'Artagnan for his rude behavior. Instead of enemies, the four become fast friends and embark upon an adventure to thwart the cardinal. Along the way, they encounter the beautiful spy, Milady, who is cold, calculating, and vicious and who will stop at nothing to take her revenge upon the four adventurous friends. (Literature Network)

The following excerpt opens with a scene in which D'Artagnan, before arriving in Paris, ***accosts*** a man whom D'Artagnan perceives to be mocking him. Unbeknownst to D'Artagnan, the man is the deadly and cruel captain of the cardinal's guard. In D'Artagnan's usual arrogant and ***impertinent*** style, he accosts the captain over a minor "insult."

The Three Musketeers (abridged) (excerpt)

As he was alighting from his horse, D'Artagnan spied a gentleman talking with two persons who appeared to listen to him with respect. D'Artagnan fancied, according to his custom, that he must be the object of their conversation. D'Artagnan was only in part mistaken; he himself was not in question, but his horse was. The gentleman appeared to be enumerating all his qualities; and, as I have said, the auditors seeming to have great deference for the narrator, every moment burst into fits of laughter. Now, the effect produced upon D'Artagnan may be easily imagined.

D'Artagnan was desirous of examining this impertinent personage who ridiculed him. He fixed his haughty eye upon the stranger, and perceived a man of forty to forty-five years of age, with black and piercing eyes, pale complexion, a strongly marked nose, and a black and well-shaped mustache. He was dressed in a doublet and hose of a violet color, with aiguillettes of the same color, without any other ornaments than the customary slashes, through which the shirt appeared. D'Artagnan had an instinctive feeling that this stranger was destined to have a great influence over his future life.

Now, as at the moment in which D'Artagnan fixed his eyes upon the gentleman, the gentleman made one of his most knowing and profound remarks respecting the pony, his two auditors laughed even louder than before, and he himself, though contrary to his custom, allowed a pale smile to stray over his countenance. This time there could be no doubt; D'Artagnan was really insulted. Full of this conviction, he pulled his cap down over his eyes, and endeavoring to copy some of the court airs he had picked up in ***Gascony*** among traveling nobles, he advanced with one hand on the hilt of his sword and the other resting on his hip. Unfortunately, as he advanced, his anger increased at every step; and instead of the proper and lofty speech he had prepared as a prelude to his challenge, he found nothing at the tip of his tongue but a gross personality, which he accompanied with a furious gesture.

"I say, sir, you sir, who are hiding yourself behind that shutter—yes, you, sir, tell me what you are laughing at, and we will laugh together!"

The gentleman raised his eyes slowly from the nag to his cavalier, as if he required some time to ascertain whether it could be to him that such strange reproaches were addressed; then, when he could not possibly entertain any doubt of the matter, his eyebrows slightly bent, and with an accent of irony and insolence impossible to be described, he replied to D'Artagnan, "I was not speaking to you, sir."

"But I am speaking to you!" replied the young man, additionally exasperated with this mixture of insolence and good manners, of politeness and scorn.

The stranger looked at him again with a slight smile, and retiring from the window, came out of the ***hostelry*** with a slow step, and placed himself before the horse, within two paces of D'Artagnan. His quiet manner and the ironical expression of his countenance redoubled the mirth of the persons with whom he had been talking, and who still remained at the window.

D'Artagnan, seeing him approach, drew his sword a foot out of the scabbard.

"This horse is decidedly a buttercup," resumed

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the stranger, continuing the remarks he had begun, and addressing himself to his auditors, without paying the least attention to the exasperation of D'Artagnan, who, however, placed himself between him and them. "It is a color very well known in botany, but till the present time very rare among horses."

"There are people who laugh at the horse that would not dare to laugh at the master," cried the young emulator of the furious ***Tréville***.

"I do not often laugh, sir," replied the stranger, "as you may perceive by the expression of my countenance; but nevertheless I retain the privilege of laughing when I please."

"And I," cried D'Artagnan, "will allow no man to laugh when it displeases me!"

"Indeed, sir," continued the stranger, more calm than ever; "well, that is perfectly right!" and turning on his heel, was about to re-enter the hostelry by the front gate, beneath which D'Artagnan on arriving had observed a saddled horse.

But, D'Artagnan was not of a character to allow a man to escape him thus who had the insolence to ridicule him. He drew his sword entirely from the scabbard, and followed him, crying, "Turn, turn, Master Joker, lest I strike you behind!"

"Strike me!" said the other, turning on his heels, and surveying the young man with as much astonishment as contempt. "Why, my good fellow, you must be mad!" Then, in a suppressed tone, as if speaking to himself, "This is annoying," continued he. "What a godsend this would be for his Majesty, who is seeking everywhere for brave fellows to recruit for his Musketeers!"

He had scarcely finished, when D'Artagnan made such a furious lunge at him that if he had not sprung nimbly backward, it is probable he would have jested for the last time. The stranger, then perceiving that the matter went beyond raillery, drew his sword, saluted his adversary, and seriously placed himself on guard. But at the same moment, his two auditors, accompanied by the host, fell upon D'Artagnan with sticks, shovels and tongs. This caused so rapid and complete a diversion from the attack that D'Artagnan's adversary, while the latter turned round to face this shower of blows, sheathed his sword with the same precision, and instead of an actor, which he had nearly been, became a spectator of the fight—a part in which he acquitted himself with his usual impassiveness, muttering, nevertheless, "A plague upon these Gascons! Replace him on his orange horse, and let him begone!"

"Not before I have killed you!" cried D'Artagnan, making the best face possible, and never retreating one step before his three assailants, who continued to shower blows upon him.

"Another gasconade!" murmured the gentleman. "By my honor, these Gascons are incorrigible! Keep up the dance, then, since he will have it so. When he is tired, he will perhaps tell us that he has had enough of it."

But the stranger knew not the headstrong personage he had to do with; D'Artagnan was not the man ever to cry for quarter. The fight was therefore prolonged for some seconds; but at length D'Artagnan dropped his sword, which was broken in two pieces by the blow of a stick. Another blow full upon his forehead at the same moment brought him to the ground, covered with blood and almost fainting.

In Dumas' *The Count of Monte Cristo*, the protagonist, Edmond Dantés, is about to marry his sweetheart and become the captain of a sea-vessel. He is framed for treason by three men who were supposedly his closest friends: one of them is jealous of Dantés' success and wants his position as captain of the ship; one of them covets Dantés' fiancé, Mercedes, and the other is a politician who uses Dantés as a scapegoat for his own political involvement. Dantés is captured and imprisoned by his friend and politician, Villefort, and has no idea why he has been framed or what the charges are against him. Dantés doesn't even suspect that his friends have turned against him. He remains in prison several years, believing he will have an opportunity to defend himself in court some day, but that never comes.

As time passes, Dantés realizes that no one on the outside will plead his cause. In desperation, he digs a tunnel toward another inmate's cell and converses with fellow prisoner, the Abbé Faria. Together they plot to escape, but Faria succumbs to the prison's deplorable conditions and dies of malnutrition. Before dying, Faria reveals the whereabouts of an immense treasure buried on the island of Monte Cristo. Dantés remains in the dungeon 14 more years before he manages to escape in a highly dramatic manner. He flees to the island of Monte Cristo and locates the treasure. He returns to society as the mysterious Count of Monte Cristo whom no one recognizes. With the wealth of the treasure, and by using the greed and vices of his enemies against them, Dantés methodically destroys the men who plotted his demise years before. He also pays a visit to his former fiancé to see what had become of her. He found her married to one of his betrayers, and never tries to re-establish a relationship with her. In the end, he finds love from a girl whom he had rescued from slavery.

The Count of Monte Cristo (abridged) (excerpt)

...a visit was made by the inspector-general of prisons. Dantes in his cell heard the noise of preparation—sounds that at the depth where he lay would have been inaudible to any but the ear of a prisoner, who could hear the splash of the drop of water that every hour fell from the roof of his dungeon. He guessed something uncommon was passing among the living; but he had so long

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ceased to have any intercourse with the world, that he looked upon himself as dead.

The inspector visited, one after another, the cells and dungeons of several of the prisoners,...He inquired how they were fed, and if they had any request to make. The universal response was that the fare was detestable, and that they wanted to be set free. The inspector asked if they had anything else to ask for. They shook their heads. What could they desire beyond their liberty? The inspector turned smilingly to the governor.

"I do not know what reason government can assign for these useless visits; when you see one prisoner, you see all, - always the same thing, - ill fed and innocent. Are there any others?...Let us visit them," said the inspector with an air of fatigue. "We must play the farce to the end. Let us see the dungeons."

Two soldiers were...sent for, and the inspector descended a stairway, so foul, so humid, so dark, as to be loathsome to sight, smell, and respiration. "Oh," cried the inspector, "who can live here?"

"A most dangerous conspirator, a man we are ordered to keep the most strict watch over, as he is daring and resolute."

"He is alone?"

"Certainly."

The governor signed to the turnkey to open the door. At the sound of the key turning in the lock, and the creaking of the hinges, Dantes, who was crouched in a corner of the dungeon, whence he could see the ray of light that came through a narrow iron grating above, raised his head. Seeing a stranger, escorted by two turnkeys holding torches and accompanied by two soldiers... Dantes, who guessed the truth, and that the moment to address himself to the superior authorities was come, sprang forward with clasped hands. The soldiers interposed their bayonets, for they thought that he was about to attack the inspector, and the latter recoiled two or three steps. Dantes saw that he was looked upon as dangerous. Then, infusing all the humility he possessed into his eyes and voice, he addressed the inspector, and sought to inspire him with pity.

The inspector listened attentively; then, turning to the governor, observed, "...he is afraid, and retreated before the bayonets - madmen are not afraid of anything;..." Then, turning to the prisoner, "What is it you want?" said he.

"I want to know what crime I have committed - to be tried; and if I am guilty, to be shot; if innocent, to be set at liberty."

"Are you well fed?" said the inspector.

"I believe so; I don't know; it's of no consequence. What matters...is that an innocent man should languish in prison, the victim of an infamous denunciation, to die here..."

"...when were you arrested...?" asked the inspector.

"The 28th of February, 1815, at half-past two in the afternoon."

"To-day is the 30th of July, 1816, - why it is but seventeen months."

"Only seventeen months," replied Dantes. "Oh, you do not know what is seventeen months in prison! - seventeen ages rather, especially to a man who, like me, had arrived at the summit of his ambition - to a man, who, like me, was on the point of marrying a woman he adored, who saw an honorable career opened before him, and who loses all in an instant - who sees his prospects destroyed, and is ignorant of the fate of his affianced wife, and whether his aged father be still living! Seventeen months captivity to a sailor accustomed to the boundless ocean, is a worse punishment than human crime ever merited. Have pity on me, then, and ask for me...a trial...I ask only for a trial; that, surely, cannot be denied to one who is accused!"

"We shall see," said the inspector; then, turning to the governor, "On my word, the poor devil touches me. You must show me the proofs against him."

"Certainly; but you will find terrible charges."

"Monsieur," continued Dantes, "I know it is not in your power to release me; but you can plead for me - you can have me tried - and that is all I ask. Let me know my crime, and the reason why I was condemned. Uncertainty is worse than all..." cried Dantes, "...tell me at least to hope."

"I cannot tell you that," replied the inspector; "I can only promise to examine into your case."

"Will you...proceed to the other cell?"

"Let us visit them all," said the inspector. "If I once went up those stairs. I should never have the courage to come down again."

"Ah, this one...fancies he possesses an immense treasure. The first year he offered government a million francs for his release; the second, two; the third, three; and so on progressively. He is now in his fifth year of captivity; he will ask to speak to you in private, and offer you five millions."

"How curious! - what is his name?"

"The Abbe Faria."

Continue to the Activities.

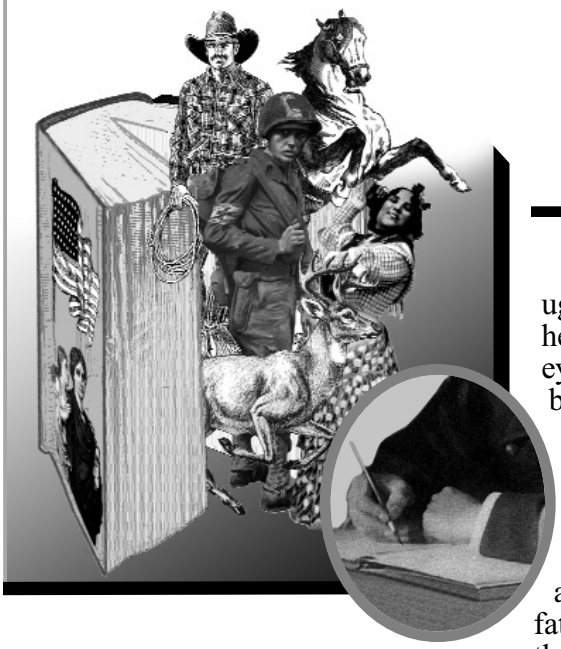
LIFE PRINCIPLE



"The words 'I love you' are too often purchased with the loss of virtue."

—Anonymous

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Novelists around the World who Impacted America

Fiction

Section 2

Lesson 8 of 10

Count Leo Tolstoy

Not too long ago, a Russian boy thought himself to be so ugly, he was certain he would never truly find happiness. In fact, he did have a prominent nose, thick lips, beady eyes, bushy eyebrows and enormous hands and feet. That Russian boy became Count Leo Tolstoy, one of the world's foremost authors, best known for his epic novel *War and Peace*. Through the years, he discovered that the beauty of physical appearance he had once sought was not the best beauty. Tolstoy came to realize that the beauty of the soul was far greater.

Leo Tolstoy was born in 1828. His mother passed away shortly thereafter. When Leo was nine years old, his father moved the family to Moscow. Not long after relocating, the father was found murdered in an alleyway near their rent house. Following the father's death, the grandmother passed away. The boy and his siblings were divided among relatives.

Leo did not do well in school, failing exam after exam. Nevertheless, he finally graduated and went to college where he did just as poorly as he had in highschool. Exasperated teachers described him as "both unable and unwilling to learn." Socially, Leo was a failure, too. He was self conscious of his looks, and the girls called him ugly and boring. In 1851, Leo and his older brother joined the Russian Army. Tolstoy began writing literature around that time. He traveled much of Europe, and his travels offered him many insights into the condition of the human race. He freely drew from these experiences when writing his novels. During his 1857 visit of Europe, Tolstoy witnessed a public execution in Paris, a traumatic experience that haunted him the rest of his life. He became increasingly suspicious of government and the abuses of the common people so often found in political controversy. He wrote in a letter to his friend V. P. Botkin: *The truth is that the State is a conspiracy designed not only to exploit, but above all to corrupt its citizens ...Henceforth, I shall never serve any government anywhere.*

His European trip in 1860-61 shaped both his political and literary voice. He met Victor Hugo and praised his literary talents after reading the newly finished *Les Miserables*. Inspired to make a difference in the world, Tolstoy returned to his home town and sought ways to bolster the miserable existences of the ***serfs***. Among other efforts, Tolstoy founded many schools for serf children. In 1862, he married Sofia Andreevna Bers, and together they had thirteen children, five of whom died while yet young.

Tolstoy wrote only three novels: *War and Peace* (1863-1869), *Anna Karenina* (1873-1877) and *Resurrection* (1899). *War and Peace* is considered a classic epic in world literature. Its long, mesmerizing tale of two Russian families and their destinies during the Napoleonic Wars has intrigued readers for decades.

VOCABULARY

Serf: a slave or person required to serve the lord of a certain land; people who worked the land of a lord or noble and were bought and sold with the land
Guillotine: an execution instrument used for beheading a person; consists of a heavy blade between two posts used to guide its fall
Decrepit: old, worn-out, falling apart
Nag: slang for an old horse

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War and Peace, Chapter 1 (excerpt)

"Well, Prince, so Genoa and Lucca are now just family estates of the Buonapartes. But I warn you, if you don't tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist...I will have nothing more to do with you and you are no longer my friend, no longer my 'faithful slave,' as you call yourself! But how do you do? I see I have frightened you- sit down and tell me all the news."

It was in July, 1805, and the speaker was the well-known Anna Pavlovna Scherer, maid of honor and favorite of the Empress Marya Fedorovna. With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive...

"Heavens! what a virulent attack!" replied the prince, not in the least disconcerted by this reception. He had just entered, wearing an embroidered court uniform, knee breeches, and shoes, and had stars on his breast and a serene expression on his flat face. He spoke...with the gentle, patronizing intonation natural to a man of importance who had grown old in society and at court. He went up to Anna Pavlovna, kissed her hand...and complacently seated himself on the sofa.

"First of all, dear friend, tell me how you are. Set your friend's mind at rest," said he without altering his tone, beneath the politeness and affected sympathy... indifference and even irony could be discerned.

"Can one be well while suffering morally? Can one be calm in times like these if one has any feeling?" said Anna Pavlovna. "You are staying the whole evening, I hope?"

Baroness Emmuska Orczy Barstow

Baroness Emmuska Orczy (1865-1947) was an Hungarian-British novelist best known for her spy novel, *The Scarlet Pimpernel*. Her debut as a fiction writer was with crime/detective stories which appeared in magazines. But, writing was not her only talent. As the only daughter of Baron Felix Orczy, a noted Hungarian composer and conductor, Emmuska had a keen appreciation for drama, music, and art, as well as literature. Furthermore, she was educated in convent schools in Brussels and Paris where the fine arts flourished. Her family moved to London, where Emmuska learned to speak English at the age of fifteen. In London she studied at the West London School of Art and also attended the Heatherby School of Art. While there, she met Montague Barstow, and they married in 1894. Together they started to produce book and magazine illustrations and published an edition of Hungarian folktales.

Although they produced works together, the baronesse's name became famous, and not her husband's. The work that catapulted her into the public eye was her theatre version of the *Scarlet Pimpernel* in 1903. In 1905, it was published as a novel. Orczy's bestselling novel has as its setting the French Revolution. The protagonist, Sir Percy Blakeney is a mysterious hero who saves the lives of French aristocrats and helps them to escape the ***guillotine***, outraging the French citizens who had plotted to murder these same people. The French are desperate to capture the Scarlet Pimpernel and keep him from rescuing more prisoners. He falls in love with beautiful actress, Marguerite St. Just, but cannot, for the safety of all involved reveal to her who he really is. To conceal from Marguerite and others that he is the Scarlet Pimpernel, Sir Percy assumes the double role of a clumsy English aristocrat living in Paris who cares for nothing of importance but is concerned only with fashion and court protocol. In reality, he is a daring and adventurous master of disguise who dodges in and out of danger, narrowly missing detection and capture by French Revolutionaries while doggedly setting right many injustices. The antagonist is Citizen Chauvelin, an agent of Robespierre, the leader of the French Revolution.

The book has inspired several films, including a 1934 version by Harold Young, starring Leslie Howard (Sir Percy) and Merle Oberon (Marguerite), and a 1982 version in which Jane Seymour plays Marguerite St. Just, and Anthony Andrews plays Sir Percy Blakeney. The novel is said to be the forerunner of spy genre, and Sir Percy himself has been called the forefather of James Bond and other espionage agents. Probably the most famous lines are: *They seek him here, they seek him there. Those Frenchmen seek him everywhere. Is he in Heaven? - Is he in hell? That damned, annoying Pimpernel.*

Sometime around 1910, or a little later, Baroness Orczy and her husband moved to Monte Carlo and were there during the Nazi occupation, some thirty years later. The Baroness' husband died in 1942, and after World War II, Orczy spent her remaining years in England. She continued to write and worked actively until her eighties. Her autobiography, *Links in the Chain of Life*, was published in 1947, and she died in London that same year. (World Authors)

The Scarlet Pimpernel, Chapter 1 (excerpt)

Paris: September, 1792

A surging, seething, murmuring crowd of beings that are human only in name, for to the eye and ear they seem naught but savage creatures, animated by vile passions and by the lust of vengeance and of hate. The hour, some little time before sunset, and the place, the West Barricade, at the very spot where, a decade later, a proud tyrant raised an undying monument to the nation's glory and his own vanity.

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During the...day the guillotine had been kept busy at its ghastly work...The carnage had only ceased at this late hour...because there were other more interesting sights for the people to witness, a little while before the final closing of the barricades for the night...

It was to be seen every day, for those aristos were such fools! They were traitors to the people of course, all of them, men, women, and children, who happened to be descendants of the great men who since the Crusades had made the glory of France: her old noblesse. Their ancestors had oppressed the people, had crushed them under the scarlet heels of their dainty buckled shoes, and now the people had become the rulers of France and crushed their former masters—not beneath their heels, for they went shoeless mostly in these days—but beneath a more effectual weight, the knife of the guillotine.

And daily, hourly, the hideous instrument of torture claimed its many victims—old men, young women, tiny children, even until the day when it would finally demand the head of a King and of a beautiful young Queen.

But this was as it should be: were not the people now the rulers of France? Every aristocrat was a traitor, as his ancestors had been before him: for two hundred years now the people had sweated, and toiled, and starved, to keep a lustful court in lavish extravagance; now the descendants of those who had helped to make those courts brilliant had to hide for their lives—to fly, if they wished to avoid the tardy vengeance of the people.

Daniel Defoe

Daniel Defoe (1660-1731) was the son of James and Alice Foe of England. Early in life, Daniel became involved in politics and merchant trade. Through this business, he traveled extensively. Sometime around 1697, Defoe published his first writings that were essays. He continued to become a prolific and versatile writer, penning over five hundred books, pamphlets, and journals on various topics (including politics, economics, crime, religion, marriage, psychology, and the supernatural). As a writer, he added the "De" before his name "Foe", to become "Defoe".

Defoe is most famous as the author of the book, *Robinson Crusoe* (1719). This book changed fiction writing forever. Up to this time, stories were written as long, epic poems or as dramas intended to be performed by actors in theaters (like Shakespeare's tales); however, Defoe changed all that, and went down in history as the founder of the English novel. Writers around the world followed Defoe's format, and the genre of the novel was born.

Defoe set his tale of shipwreck and survival on an uninhabited island. The story was told through the journal of the main character, Robinson Crusoe, and through these journal entries, Robinson's survival is related to the readers. The style and format was similar to William Bradford's journal, *Of Plymouth Plantation* in which the stories of survival by the first Pilgrims were told; however, Defoe's tale was completely fiction, which awed readers who had never read anything like that before. The tale was so believable, that readers could hardly tell it wasn't true. Of course, with Defoe's extensive travel, he met many interesting people, and Defoe read widely himself. Some of his inspiration did come from real-life people and situations, such as Scotsman Alexander Selkirk, who spent four years and four months stranded on an island.

Robinson Crusoe, Ch. VII (abridged) (excerpt)

After I had been there about Ten or Twelve Days, it came into my Thoughts, that I should lose my Reckoning of Time for want of Books and Pen and Ink, and should even forget the Sabbath Days from the working Days; but to prevent this I cut it with my Knife upon a large Post, in Capital Letters, and making it into a great Cross I set it up on the Shore where I first landed. I came on Shore here on the 30th of Sept. 1659. Upon the Sides of this square Post I cut every Day a Notch with my Knife, and every seventh Notch was as long again as the rest, and every first Day of the Month as long again as that long one, and thus I kept my Kalander, or...reckoning of Time.

...among the many things which I brought out of the Ship in the several Voyages, which...I made to it, I got several things of less Value, but not all less useful to me...in particular, Pens, Ink, and Paper, several Parcels in the Captain's, Mate's, Gunner's, and Carpenter's keeping, three or four Compasses, some Mathematical Instruments, Dials, Perspectives, Charts, and Books of Navigation, all which I huddel'd together, whether I might want them or no; also I found three very good Bibles which came to me in my Cargo from England, and which I had pack'd up among my things; some Portugueze Books also, and among them two or three ...Prayer-Books, and several other Books, all which I carefully secur'd. And I must not forget, that we had in the Ship a Dog and two Cats...I carry'd both the Cats with me, and as for the Dog, he jump'd out of the Ship of himself and swam on Shore to me...and was a trusty Servant to me many Years; I wanted nothing that he could fetch me, nor any Company that he could make up to me, I only wanted to have him talk to me...As I observ'd before, I found Pen, Ink and Paper,...and...while my Ink lasted, I kept things very exact, but after that was gone I could not, for I could not make any Ink by any Means that I could devise.

...notwithstanding...I had amass'd together... Spade, Pick-Axe, and Shovel to dig or remove the Earth, Needles, Pins, and Thread...This want

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of Tools made every Work I did go on heavily, and it was near a whole Year before I had entirely finish'd my little...Habitation: The Piles or Stakes, which were as heavy as I could well lift, were a long time in cutting and preparing in the Woods, and more by far in bringing home, so that I spent some times two Days in cutting and bringing home one of those Posts, and a third Day in driving it into the Ground; for which Purpose I got a heavy Piece of Wood at first, but at last bethought my self of one of the Iron Crows, which however tho' I found it, yet it made driving those Posts or Piles very laborious and tedious Work.

I now began to consider seriously my Condition, and the Circumstance I was reduc'd to, and I drew up the State of my Affairs in Writing...and as my Reason began now to master my Despondency, I began to comfort myself as well as I could, and to set the good against the Evil, that I might have something to distinguish my Case from worse, and I stated it very impartially, like Debtor and Creditor, the Comforts I enjoy'd, against the Miseries I suffer'd, Thus:

Evil

I am cast upon a horrible desolate Island void of all hope of Recovery.

I am...separated... from all the World to be miserable.

I am divided from Mankind...banish'd from...Society.

I have not Clothes to cover me.

I am without any Defence or Means to resist any Violence of Man or Beast.

I have no Soul to speak to...

Good

I am...not drown'd as all my Ship's Company was.

...He that miraculously sav'd me from Death, can deliver me from this Condition.

I am not starv'd and parishing...

I am in a hot Climate, where if I had Clothes I could hardly wear them.

...I see no wild Beasts to hurt me...

God...sent the Ship... near enough to the Shore, that I have gotten out...many ...things to... supply my Wants, or enable me to supply myself ...as long as I live.

Here was an undoubted Testimony, that there is scarce any Condition in the World...but there is something...to be thankful for in it...

Having now brought my Mind a little to relish my Condition, and given over looking out to Sea to see if I could spy a Ship,...I began to apply my self to accommodate my way of Living, and to make things as easy to me as I could.

I have already describ'd my Habitation, which was a Tent under the Side of a Rock, surrounded with strong...Posts and Cables, but I might now rather call it a Wall, for I rais'd a kind of Wall up against it of Turfs, about two Foot thick on the Out-side, and after some time, I think it was a Year and Half, I rais'd Rafters from it leaning to the Rock, and thatch'd...it with Bows of Trees, and such things as I could get to keep out the Rain, which I found at some times of the Year very violent.

I have already observ'd how I brought all my Goods...into the Cave which I had made...But...that at first this was a confus'd Heap of Goods, which as they lay in no Order, so they took up all my Place, I had no room to turn my self; so I set myself to enlarge my Cave ...

And now I began to apply my self to make such necessary things as I found I most wanted, as particularly a Chair and a Table, for without these I was not able to enjoy the few Comforts I had in the World, I could not write, or eat, or do several things...without a Table.

So I went to work...I had never handled a Tool...and yet in time by Labour, Application, and Contrivance, I found at last that I wanted nothing but I could have made it...I made abundance of things...and some with no more Tools than an Adze and a Hatchet...

When I had wrought out some Boards...I made large Shelves...all along one Side of my Cave, to lay all my Tools, Nails, and Iron-work, and...to separate every thing...in their Places, that I might come easily at them; I knock'd Pieces into the Wall of the Rock to hang my Guns and all things that would hang up.

Miguel de Cervantes Saavedra

The Ingenious Hidalgo Don Quixote de La Mancha is a novel by Spanish author Miguel de Cervantes Saavedra (1547–1616) who was also accomplished in other genres, including poetry and drama. Cervantes was an important and influential author associated with the Spanish Renaissance. His novel, *Don Quixote*, is considered as a founding classic of Western literature and is commonly acknowledged among the best novels ever written. It has been translated into more than sixty-five languages, and editions continue to be printed today. Because of the novels psychological emphasis and keen humor, Cervantes has been dubbed *el Príncipe de los Ingenios* (the Prince of Wits) by critics.

Little is known of Cervantes' childhood and youth. He began writing in 1568. By 1570 he had enlisted as a soldier in an infantry regiment and continued his military life until 1575, when he was captured by barbary pirates on his return home. He was ransomed by his parents with the help of the Trinitarians (a religious sect of monks in Spain) and returned to his family in Madrid.

In 1585, Cervantes published a pastoral novel, *La Galatea*. Because of financial problems, Cervantes could not devote all his time to being an author and had to work as a layman and tax collector. In 1597, he spent a short time in the royal

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prison for some kind of financial problem, but the details of it are unclear. In 1605, he published *Don Quixote* which was an immediate success. In 1607, he settled in Madrid where he lived for the remainder of his life and wrote other books, including *Exemplary Novels* (*Novelas Ejemplares*) (1613); the *Journey to Parnassus* (*Viaje del Parnaso*) (1614), the *Ocho Comedias y Ocho Entremeses* (Eight Comedies in Eight Months) (1615), and the second part of *Don Quixote.*

The novel is acclaimed as the first modern novel, in contrast to a typical Medieval novel. The novel's central characters are Alonso Quixano, an elderly knight who is idealistic and lives in a fanciful world of his mind. Throughout the novel, Alonso is accompanied by Sancho Panza, a greedy, mouthy squire. The two argue fiercly but have a mutal respect for one another. Alonso has read so many stories about brave knights that he has burned his brain with learning. He believes himself to be a knight; so, he re-names himself "Don Quixote de la Mancha", and sets out on his ***decrepit nag*** to seek adventure and to fight injustice. In a comic series of folly and misadventure, Panza and Alonso get into one failed adventure after another.

Don Quixote's imagination makes him see windmills as giants, and flocks of sheep as armies. He sees Sancho Panza as the governor, and a student as the Knight of the White Moon who bests Don Quixote in a duel. Don Quixote is passionately devoted to an imaginary woman, the beautiful Dulcinea, and makes glamorous tributes to her: *Oh Dulcinea de Tobosa, day of my night, glory of my suffering, true North and compass of every path I take, guiding star of my fate...*

Medieval novels typically center around a hero who, through a series of episodes, accomplishes his chivalric duties in the name of God and country. Most Medieval novels focus on the physical victories of the hero and his spiritual and patriotic allegiances. Modern novels tend to portray a protagonist who may or may not be heroic (such as the case with Don Quixote). Modern novels also focus much more on the mental state of their characters. *Don Quixote* was the first to do that and in part influenced Daniel Defoe's portrayal of Robinson Crusoe's psychological development. *Don Quixote* contains other minor literary "firsts", such as discussing matters previously taboo in literature—such as "women's issues", eating disorders, and psychological troubles.

Another modern element, according to critics, is that the novel subtly debunks the medieval thought that evil can be set right by a moral hero. *Don Quixote* subtly suggests that applying "knightly morality" to any given situation does not necessarily correct things. For example, upon seeing a band of slaves mistreated by their guards, Don Quixote attacks the guards and frees the slaves. Instead of properly honoring Don Quixote and his imaginary lady with gratitude, the slaves pelt the knight with stones and run away.

Throughout the centuries, various generations of critics have interpreted the book differently. When it was first published, it was viewed as a comedy or satire on chivalry (like Washington Irving's Ichabod Crane). Others saw the work as a veiled attack on the Catholic Church and on Spanish politics. However, in the wake of the French Revolution, the book was popular in part due to its theme that individuals can be right while society can be very wrong (not comic at all). By the 20th century, the story was viewed as one of the first ventures into modern literature. (Literature Network)

Don Quixote, Chapter 1 (excerpt)

WHICH TREATS OF THE CHARACTER AND PURSUITS OF THE FAMOUS GENTLEMAN, DON QUIXOTE OF LA MANCHA

In a village of La Mancha, the name of which I have no desire to call to mind, there lived not long since one of those gentlemen that keep a lance in the lance-rack, an old buckler, a lean hack, and a greyhound for coursing. An olla of rather more beef than mutton, a salad on most nights, scraps on Saturdays, lentils on Fridays, and a pigeon or so extra on Sundays, made away with three-quarters of his income. The rest of it went in a doublet of fine cloth and velvet breeches and shoes to match for holidays, while on week-days he made a brave figure in his best homespun. He had in his house a housekeeper past forty, a niece under twenty, and a lad for the field and market-place, who used to saddle the hack as well as handle the bill-hook. The age of this gentleman of ours was bordering on fifty; he was of a hardy habit, spare, gaunt-featured, a very early riser and a great sportsman. They will have it his surname was Quixada or Quesada (for here there is some difference of opinion among the authors who write on the subject), although from reasonable conjectures it seems plain that he was called Quexana. This, however, is of but little importance to our tale; it will be enough not to stray a hair's breadth from the truth in the telling of it.

JOHANN DAVID WYSS

Johann David Wyss (1743-1818) was a Swiss author, best remembered for his book, *The Swiss Family Robinson* published in 1812. The story was inspired by Daniel Defoe's tale of Robinson Crusoe, thus the name "Robinson" in the title. *The Swiss Family Robinson* was of an

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entire family who was shipwrecked on a deserted island. Just as Daniel Defoe's single character, Robinsin Crusoe, delighted readers, Wyss' family of adventurers has charmed reades for over a century. Wyss' book is often requred reading in schools and has been a staple of children's literature for decades. The story has been produced in various formats, including drama, film, and radio. The most popular was a 1960s movie starring John Mills, James MacArthur, Dorothy McGuire, and Tommy Kirk.

The book in itself was a family affair—it written by Swiss pastor, Johann David Wyss and edited by his son, Johann Rudolf Wyss, who was also a scholar and author in his own right and who wrote the Swiss national anthem. Another son, Johann Emmanuel, illustrated the book. The story is told in first person from the perspective of the father.

The novel was intended to teach family values, work ethic and good use of natural resources, as well as self reliance. The main characters are a father and mother with four sons. They become shipwrecked in the East Indies en route to Australia. Stranded on a deserted island, the Robinson family uses their ingenuity to survive and try to make the best of their situation. They battle the elements, tame wild animals and outwit a gang of ruthless pirates. They demonstrate their incredible resourcefulness by adapting and utilising the island's many natural resources and a large quantity of provisions salvaged from the ship. While exploring the deserted island, the oldest boy (Fritz) finds a bird with a note tied to its foot. The note is a distress call. Fritz sets of in search of the supposed victim and finds a young girl.

The Swiss Family Robinson
Chapter One (excerpt)

A Shipwreck, and Preparations for Deliverance-

ALREADY THE tempest had continued six days; on the seventh its fury seemed still increasing; and the morning dawned upon us without a prospect of hope, for we had wandered so far from the right track, and were so forcibly driven toward the south-east, that none on board knew where we were. The ship's company were exhausted by labour and watching, and the courage which had sustained them was now sinking. The shivered masts had been cast into the sea; several leaks appeared, and the ship began to fill. The sailors forbore from swearing; many were at prayer on their knees; while others offered miracles of future piety and goodness as the condition of their release from danger. 'My beloved children,' said I to my four boys, who clung to me in their fright, 'God can save us, for nothing is impossible to him. We must however hold ourselves resigned, and, instead of murmuring at his decree, rely that what he sees fit to do is best, and that should he call us from this earthly scene, we shall be near him in heaven, and united through eternity. Death may be well supported when it does not separate those who love.'

At this moment a cry of 'Land, land!' was heard through the roaring of the waves, and instantly the vessel struck against a rock with so violent a motion as to drive every one from his place; a tremendous cracking succeeded, as if the ship was going to pieces; the sea rushed in, in all directions; we perceived that the vessel had grounded, and could not long hold together. The captain called out that all was lost, and bade the men lose not a moment in putting out the boats. The sounds fell on my heart like a thrust from a dagger: 'We are lost!' I exclaimed, and the children broke out into piercing cries. I then recollected myself, and, addressing them again, exhorted them to courage, by observing that the water had not yet reached us, that the ship was near land, and that Providence would assist the brave. 'Keep where you are,' added I, 'while I go and examine what is best to be done.'

I now went on the deck. A wave instantly threw me down...another followed, and then another. I sustained myself as steadily as I could; and looking around, a scene of terrific and complete disaster met my eyes: the ship was shattered in all directions, and on one side there was a complete breach. The ship's company crowded into the boats till they could contain not one man more, and the last who entered were now cutting the ropes to move off. I called to them with almost frantic entreaties to stop and receive us also, but in vain; for the roaring of the sea prevented my being heard, and the waves, which rose to the height of mountains, would have made it impossible to return. All hope from this source was over, for, while I spoke, the boats, and all they contained, were driving out of sight. My best consolation now was to observe that the slanting position the ship had taken would afford us present protection from the water; and that the stern...had been driven upwards between two rocks, and seemed immovably fixed. At the same time, in the distance southward, I descried, through clouds and rain, several nooks of land, which, though rude and savage in appearance, were the objects of every hope I could form in this distressing moment.

Sunk and desolate from...all...human aid, it was yet my duty to appear serene before my family: 'Courage, dear ones,' cried I on entering their cabin, 'let us not desert ourselves: I will not conceal from you that the ship is aground; but we are at least in greater safety than if she were beating upon the rocks; our cabin is above water; and should the sea be more calm to-morrow, we may yet find means to reach the land in safety.'

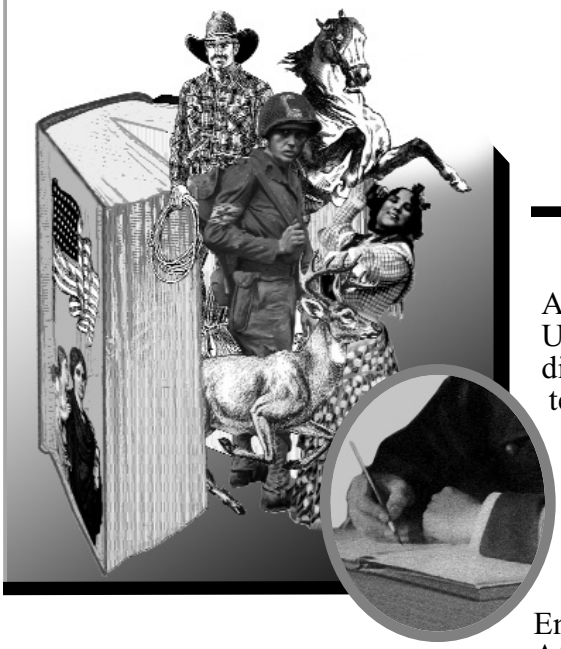
Continue to the Activities.



Life Principle

"..there is scarce any Condition in the World...but there is something...to be thankful for in it..." —Daniel Defoe

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Novelists around the World who Impacted America (Continued)

Fiction

Section 2

Lesson 9 of 10

ALAN PATON

Alan Paton was born in 1903 in South Africa. After graduating from college in 1918, he studied at the University of ***Natal***, where he graduated with distinction in physics, after which he became a science teacher in 1925. In 1928 Paton married Doris Olive Francis, and two years later they had their first son, David. A second son, Jonathan, was born in 1936. Strongly interested in helping to alleviate race relations, Paton joined the South African Institute of Race Relations in 1930.

[Side note: South Africa was settled in part by English and Dutch immigrants who colonized the native Africans. Often racial tensions between the Dutch and English and the natives erupted into violence.]

In 1935, Paton became the principal of the Diepkloof ***Reformatory*** near Johannesburg. During this period, Paton continued to work on behalf of race relations: in 1942 he was nominated to the ***Anglican*** Diocesan Commission to inquire into church and race relations in South Africa. Simultaneously, Paton authored a series of articles addressing crime, punishment, and ***penal*** reform.

Paton wrote his novel, *Cry, the Beloved Country*, which was published in February of 1948. The novel tells the story of ***Zulu*** pastor Stephen Kumalo and his search in Johannesburg for his son, who is accused of murdering social reformer Arthur Jarvis.

Upon its publication, *Cry, the Beloved Country* became an instant phenomenon with unanimous praise. Critics ascribe its power and widespread appeal to its depiction of the social conditions in South Africa at that time. The 1995 movie version starred James Earl Jones as Pastor Stephen Kumalo.

Due to the tremendous success of the novel, Paton resigned as principal of the reformatory to devote himself fully to writing and humanitarian efforts. His second novel, *Too Late the Pharalope*, was published in 1953 while he worked at a tuberculosis settlement. Paton was accomplished in various other genres as well, such as his essay, "The Christian Approach to Racial Problems in the Modern World" and his nonfiction books including, *The Land and the People of South Africa* (1955), *Hope for South Africa* (1958) and *The People Wept* (1958). In 1959 he wrote the play, "The Last Journey," which was about Scottish missionary David Livingston and his time spent in Zambia, Africa.

VOCABULARY

Natal: a province in the eastern part of the republic of South Africa
Reformatory: a penal institution for reforming young offenders
Anglican: pertaining to the Church of England
Penal: of, or pertaining to punishment for crimes or offenses
Zulu: a member of the native Nguni people living mainly in Natal, South Africa
Disparate: distinct in kind; different
Astute: keen, perceptive, discerning
Demarcate: to determine or mark the boundaries of; to separate distinctly
Hacendado: owner of a large ranch

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In 1967, Paton's wife, Doris, died, and two years later, Paton married Anne Margaret Hopkins. Paton continued to write throughout his life and published a third novel, *Ah, but Your Land is Beautiful*. Paton died in April of 1988 in Natal. (—adapted from information provided by Harvard University)

LITERARY CRITICISM

Criticism is "an act of passing judgement." In literature, "critics" are experts who assess and evaluate the merit of a book. In this course, you will develop your "critical skills" as a literary expert. Some critics focus on the theme of a book; other critics focus on the development of the plot and characters; others focus on the social impact of a book, etc. Some Harvard students "criticized" Alan Paton's book based on theme. Remember that the theme of a work is its universal message that not only applies to the characters in the story, but also applies to the readers and others outside the book. For example, Louisa May Alcott's book *Little Women* was about a family of girls and their various adventures and experiences in life; but the theme (that which applies to us all) was love and friendship within the family to endure through hard times. Harriet Beecher Stowe's book *Uncle Tom's Cabin* was about a slave named Tom and his life's experiences; however, the theme (that which applies to us all) was the evils of social prejudice and domination of another group of people (slavery). Stephen Cranes book, *The Red Badge of Courage* was about a soldier in the Civil War; however, the theme was courage and bravery under duress.

Sometimes more than one theme can surface in a book. For example, Alan Paton's *Cry, the Beloved Country* was about a poor, country preacher who went to the city to try to find his wayward son. Notice how the Harvard students found five themes in Paton's work. Also notice how they used specific details from the novel to support their statements.

The touching themes of *Cry, the Beloved Country* include: Reuniting the Family and Nation: The plot of *Cry, the Beloved Country* largely concerns the efforts of Stephen Kumalo to reunite his family by bringing back his sister Gertrude and his son Absalom to Ixopo. A major theme that Paton develops is that family life in South Africa is broken; he illustrates this primarily through the Kumalo family itself, but then enlarges it to encompass family life in South Africa in general. The novel contains numerous instances in which families are broken apart by migration to Johannesburg, such as the family of Sibeko, and the cumulative effect of this, as Kumalo realizes, is that villages such as Ixopo and the nation of South Africa in general is one of families that need to be reunited. Furthermore, Paton shows the theme of reuniting the nation as one cohesive whole, instead of a nation of various ***disparate*** ethnic groups.

Another theme of the novel is Christian Values of Kindness: A major theme that Paton develops throughout *Cry, the Beloved Country* is the importance of always acting with a sense of kindness. There is a specifically Christian connotation to this value, as demonstrated by the dominant Christian influence of the characters, most specifically the pastors Stephen Kumalo and Theophilus Msimangu. Paton promotes the idea that adhering to this simple sense of kindness is at least a partial solution to the problems in South Africa; it is the reciprocal kindness between Jarvis and Kumalo that causes the bond between them to develop, while it is Kumalo's kindness to the small white boy that is the impetus for Jarvis to work on behalf of South Africa by donating milk to work against the drought and by arranging for the placement of new farming methods in Ndotsheni.

A third theme is The Tension Between Urban and Rural Society: Alan Paton uses the conflict between urban and rural society and the various qualities they represent as a major theme of the novel. For Paton, rural life is best exemplified by Stephen Kumalo and his personality, while urban life is best exemplified by John Kumalo. Paton clearly places his sympathy on the qualities of rural life: rural society comes to represent family, religion, morality and stability, while the chaotic urban life that Paton describes represents the breaking up of families, hedonism, and atheism. Paton also illustrates this theme through the development of several characters in the novel: the literal move of characters such as the pregnant girl to rural life in Ndotsheni represents a change to a greater moral sense, while the most corrupt character in the novel, John Kumalo, is fully enmeshed in urban Johannesburg society.

A fourth theme is Emancipation: References and allusions to the emancipation movement in the United States abound in *Cry, the Beloved Country* along with figurative comparisons to the quest for freedom. The most obvious use of emancipation imagery regards Arthur Jarvis, who idolized Abraham

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Lincoln and draws on Lincoln's work to free the slaves during his own quest for social justice. Paton uses this to elucidate the comparison between the antebellum United States and his contemporary South Africa, both societies in which the quest for justice for blacks is paramount. Paton does not use the theme of emancipation merely for its literal context, however; the major question of the novel at its conclusion is when freedom from fear, poverty and bondage will occur.

A fifth theme is The Public Significance of Actions: An assumption that Alan Paton makes throughout *Cry, the Beloved Country* is that numerous actions are significant not in themselves but in what they represent. This is most clearly demonstrated through two separate events, the first in the journey from Alexandra back to Johannesburg and the second at the end of the trial of Absalom Kumalo. In both instances, a white man shows his allegiance to the blacks of South Africa: in the first, a white man carries black men in his car in support of a strike, while in the second the young white man from the reformatory exits the courtroom with the blacks. Paton uses this theme in order to show that public declarations of support are an important step in gaining justice in South Africa by demonstrating allegiances and loyalty.

Carlos Fuentes

The son of a Mexican diplomat, Carlos Fuentes was born in Panama in 1928 but spent most of his childhood in Washington, DC. USA. After earning his law degree, he served as a government official in many capacities, including Director of International Cultural Relations for Mexico's Ministry of Exterior Relations and the Mexican Ambassador to France. He became a scholar and diplomat in his own right, and a renowned writer whose passionate voice for social justice is clearly heard. He had a wide range of life experiences and studied the psychology of "why things happened." This ***astute*** study of human and cultural behaviors allowed him to appeal to audiences of all nations. He is one of the best known novelists in the Spanish speaking world. His works have been translated into English and many other languages.

The themes of Fuentes' novels tend to center heavily upon the identity of Latin America, its internal conflicts and its mixed heritage of Native American, African, and Anglo-Spanish ancestory. In his essays and nonfiction works, including "The Buried Mirror," which was made into a TV series for the Discovery Channel, Fuentes explores the many contributors to the Hispanic culture: "Culture is the product of many races and many traditions. We are all descendants of Greeks and Romans, Arabs and Jews. We must examine those roots to discover who we are today."

Fuentes' novel *The Old Gringo* is one of his best-known works and became the first American bestseller written by a Mexican author. It is a melodramatic "romance" that intertwines Mexico's complex culture with its psychology, religion, superstitions, and politics. The story is a fictionalized account of what happened to Ambrose Bierce, an American writer who had disappeared, supposedly in Mexico during Pancho Villas' violent revolution. In Fuentes' recreation of Bierce's last years, he is an "old white man" living in Mexico and is nicknamed "el gringo viejo" (the old gringo). Two other characters in the story are American school teacher Harriet Winslow and Mexican General Tomás Arroyo. In the story, the "old gringo" is an American journalist and short-story writer who disappeared from the United States. Rumors in his hometown fly that he went to Mexico to join Pancho Villa in fighting the revolution. Harriet Winslow is a schoolteacher from Washington, DC, and General Tomás Arroyo is a Mexican revolutionary leader on his way to meet Pancho Villa's army. The story was produced as a movie in 1989 starring Jane Fonda, Jimmy Smits, and Gregory Peck. (Carlos Fuentes)

Criticism of The Old Gringo

When a book is published, different critics will focus on different aspects of the book. Some critics may be biased in their critique, some will be objective; some will be complimentary, others will be harsh. Some will criticize the book according to their own social agendas and life experiences; some critics will have a wide focus, critiquing the book as a whole; some critics will have a narrow focus, critiquing one or two characters, parts or themes only.

Critic Tabitha McIntosh-Byrd focused on how *The Old Gringo* "crossed cultural and literary lines" and tore down man-made borders of division between people. Read an excerpt from her essay:

The Old Gringo is a novel about borders—

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about the boundaries that ***demarcate*** countries, separate minds and cultures, and mark the edges and turning points of linear history. It is also a novel about the falsity of those borders—presenting a structural and textual collapse of distinctive chronologies, viewpoints, identities, and narratives.

Another critic, Kenneth E. Hall, focused on how Fuentes characterized Harriet Winslow and her psychological interest in "the old gringo." Read an excerpt from Hall's essay:

The opening of *The Old Gringo* (1985), by Carlos Fuentes, sets in place the chief organizing principle of the novel, the narrated memories of Harriet Winslow, an unmarried schoolteacher from Washington, DC., who, the reader discovers, once came to Mexico to instruct the children of the rich ***hacendado*** Miranda family and there became embroiled in the Revolution. Her contacts with the uillista general Tomas Arroyo and the Old Gringo polarize her experiences between an apparent infatuation with Arroyo and an attempt to substitute the Gringo for her lost father.

Critic Joseph Chrzanowski focused on how the novel was structured and its use of certain language to appeal to audiences. In Chrzanowski's critical essay of the novel, he asserted that the author "has imbued his novel with remarkable structural coherence and has touched upon human issues which transcend history, geography, and culture." Read an excerpt of the essay below.

In reading Carlos Fuentes' *The Old Gringo,* one is struck by the masterful way in which he has conjoined fictionalized biography, dramatic action, and ideological concerns. It also becomes evident that it is a novel in which character psychology has a dominant thematic and structural role.

Later in his essay, Chrzanowski analyzes the characters. Read more of his critique:

The "gringo viejo," of course, is a fictionalized Ambrose Bierce—the controversial American journalist and short-story writer of the late nineteenth and early twentieth centuries. In 1913, at the age of seventy-one, the historical Bierce set out for revolutionary Mexico, aware of the likelihood of dying there. Although he did maintain some written correspondence with a friend in the United States, it was not long before Bierce disappeared without a trace. In *Gringo Viejo*, Fuentes presents an imaginary account of the writer's experience in Mexico.

A second main character is Harriet Winslow, a young American who meets the "gringo viejo" in Mexico and whose recollections of him form the novel's organizational frame. In contrast to the disillusioned and cynical old man, she is portrayed as naive and idealistic. Contracted to tutor the grandchildren of a wealthy landowner, Harriet is present at his estate when it is over-run by a group of revolutionaries who have allowed the "gringo viejo" to join them.

The third major character is Tomás Arroyo, the leader of a band of insurgents and the illegitimate son of the owner of the estate where Harriet is employed. Also an idealist, Arroyo embodies the spirit of protest that has motivated the revolutionaries to rebel against a system and a history of oppression and injustice. (Notes on Novels)

Congratulations. You are learning some important aspects of literature. Continue now to the Activities.

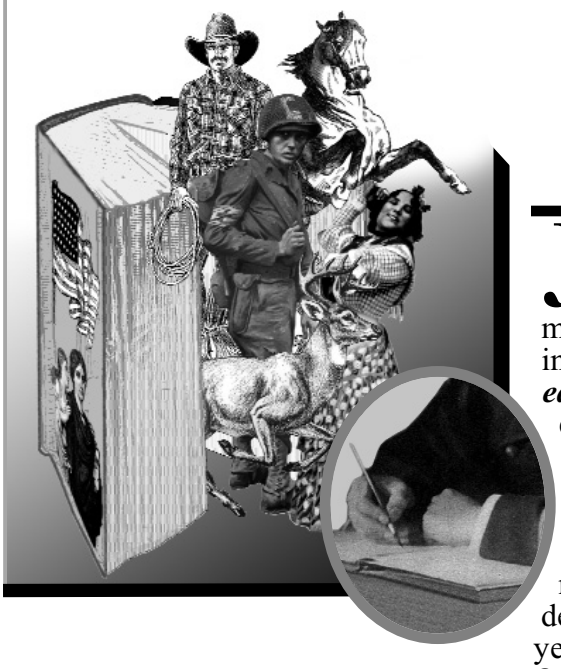
LIFE PRINCIPLE



"We are all born of one man; we are all of one blood; we are all brothers."

—Sarah Barbee

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Critical Reviews of Cooper and Alcott

Fiction

Section 2

Lesson 10 of 10

James Fenimore Cooper was certainly one of the most popular 19th century American authors. His stories have been translated into nearly all the languages of Europe and many languages of Asia. Cooper spent the last years of his life in Cooperstown, New York (named for his father), and died of ***edema*** on the 14th of September, 1851. A statue was later erected in his honor. Literary critics have a widely varied view of Cooper as a writer. Victor Hugo pronounced Cooper as "greater than" other modern writers. A multitude of readers proclaimed Cooper as their favorite author and highly praised his works. However, Cooper was most memorably criticised by a jealous Mark Twain in 1895 who despised the popularity of Cooper's works and wrote a vicious, yet amusing article titled "Fenimore Coopers Literary Offences". (Encyclopedia Britannica) In his criticism of Cooper's novels, Mark Twain refutes several positive reviews and asserts his opinion that Cooper is a failure as an author.

Fenimore Cooper's Literary Offenses (excerpt) by Mark Twain

"The Pathfinder" and "The Deerslayer" stand at the head of Cooper's novels as artistic creations. There are others of his works which contain parts as perfect as are to be found in these, and scenes even more thrilling. Not one can be compared with either of them as a finished whole...They were pure works of art. —Professor Lounsbury

The five tales reveal an extraordinary fullness of invention...One of the very greatest characters in fiction, Natty Bumppo...The craft of the woodsman, the tricks of the trapper, all the delicate art of the forest were familiar to Cooper from his youth up. —Professor Matthews

Cooper is the greatest artist in the domain of romantic fiction in America. —Wilkie Collins

It seems to me that it was far from right for the Professor of English Literature at Yale, the Professor of English Literature in Columbia, and Wilkie Collins to deliver opinions on Cooper's literature without having read some of it. It would have been much more decorous to keep silent and let persons talk who have read Cooper.

Cooper's art has some defects...in "Deerslayer," and in the restricted space of two-thirds of a page, Cooper has scored 114 offenses against literary art out of a possible 115. It breaks the record.

There are nineteen rules governing literary art in domain of romantic fiction— some say twenty-two. In "Deerslayer," Cooper violated eighteen of them. These eighteen require:

1. That a tale shall accomplish something and arrive somewhere. But the "Deerslayer"...accomplishes nothing and arrives in air.

2. They require that the episodes in a tale shall be necessary parts of the tale, and shall help to develop it. But as the "Deerslayer" tale is not a tale, and accomplishes nothing and arrives nowhere, the episodes have no rightful place in the work, since there was nothing for them to develop.

VOCABULARY

Edema: swelling of an organ or tissue due to accumulation of excess fluid
Eschew: avoid or shun
Surplusage: excess words; excess amount
Rectify: to make or set right; to correct

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3. They require that the personages in a tale shall be alive, except in the case of corpses, and that always the reader shall be able to tell the corpses from the others. But this detail has often been overlooked in the "Deerslayer" tale.

4. They require that the personages in a tale, both dead and alive, shall exhibit a sufficient excuse for being there. But this detail also has been overlooked in the "Deerslayer" tale.

5. They require that when the personages of a tale deal in conversation, the talk shall sound like human talk, and be talk such as human beings would be likely to talk in the given circumstances, and have a discoverable meaning, also a discoverable purpose, and a show of relevancy, and remain in the neighborhood of the subject at hand, and be interesting to the reader, and help out the tale, and stop when the people cannot think of anything more to say. But this requirement has been ignored from the beginning of the "Deerslayer" tale to the end of it.

6. They require that when the author describes the character of a personage in the tale, the conduct and conversation of that personage shall justify said description. But this law gets little or no attention in the "Deerslayer" tale, as Natty Bumppo's case will amply prove.

7. They require that when a personage talks like an illustrated, gilt-edged, tree-calf, hand-tooled, seven-dollar Friendship's Offering in the beginning of a paragraph, he shall not talk like a negro minstrel in the end of it. But this rule is flung down and danced upon in the "Deerslayer" tale.

8. They require that crass stupidities shall not be played upon the reader as "the craft of the woodsman, the delicate art of the forest," by either the author or the people in the tale. But this rule is persistently violated in the "Deerslayer" tale.

9. They require that the personages of a tale shall confine themselves to possibilities and let miracles alone; or, if they venture a miracle, the author must so plausibly set it forth as to make it look possible and reasonable. But these rules are not respected in the "Deerslayer" tale.

10. They require that the author shall make the reader feel a deep interest in the personages of his tale and in their fate; and that he shall make the reader love the good people in the tale and hate the bad ones. But the reader of the "Deerslayer" tale dislikes the good people in it, is indifferent to the others, and wishes they would all get drowned together.

11. They require that the characters in a tale shall be so clearly defined that the reader can tell beforehand what each will do in a given emergency. But in the "Deerslayer" tale, this rule is vacated.

In addition to these large rules, there are some little ones. These require that the author shall:

12. Say what he is proposing to say, not merely come near it.

13. Use the right word, not its second cousin.

14. ***Eschew surplusage***.

15. Not omit necessary details.

16. Avoid slovenliness of form.

17. Use good grammar.

18. Employ a simple and straightforward style.

Even these seven are coldly and persistently violated in the "Deerslayer" tale.

Cooper's gift in the way of invention was not a rich endowment; but such as it was he liked to work it, he was pleased with the effects, and indeed he did some quite sweet things with it. In his little box of stage-properties he kept six or eight cunning devices, tricks, artifices for his savages and woodsmen to deceive and circumvent each other with, and he was never so happy as when he was working these innocent things and seeing them go. A favorite one was to make a moccasined person tread in the tracks of a moccasined enemy, and thus hide his own trail. Cooper wore out barrels and barrels of moccasins in working that trick. Another stage-property that he pulled out of his box pretty frequently was the broken twig. He prized his broken twig above all the rest of his effects, and worked it the hardest. It is a restful chapter in any book of his when somebody doesn't step on a dry twig and alarm all the reds and whites for two hundred yards around. Every time a Cooper person is in peril, and absolute silence is worth four dollars a minute, he is sure to step on a dry twig. There may be a hundred other handier things to step on, but that wouldn't satisfy Cooper. Cooper requires him to turn out and find a dry twig; and if he can't do it, go and borrow one. In fact, the Leatherstocking Series ought to have been called the Broken Twig Series.

I am sorry that there is not room to put in a few dozen instances of the delicate art of the forest, as practiced by Natty Bumppo and some of the other Cooperian experts. Perhaps we may venture two or three samples. Cooper was a sailor—a naval officer; yet he gravely tells us how a vessel, driving toward a lee shore in a gale, is steered for a particular spot by her skipper because he knows of an undertow there which will hold her back against the gale and save her. For just pure woodcraft, or sailorcraft, or whatever it is, isn't that neat? For several years, Cooper was daily in the society of artillery, and he ought to have noticed that when a cannon-ball strikes the ground it either buries itself or skips a hundred feet or so; skips again a hundred feet or so -- and so on, till finally it gets tired and rolls. Now in one place he loses some "females" -- as he always calls women—in the edge of a wood near a plain at night in a fog, on purpose to give Bumppo a chance to show off the delicate art of the forest before the reader. These mislaid people are hunting for a fort. They hear a cannon-blast, and a cannon-ball presently comes rolling into the wood and stops at their feet. To the females this suggests nothing. The case is very different with the admirable Bumppo. I wish I may never know peace again if he doesn't strike out promptly and follow the track of that

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cannon-ball across the plain in the dense fog and find the fort. Isn't it a daisy? If Cooper had any real knowledge of Nature's ways of doing things, he had a most delicate art in concealing the fact. For instance: one of his acute Indian experts, Chingachgook (pronounced Chicago, I think), has lost the trail of a person he is tracking through the forest. Apparently that trail is hopelessly lost. Neither you nor I could ever have guessed the way to find it. It was very different with Chicago. Chicago was not stumped for long. He turned a running stream out of its course, and there, in the slush in its old bed, were that person's moccasin tracks. The current did not wash them away, as it would have done in all other like cases -- no, even the eternal laws of Nature have to vacate when Cooper wants to put up a delicate job of woodcraft on the reader.

We must be a little wary when Brander Matthews tells us that Cooper's books "reveal an extraordinary fullness of invention." As a rule, I am quite willing to accept Brander Matthews's literary judgments and applaud his lucid and graceful phrasing of them; but that particular statement needs to be taken with a few tons of salt...Cooper hadn't any more invention than a horse; and I don't mean a high-class horse...It would be very difficult to find a really clever "situation" in Cooper's books, and still more difficult to find one of any kind which has failed to render absurd by his handling of it. Look at the episodes of "the caves"; and at the celebrated scuffle between Maqua and those others on the table-land a few days later; and at Hurry Harry's queer water-transit from the castle to the ark; and at Deerslayer's half-hour with his first corpse; and at the quarrel between Hurry Harry and Deerslayer later; and at—but choose for yourself; you can't go amiss.

If Cooper had been an observer his inventive faculty would have worked better; not more interestingly, but more rationally, more plausibly. Cooper's proudest creations in the way of "situations" suffer noticeably...Cooper's eye was splendidly inaccurate. Cooper seldom saw anything correctly...Of course a man who cannot see the commonest little every-day matters accurately is working at a disadvantage when he is constructing a "situation." In the "Deerslayer" tale, Cooper has a stream which is fifty feet wide where it flows out of a lake; it presently narrows to twenty as it meanders along for no given reason, and yet when a stream acts like that it ought to be required to explain itself. Fourteen pages later the width of the brook's outlet from the lake has suddenly shrunk thirty feet, and become "the narrowest part of the stream." This shrinkage is not accounted for...

Cooper...bends a "sapling" to form an arch over this narrow passage, and conceals six Indians in its foliage. They are "laying" for a settler's scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions "it was little more than a modern canal boat." Let us guess, then, that it was about one hundred and forty feet long. It was of "greater breadth than common." Let us guess then that it was about sixteen feet wide. This leviathon had been prowling down bends which were but a third as long as itself, and scraping between banks where it only had two feet of space to spare on each side. We cannot too much admire this miracle. A low- roofed dwelling occupies "two-thirds of the ark's length"—a dwelling ninety feet long and sixteen feet wide, let us say—a kind of vestibule train. The dwelling has two rooms—each forty- five feet long and sixteen feet wide, let us guess. One of them is the bedroom of the Hutter girls, Judith and Hetty; the other is the parlor in the daytime, at night it is papa's bedchamber. The ark is arriving at the stream's exit now, whose width has been reduced to less than twenty feet to accommodate the Indians—say to eighteen. There is a foot to spare on each side of the boat. Did the Indians notice that there was going to be a tight squeeze there? Did they notice that they could make money by climbing down out of that arched sapling and just stepping aboard when the ark scraped by? No, other Indians would have noticed these things, but Cooper's Indian's never notice anything. Cooper thinks they are marvelous creatures for noticing, but he was almost always in error about his Indians. There was seldom a sane one among them.

The ark is one hundred and forty-feet long; the dwelling is ninety feet long. The idea of the Indians is to drop softly and secretly from the arched sapling to the dwelling as the ark creeps along under it at the rate of a mile an hour,and butcher the family. It will take the ark a minute and a half to pass under. It will take the ninety-foot dwelling a minute to pass under. Now, then, what did the six Indians do? It would take you thirty years to guess, and even then you would have to give it up, I believe. Therefore, I will tell you what the Indians did. Their chief, a person of quite extraordinary intellect for a Cooper Indian, warily watched the canal-boat as it squeezed along under him and when he had got his calculations fined down to exactly the right shade, he let go and dropped. And missed the boat! That is actually what he did. He missed the house, and landed in the stern of the scow. It was not much of a fall, yet it knocked him silly. He lay there unconscious. If the house had been ninety-seven feet long he would have made the trip. The error lay in the construction of the house. Cooper was no architect.

There still remained in the roost five Indians. The boat has passed under and is now out of their reach. Let me explain what the five did—you would not be able to reason it out for yourself. No. 1 jumped for the boat, but fell in the water astern of it. Then No. 2 jumped for the boat, but fell in the water still further astern of it. Then No. 3 jumped for the boat, and fell a good way astern of it. Then No. 4 jumped for the boat, and fell in the water away astern. Then even No. 5 made a jump for the boat—for he was a Cooper Indian. In that matter of intellect, the difference between a Cooper Indian and the Indian that stands in front of the cigar-shop is not spacious. The scow episode is really a sublime burst of invention; but it does not thrill,

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because the inaccuracy of details throw a sort of air of fictitiousness and general improbability over it. This comes of Cooper's inadequacy as observer.

The reader will find some examples of Cooper's high talent for inaccurate observation in the account of the shooting-match in "The Pathfinder."

A common wrought nail was driven lightly into the target, its head having been first touched with paint.

The color of the paint is not stated—an important omission, but Cooper deals freely in important omissions. No, after all, it was not an important omission; for this nail-head is a hundred yards from the marksmen, and could not be seen at that distance, no matter what its color might be. How far can the best eyes see a common housefly? A hundred yards? It is quite impossible. Very well; eyes that cannot see a house-fly that is a hundred yards away cannot see an ordinary nail-head at that distance, for the size of the two objects is the same. It takes a keen eye to see a fly or a nail-head at fifty yards—one hundred and fifty-feet. Can the reader do it?

Although Twain's criticism of Cooper's works is scathing, it is articulate. Twain carefully read Cooper's works and thoroughly outlined why he found the works unsatisfactory and offensive. Next, read an (abridged) excerpt from Dale Salwak's critical review of *Little Women*.

Little Women is a well-told story that features suspense, humor, and engaging characters, as well as lessons about the importance of honesty, hard work, true love, and family unity. The novel depicts a secure, placid world in which the home serves as the center for children's religious and moral education.

In Alcott's novel, the family—as the most important of social units—gives its members strength to overcome life's obstacles...Mrs. March, in particular, exemplifies the courage and perseverance necessary to hold the family together through war and death. Alcott's characters change in response to serious life-events; their positive but realistic attitudes inspire readers to identify their own strengths in the face of pain and adversity.

Little Women is set in the 1860s in New England. Most of the action in Part I revolves around the March family home. With Father away, serving as a clergyman for soldiers fighting in the Civil War, the four daughters and their mother remain at home, struggling to live as comfortably as possible under the circumstances. Because Father lost most of his income helping an "unfortunate friend," the March girls work feverishly to support the family and, in the process, confront conflicts between domestic duties and independence. The setting broadens in Part II as Alcott describes the girls' travels away from home and their eventual marriages.

Like John Bunyan's allegorical work *The Pilgrim's Progress*, in which Christian faces many obstacles in his journey from the City of Destruction to the Celestial City, Alcott's novel chronicles the four March girls' efforts to overcome individual character flaws and thereby become "little women." Sixteen-year-old Meg, who cares too much about her appearance and too little about work, must learn to devote more time to her family and less time to dreaming of a life of glamour and luxury. Fifteen-year-old Jo's burden is her temper. An adventurous, rebellious, spirited girl who writes plays, poems, and short stories, she must reconcile herself to being a girl of poise, grace, and patience. Thirteen-year-old Beth, an excellent pianist, must overcome her shyness. Ten-year-old Amy, artistically talented but impractical, must overcome her thoughtlessness and neglect in helping others.

Mr. March is away from home during the first half of the novel, and even after his return, he remains in the background of the narrative. His presence is felt rather than seen. In his absence, "Marmee" runs the March household and guides the girls when they are confused or troubled. She is selfless, devoted to her family, and always available when needed. Like Jo, she has a temper, but she keeps it under control.

While emphasizing young people's... independence, the novel also celebrates the importance of family unity. Beth expresses this theme when she describes her greatest desire: "…to stay home safe with Father and Mother, and help take care of the family...I only wish we may all keep well and be together, nothing else."

Disaster usually takes the form of a threat to the family circle. Death and separation are omnipresent. Father is gone to war and takes pneumonia, and Beth becomes dealthly ill with scarlet fever. Father nearly dies, but recovers. All the characters must confront the tragedy of Beth's death. Through these trials, the family pulls together and grows even stronger.

Alcott endows her characters with both faults and virtues; avoids preaching to the reader; writes in a simple but accurate style; employs simple and often humorous dialogue; and demonstrates great skill as a regional writer. There is relatively little violence in the novel and there are no "evil" characters. Compared with modern young adult literature, *Little Women* portrays a safe world, free of sexual relations, drug abuse, or divorce. Alcott emphasizes good behavior and honest, hard work as solutions to personal and societal problems.

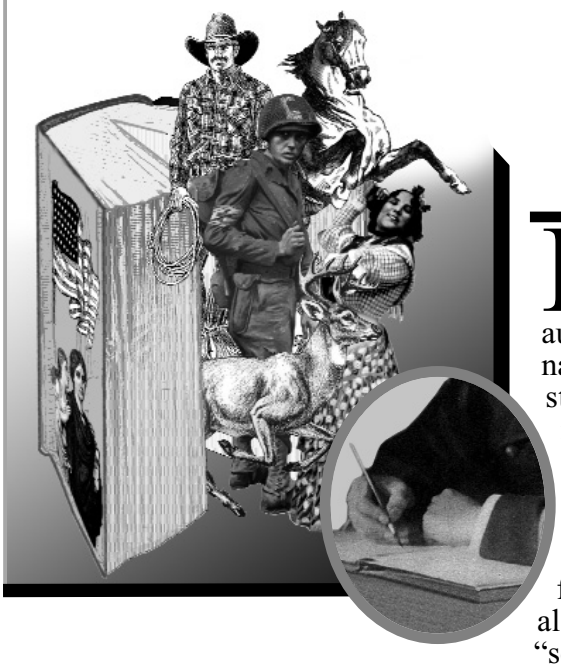
You are doing well. Continue now to the Activities.

Life Principle

"I am not afraid of storms, for I am learning to sail my ship."—Louisa May Alcott



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Biographical Sketches

Non Fiction

Section 3

Lesson 11 of 15

Remember that narrative writing tells a story. Narrative writing has two categories: *fiction* and *nonfiction*. *Fiction* narratives are invented by the author, such as short stories or novels. *Nonfiction* narratives tell stories that are NOT made up, but are true stories of actual people and events. Nonfiction narratives consist of *biographies* and *autobiographies*. Both are usually told in chronological order of the person's life. A biography is told from the third person point of view and is told by someone other than the subject of the story; an autobiography is told from the first person point of view, and the author is also the subject of the story. The prefix *auto* means "self" or "same"; therefore, an autobiography is a story about someone's own life.

Biographies can be short or long, just like fictional stories. A short biography is called a biographical sketch and highlights only some of the person's main accomplishments and deeds; a long biography may be an entire book and provides a lot more details of the person's life. The biographical sketch below is of Marian Anderson, a celebrated American vocalist.

MARIAN ANDERSON

Marian was a happy child, always singing as she worked. Her favorite song was the Negro Spiritual "He's Got the Whole World in His Hands." Everyone knew that the child loved to sing. What Marian's family and friends did not know was that her little voice that sometimes annoyed listeners would one day be called, "the voice of the century."

Her voice alone did not take Marian to heights of fame or make her one of the world's most beloved singers. Marian had a gentle spirit; she refused to be offended, she refused to hold a grudge, and she refused to become bitter over opportunities denied her because of bigotry. Her ability to forgive graced her with a beauty that opened great opportunities.

Marian was born in Philadelphia in 1902. The Andersons did not have material wealth, but they were rich in love and friendships. Marian's father was very involved in the local church where Marian often sang in the choir with her sister. The choir director recognized Marian's natural ability and featured her in a concert as "the ten-year-old contralto."

Although money was scarce, Mr. Anderson found ways to encourage his daughter: with his savings, he bought Marian a piano. Churches in Philadelphia heard of her amazing voice. She began to be called the "Baby Contralto," and she

VOCABULARY

Tempered: made less intense
Venue: place or location
Spurn: to reject with disdain
Ovation: an enthusiastic public acclamation marked by loud, prolonged applause
Fixed: permanent, in place, not changeable
Ethic: a moral principle pertaining to something in particular
Innovative: tending to introduce something new or to make changes
Visionary: a person who has keen insight into changes for the future
Plumb: a carpenter's tool used to measure a straight line

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received numerous requests to sing. Sadly, Marian's father died from a brain tumor, and the family was forced to live with Marian's grandparents, who had already taken in another daughter and her children. Money became even tighter and opportunities fewer, but Marian determined that nothing would hold back a career in music.

Little Marian received recognition not only because of her talent, but also because of her unusual diligence. She often requested permission to take home new choir music where she memorized each part. By the time she was fourteen, she was singing in the adult choir, and she made herself invaluable by learning all the parts so that if anyone was absent, she could easily take that person's place. One choir member praised her by saying, "She is not only gifted, she is the hardest worker we ever knew."

At seventeen years old, Marian's diligence was rewarded when the choir of her church raised enough money to send Marian to music school for a year. Regretfully, Marian's application was rejected because she was of African descent. However, Marian's mother directed her daughter's attention away from the incident, telling her that "something else would work out." And something else did—a series of wonderful events that might not have presented themselves if the young singer had not followed the wise counsel of her mother. Marian was given four months of voice tutoring, after which she received instruction from a prominent contralto, paid for by a benefit concert of the Philadelphia Choral Society. Another door opened when her church paid for lessons with the famous voice instructor, Boghetti.

Like every truly great person, Marian patiently bore her burdens; she accepted the bad and the good. Even the great Boghetti discouraged Marian from pursuing a career in opera: at that time, no Negroes were in that field of music.

Marian performed in churches, schools, halls and at private functions, but the limitations society imposed on the young woman because of her African heritage were always present. One can only imagine her disappointment when, after being chosen over three hundred other candidates to sing with the New York Philharmonic Orchestra, the newspapers ***tempered*** their positive reviews with: "She has a beautiful voice. Too bad she's a Negro." Such a comment is enough to make any person indignant. But, Marian's forgiving spirit made her the champion of all her critics. She also had the confidence that, even if her dreams never came true, the journey was worthwhile. One biographer wrote: "No matter how many times she was offended for the fact that she was a Negro, Marian Anderson rose above ignorance. She held her head high. . . ." Such is the courage of champions!

Facing limited opportunity in the United States, Marian and Boghetti decided that Europe should be her next ***venue***. In 1930, she began her European tour in Berlin and continued successfully throughout the Continent, singing before royalty in England, Sweden, Norway, and Denmark. The twenty-eight-year-old singer became quite a star in Europe, where her voice and style were imitated by her fans. However, Marian remained unchanged by popularity; she never thought highly of herself, and she never abandoned the simple, childlike faith she had embraced in Philadelphia.

A famous Marian Anderson returned to the United States and sang before a more appreciative audience than years earlier. In 1935, she performed at the Town Hall in New York, where the conductor announced that a voice like hers "was heard only once in a century." But once again, Marian was crushed by hurtful prejudice when she was denied the use of Constitutional Hall. On the other hand, she was encouraged by people who came to her defense. The incident sent shock waves through the music world, and other famous artists canceled their performances at the Hall. First Lady Eleanor Roosevelt publicly revoked her membership with the organization that had denied Marian, and many other supporters followed the First Lady's example.

Marian could have felt humiliated and disgraced; however, instead of singing before a few thousand at Constitutional Hall, she sang on the steps of the Lincoln Memorial, where an audience of seventy-five thousand stood to hear her marvelous voice. Four years later, the members of the organization that had denied Marian corrected their wrong and invited her to sing at Constitutional Hall. Perhaps she would have been justified in ***spurning*** their request as a reminder of their shameful behavior, but Marian's forgiving spirit led her gracefully onto the stage, where the First Lady draped the singer with a medal and introduced Marian.

In 1943, Marian married an architect who had proposed to her more than a decade earlier. Five years later, at the age of forty-six, she underwent surgery to remove a cyst on her throat that threatened to end her career. One month later, she was fully recovered and singing again.

In 1954, Marian Anderson became the first African American to sing with New York's Metropolitan Opera. When she appeared on stage, she received a standing ***ovation***.

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Marian's middle years were filled with opportunities and honors. As a spokesperson for the U.S. State Department, Marian traveled the world. She received an honorary doctorate degree from a Korean university. In 1956, she published her autobiography, *My Lord, What a Morning*. She sang the national anthem at the presidential inaugurations of both Presidents Eisenhower and Kennedy and was given the Presidential Medal of Freedom by President Johnson. In 1964, Ms. Anderson began a two-year farewell tour of the United States and Europe, and at the age of seventy-five, she was honored with a special concert at Carnegie Hall in New York City.

What an example of the power of forgiveness! Marian had much to forgive during her ninety-one years. For example, in Atlantic City, New Jersey, she was refused a motel room. On another occasion, she sang at the premiere of a film on the life of Abraham Lincoln, only to be denied lodging at the Lincoln Hotel. Yes, Marian had every reason to cry "foul!" and to give up. Instead, her uncommon spirit left an uncommon example. When she was given Philadelphia's Book Award with its ten-thousand-dollar prize, Marian announced that she would use the money to futher the careers of ten young American singers. She added, "The scholarship is for talented American artists without regard to race, creed, or color." What greatness! What power to forgive!

(J. Daniel Howard)

JOHN WANAMAKER

Imagine shopping and having to go to ten different stores in order to purchase ten different types of products, because each shop specialized in only one line of products. Perhaps you want to make an exchange, because the item you purchased was defective, the wrong size, or unable to meet your need. Forget it—no refunds, no exchanges! Imagine that prices are not marked or fixed at most establishments, and you have to haggle with the salesman. Imagine that salesmen are permitted to ask whatever price they feel you can or might pay. That is the way shopping was 150 years ago.

Onto this chaotic stage of bartering stepped a man who not only saw the need for fair trade but who also saw a solution. He established what he called a "new kind of store" and instituted the practice of ***fixed*** prices that is found today in most stores throughout industrialized nations.

His store would be a place to visit and enjoy without obligation to buy anything. The customer was a guest to be served. Four principles were to be observed: Prices were to be plainly marked and . . . fixed; All goods were to be as represented so a child might safely buy; Cash payments were required (though this rule was changed later to permit monthly charge accounts); Goods could be returned for a cash refund.

John Wanamaker was born in Pennsylvania in 1838. His parents were very poor and made bricks for a living. As a youngster, John was bright and energetic. Occasionally, his parents sent him to town on errands, which invariably included visiting the country store. John was fascinated with the wide variety of items. *I'll open a store like this someday,* he thought, *but mine will be in the city, where more customers will come.*

John was unable to attend school regularly, but he did study at home in the evenings to become self-educated. At fourteen years of age, he took a job at a publishing house for $1.25 a week. Then he went to work at a clothing store for $5 each week. John came in early and worked late, always putting in more hours than was expected. The young man established a reputation for having a good work ***ethic***.

John was also ***innovative*** and observant. One day, he noticed that the mannequins in the windows of a competitor's store had been dressed to suit the weather. Realizing its advantage, John presented the idea to the store manager. John's employer was not willing to take suggestions from youngsters, nor would his pride allow him to follow the lead of a competitor. He answered sarcastically, "If you like the way our competitor does things, perhaps you should work for him." John thought about it and decided that it was a good idea. He did just that and, in time, he secured a good position within the company.

John's interest in becoming a merchant gave way to a desire for Christian ministry. However, he had a very weak throat that eventually stole his dream of being a preacher. So, his interest in helping people led him back to the idea of becoming a merchant. From his early years, he had observed the abuses of the system. He would start a business to serve the needs of his customers, without defrauding them for personal gain. He would let his light shine by having a reputation of integrity.

In 1861, at twenty-three years of age, young Wanamaker started his famous clothing store in the city of Philadelphia. John and his brother-in-law, Nathan Brown, pooled their savings of $2,000 and started what would become the largest department store in the world. Wanamaker was now able to implement the creative ideas that he had accumulated during his years of observation. His motto was, "We want to serve people better than they have ever been served before."

Customers were amazed at their new

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treatment. They had never heard of returning an item for a cash refund. They saw John Wanamaker as ***visionary***; his competitors called him insane. He was ridiculed and slandered, but in the end, he was vindicated. Those same competitors were forced to change their conduct and policies in order to keep their customers. Out of necessity, they had to keep up with John Wanamaker.

Wanamaker was the first merchant to implement most of the practices that today are regarded as customary. The following are changes that were considered radical in his day.

He implemented free delivery service in the evenings after store hours. He was the first to introduce conveniences for his customers: lavatories, dressing rooms, telegraph and telephone services, restaurants. He was the first to inaugurate telephone order service for customers; the first to use pneumatic cash carriers; the first to light his store completely with electricity. He was the first to use a full-page newspaper advertisement. He was a pioneer in making the store attractive and educational with art exhibits, educational displays, and music . John believed that profit was the natural by-product of service.

He was the first to make extensive changes for employee benefits. He introduced shorter working days, vacations with pay, schools for training employees, social organizations among employees, employee insurance associations, hospital rooms with attendant physicians, nurses, and dentists, free for employees of the store.

On his opening day in 1861, Wanamaker sold a grand total of $24.67 in goods. However, within a few years, his annual sales reached into the millions. In 1876, he expanded his store by purchasing property in the freight yards of the Pennsylvania Railroad. In time, the store covered more than forty-five acres. Without faltering, John remained successful through the economic depressions and panics of 1873, 1893, and 1907. Invariably, character was Mr. Wanamaker's greatest asset. He could borrow money when others could not, because he had forged a reputation of reliability and honesty.

At the Philadelphia store, the founder etched the following in gold letters: "Let those who follow me continue to build with the ***Plumb*** of Honor, the Level of Truth, and the Square of Integrity, Education, Courtesy, and Mutuality."

Following these principles, John Wanamaker opened a second department store. Although he never expanded beyond the two, his venture grew into a huge commercial enterprise. He became quite wealthy and utilized his money for many wonderful causes. He started a mission in the worst slum of Philadelphia. He was actively involved in, and was a substantial supporter of the Young Men's Christian Association (YMCA). He was a public leader, working for temperance and other reforms, and became a prominent figure in state and national politics. Additionally, Wanamaker served as Postmaster General of the United States from 1889 to 1893. In this position, he implemented many similar reforms in the Postal Service as he had done in business.

John Wanamaker died in 1922 after a long, fulfilled life. His son succeeded John in the business. Today, many people may take for granted the accomplishments of John Wanamaker. However, the drastic reforms this man brought to an industry in need of character and leadership are without equal.

(J. Daniel Howard)

You are doing well. Continue now to the Activities.

LIFE PRINCIPLE

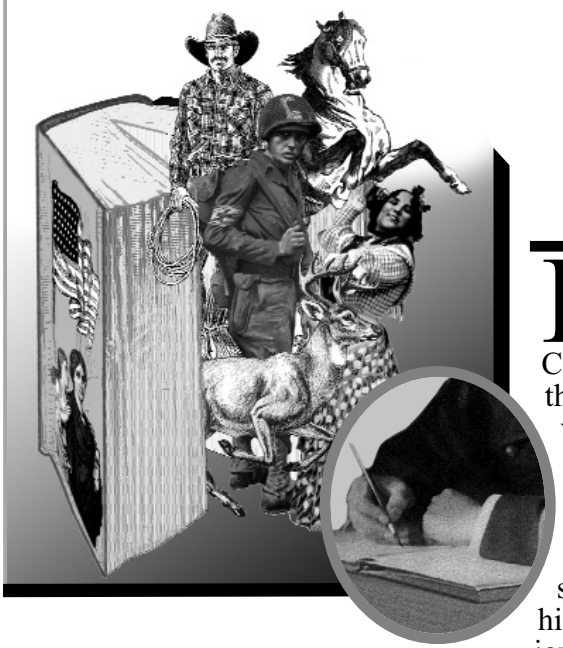


"Build, with the plumb of honor, and the level of truth."

—John Wanamaker

* a vacuum tube, such as a bank uses in the drive-through; in older stores, the check-out clerks did not keep money in the cash registers; the money was sent through a vacuum tube to a clerk on another floor who made change and sent the money back to the check-out clerk to give to the customer

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Biography of a Rebel

Non Fiction

Section 3

Lesson 12 of 15

Pop-culture has become increasingly interested in biographies. Entire television broadcasts are dedicated to biographies, such as the Biography Channel, the History Channel, and the Discovery Channel that feature various Americans and others from around the world. Presidents, first ladies, celebrities, politicians, and business, military, and religious leaders around the world are often subjects of biographies. A prominent religious leader in the 1800s was George Müeller who was an evangelist and philanthropist. A biographical sketch of him is below. The sketch provides some highlights of George Müeller's life, including his spiritual journey and humanitarian accomplishments.

A Commentary on George Müller
(by J. Gilchrist Lawson) (abridged)

George Müeller (1805-1898) was born in ***Prussia***. He became known as a man of faith and prayer. He established orphanages in Bristol upon the principle that he would never ask others for financial support, but would trust wholly on God to provide all necessities. Provision came above and beyond Müeller's wildest dreams. The orphanages for homeless children covered thirteen acres.

When Müeller set out to build orphanages, he had only two shillings (50 cents) in his pocket. By making his wants known only by prayer to God, over a million, four hundred thousand pounds ($7,000,000) were donated for the construction and maintenance of homes capable of accommodating two thousand orphans. In all the years since the first orphans arrived, supplies and food arrived in due time, so that the orphans never missed a meal.

Although George Müeller became famous as one of the greatest men of prayer in history, he was not always a saint. He lived a sinful, corrupt life prior to his conversion to Christianity. His father was a revenue collector (tax collector) for the government of Prussia. He supplied George and his brother with plenty of money when they were boys, believing they were spending it on necessities or good things. However, the boys spent the money very foolishly, often deceiving their father about how much money was spent, and on what it was spent. George also stole government money during his father's absence.

At ten years old, George was sent to the cathedral classical school at Halberstadt. His father wanted George to become a Lutheran clergyman, not that he might serve God, but that he might have an easy and comfortable salary

VOCABULARY

Prussia: the predecessor of Germany; the city-state that eventually became Germany
Vestry: a room in a church used for prayer
Licentiousness: sexual immorality
Eminent: regarded highly, reputable, distinguished, great, prominent
Profligate: utterly and shamelessly immoral; recklessly prodigal or extravagant
Divinity students: students studying to enter the Christian ministry (church or mission service)
Remunerated: paid, rewarded, repaid
Fortnight: a period of fourteen nights and days; two weeks

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from the State Church. In his autobiography, George stated, "My time, was now spent in studying, reading [trashy] novels, and indulging, though young, in sinful practices. Thus it continued until I was fourteen, when my mother was suddenly removed. The night she was dying, I, not knowing of her illness, was playing cards until two in the morning, and on the next day, being the Lord's day, I went with some of my companions to a tavern, and then, being filled with strong beer, we went about the streets half intoxicated."

"I grew worse and worse," he wrote. "Three or four days before I was confirmed, I was guilty of gross immorality; and the very day before my confirmation, when I was in the ***vestry*** with the clergyman to confess my sins, I defrauded him; for I handed over only a twelfth part of the fee which my father had given me for him."

During his rowdy youth, George would occassionally think about leading a better life, but he continued to plunge into sensual practices—lying, stealing, gambling, ***licentiousness***, extravagance. No one would have imagined that this careless youth would ever become ***eminent*** for his faith. He stole rent money his father had entrusted him to collect, falsifying the accounts of what he had received and pocketing the balance. His money was spent on worldly pleasures, and once he stole a piece of bread that was the only allowance of a soldier who was quartered in the house where George lived.

In 1821 he set off on an excursion to Magdeburg, where he spent six days in "much sin." He then went to Brunswick and stayed at an expensive hotel until his money was exhausted. He then checked into a fine hotel in a neighboring village, intending to defraud the proprietor. But his best clothes were taken in lieu of what he owed. He then walked six miles to another inn, where he was arrested for trying to defraud the landlord. He was imprisoned for this crime when sixteen years of age.

After his brief imprisonment, young Müeller returned home and received a severe thrashing from his angry father. He remained unrepentant in heart, but in order to regain his father's confidence he began to lead an exemplary life outwardly. His father decided to send him to the classical school at Halle, where the discipline was very strict, but George had no intention of going. He went to Nordhausen instead, and by using lies persuaded his father to allow him to remain there two years and six months. Here, he studied diligently, was held up as an example to the other students, and became proficient in Latin, French, History, and his own language (German). "But whilst I was outwardly gaining the esteem of my fellow-creatures," he wrote, "I did not care in the least about God, but lived secretly in sin, in consequence of which I was taken ill, and for thirteen weeks confined to my room. All this time I had no real sorrow of heart. I cared nothing about the Word of God."

"Now and then I felt I ought to become a different person," he wrote, "and I tried to amend my conduct, particularly when I went to the Lord's supper, as I used to do twice every year. The day previous to attending that ordinance I used to refrain from certain things, and on the day itself I was serious, and also swore once or twice to God, to become better, thinking that for the oath's sake I should be induced to reform. But after one or two days, all was forgotten, and I was as bad as before."

Upon his father's insistence, George entered the University of Halle as a divinity student. This qualified him to preach in the Lutheran state church. While at the university, he spent all his money in ***profligate*** living. "When my money was spent," says he, "I pawned my watch and part of my linen and clothes, or borrowed in other ways. Yet in the midst of all this I had a desire to renounce this wretched life, for I had no enjoyment in it, and had sense enough left to see, that the end one day or other would be miserable; for I should never get a living. But I had no sorrow of heart on account of offending God."

At the University, he formed the acquaintance of a derilect, named Beta, who was trying by means of secular pleasures to dull his conscience. The two men engaged in wreckless acts, and in June, 1825, George again became ill. After his recovery, he forged letters from his parents in order to obtain passports to Switzerland. Müeller stole from the friends who accompanied him. They returned home and resumed their studies.

At the University were approximately nine hundred ***divinity students***. All were

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allowed to preach, but Müeller estimates that not nine of them feared God. He wrote, "One Saturday afternoon, about the middle of November, 1825, I had taken a walk with my friend, Beta. On our return, he said that he was in the habit of going on Saturday evenings to the house of a Christian, where there was a meeting. On further inquiry he told me that they read the Bible, sang, prayed, and read a printed sermon. No sooner had I heard this, but it was to me as if I had found something after which I had been seeking all my life long. I immediately wished to go with my friend, who was not at once willing to take me; for knowing me as a merry young man, he thought I should not like this meeting. At last, however, he said he would call for me."

Describing the meeting, Müeller said: "We went together in the evening. As I did not know the manners of the brethren, and the joy they have in seeing poor sinners, even in any measure caring about the things of God, I made an apology for coming. The kind answer of this dear brother I shall never forget. He said: 'Come as often as you please; house and heart are open to you.'" After a hymn was sung they fell upon their knees, and a brother, named Kayser, who afterwards became a missionary to Africa, asked God's blessing on the meeting. "This kneeling down made a deep impression upon me," says Müeller, "for I had never either seen any one on his knees, nor had I ever myself prayed on my knees. He then read a chapter and a printed sermon; for no regular meetings for expounding the Scriptures were allowed in Prussia, except an ordained clergyman was present. At the close we sang another hymn, and then the master of the house prayed." The meeting made a deep impression upon Müeller. "I was happy," says he, "though if I had been asked why I was happy, I could not clearly have explained it."

"When we walked home, I said to Beta, all we have seen on our journey to Switzerland, and all our former pleasures, are as nothing in comparison with this evening . . . when I returned home . . . I lay peaceful and happy in my bed. This shows that the Lord may begin his work in different ways. For I have not the least doubt that on that evening He began a work of grace in me, though I obtained joy without any deep sorrow of heart, and with scarcely any knowledge. But that evening was the turning point in my life. The next day, and Monday, and once or twice besides, I went again to the house of this brother, where I read the Scriptures with him and another brother; for it was too long for me to wait until Saturday came again."

"Now my life became very different, though my sins were not all given up at once. My wicked companions were given up; the taverns was discontinued; the habitual practice of lying was no longer indulged, but still a few times more I spoke an untruth . . . I now no longer lived habitually in sin, though I was still often overcome and sometimes even by open sins, though far less frequently than before, and not without sorrow of heart. I read the Scriptures, prayed often, loved the brethren, went to church from right motives and stood on the side of Christ, though laughed at by my fellow students."

For a few weeks after his conversion Müeller made rapid advancement in the Christian life, and he was greatly desirous of becoming a missionary. But he fell in love with a girl who distracted George from spiritual matters. Then Müeller met a young missionary who had given up a beautiful home to serve God. This sacrifice convicted Müeller of his own selfishness and enabled him to give up the girl who had become the priority in Müeller's heart. "It was at this time," he wrote, "that I began to enjoy the peace of God, which passeth all understanding. In this my joy I wrote to my father and brother, entreating them to seek the Lord, and telling them how happy I was; thinking, that if the way to happiness were set before them, they would gladly embrace it. To my great surprise an angry answer was returned."

George could not enter any German missionary training institution without the consent of his father, and this he could not obtain. His father was deeply grieved that after educating George to obtain a comfortable living as a clergyman, he should turn missionary. George felt that he could no longer accept his father's money. George completed his education, then taught German to some American college professors at the University. They handsomely ***remunerated*** George for his services. With the money, he purchased and gave away thousands of religious tracts and papers, and spoke to many

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persons concerning the salvation of their souls.

In 1827, Müeller volunteered to go as a missionary pastor to the Germans at Bucharest, but he was hindered by the war between the Turks and Russians. In 1828, he offered himself to the London Missionary Society as a missionary to the Jews. He was well versed in the Hebrew language and had a great love for it. The Society desired him to come to London that they might see him personally. He went to England in 1829, at twenty-four years of age. He was not able to speak the English language for some time after he landed in England and then only in a very broken manner at first.

Soon after coming to England, Müeller had a deep Christian experience which entirely revolutionized his life. "I came weak in body to England." he wrote, "and in consequence of much study, as I suppose, I was taken ill on May 15, and was soon, at least in my own estimation, apparently beyond recovery. The weaker I got in body, the happier I was in spirit. Never in my whole life had I seen myself so vile, so guilty, so altogether what I ought not to have been, as at that time. It was as if every sin of which I had been guilty was brought to my remembrance; but at the same time I could realize that all my sins were completely forgiven—that I was washed and made clean, completely clean, in the blood of Jesus. The result of this was great peace. I longed exceedingly to depart and to be with Christ. . ."

"After I had been ill about a ***fortnight*** my medical attendant unexpectedly pronounced me better. This, instead of giving me joy, bowed me down, so great was my desire to be with the Lord; though almost immediately afterward grace was given me to submit myself to the will of God."

That Müeller always regarded the above experience as one which deepened his whole spiritual life is clearly shown by a letter of his which appeared in the British Christian, of August 14, 1902. In this letter, Müeller states: "I became a believer in the Lord Jesus in the beginning of November, 1825. . . For the first four years afterward, it was for a good part in great weakness; but in July, 1829, . . . it came with me to an entire and full surrender of heart. I gave myself fully to the Lord. Honors, pleasures, money, my physical powers, my mental powers, all were laid down at the feet of Jesus, and I became a great lover of the Word of God. I found my all in God, and thus in all my trials of a temporal and spiritual character, it has remained. . . . My faith is not merely exercised regarding temporal things, but regarding everything, because I cleave to the Word. My knowledge of God and His Word is that which helps me."

He went to Devonshire, where he was greatly encouraged by a minister. Through conversations and sermons of this minister, Müeller came to understand the Christian life more deeply. He returned to England with a new zeal to tell people about God.

Müeller's health declined after he returned to London, and he returned to Devonshire to became pastor of Ebenezer Chapel in Teignmouth. His marriage to Miss Mary Groves, a Devonshire lady, followed. She was always of the same mind as her husband and their married life was a very happy one. As pastor, Müeller began to have conscientious scruples about receiving a regular salary, and also about the renting of pews in his church. He felt that the latter was giving the "man with the ring on his finger" the best seat, and the poorer brother the footstool, and the former was taking money from those who did not give "cheerfully" or "as the Lord had prospered them." These two customs were discontinued. George and his wife expressed their needs to no one but God. Occasionally reports were spread that the Müellers were starving; but though at times their faith was tested, their needs were met miraculously. George and his wife gave away freely all that they had above their present needs, and prayed for their "daily bread."

In 1832, Müeller felt profoundly impressed that his work was ended in Teignmouth, and when he went to Bristol the same year he was as profoundly impressed to work there. Not only did Müeller feel led of the Lord to work in Bristol, he believed the providence of God opened the way.

Müeller began his labors in Bristol in 1832, as co-pastor with his friend, Mr. Craik. Without salaries, their labors were rewarded at Gideon and Bethesda Chapels. The membership more than quadrupled in a short time. Subsequently, Gideon Chapel was

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relinquished, and in the course of time, two neighboring chapels were secured. These churches, though calling themselves non-sectarian, were usually classed with the people commonly known as "Plymouth Brethren." Müeller continued to preach to them as long as he lived, even after he began his great work for orphans. At the time of his death he had a congregation of about two thousand persons at Bethesda Chapel.

In 1834, Mr. Müeller started the Scripture Knowledge Institution for Home and Abroad. Its object was to aid Christian day-schools, to assist missionaries, and to circulate the Scriptures. This institution, without patronage, without requests for financial help, without contracting debts; without committees, subscribers, or memberships, obtained and disbursed no less a sum than £1,500,000 ($7,500,000) at the time of Mr. Müeller's death. The bulk of this was expended for the orphanage. At the time of Mr. Müeller's death, 122,000 persons had been taught in the schools supported by these funds; and about 282,000 Bibles and 1,500,000 Testaments had been distributed by means of the same fund. Also 112,000,000 religious books, pamphlets and tracts had been circulated; missionaries had been aided in all parts of the world; and no less than ten thousand orphans had been cared for, housed, clothed, fed, and taught.

At the age of seventy, Mr. Müeller began to make evangelistic tours. He traveled 200,000 miles, going around the world and preaching in many lands and in several different languages. He frequently spoke to as many as 4,500 or 5,000 persons at a time. Three times he preached throughout the length and breadth of the United States. He continued his missionary or evangelistic tours until he was ninety years of age. He estimated that during these seventeen years of evangelistic work he addressed three million people.

Greatest of all Müeller's undertakings were the orphanages at Bristol. He began the project with only two shillings (50 cents) in his pocket; but in answer to prayer and without making his needs known to human beings, he was able to construct buildings and feed hundreds of orphans day by day for sixty years. In all that time, the fatherless children did not miss a single meal.

Pierson's Biography of George Müller

Author and biographer, Arthur T. Pierson, wrote a full biography (462 pages) of renown religious leader, George Müeller upon the behest of Müller's son-in-law, James Wright, who himself penned the introduction to the biography. Pierson's work is the only fully authorized biography of Müller.

Pierson (1837-1911) was himself an exemplary religious leader in New York and wrote over fifty books, thousands of sermons and essays, and lectured extensively throughout the United States. He was also the consulting editor for various publications. Read the following excerpt of Pierson's biography of Müller.

George Müller of Bristol
by Arthur T. Pierson
Chapter 1 (excerpt)

From His Birth To His New Birth

A HUMAN life, filled with the presence and power of God, is one of God's choicest gifts to His church and to the world.

Every man who walks with God, and finds Him a present Help in every time of need; who puts His promises to the practical proof and verifies them in actual experience; every believer who with the key of faith unlocks God's mysteries, and with the key of prayer unlocks God's treasuries, thus furnishes to the race a demonstration and an illustration of the fact that "He is, and is a Rewarder of them that diligently seek Him." George Müeller was such an argument and example. Here was a man of like passions as we are and tempted in all points like as we are, but who believed God and was established by believing; who prayed earnestly that he might live a life and do a work which should be a convincing proof that God hears prayer and that it is safe to trust Him at all times.

To those who are familiar with his long life-story, and, most of all, to those who intimately knew him and felt the power of personal contact with him, he was one of God's ripest saints and himself a living proof that a life of faith is possible; that God may be known, communed with, found, and may become a conscious companion in the daily life. George Müeller proved for himself and for all others who will receive his witness that, to those who are willing to take God at His word and to yield self to His will, He is the same yesterday and today and forever": that the days of divine intervention and deliverance are past only to

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those with whom the days of faith and obedience are past--in a word, that believing prayer works still the wonders which our fathers told of in the days of old.

The life of this man may best be studied, perhaps, by dividing it into certain marked periods, into which it naturally falls, when we look at those leading events and experiences which are like punctuation-marks or paragraph divisions—as, for example: 1. From his birth to his new birth or conversion: 1805-1825. 2. From his conversion to full entrance on his life-work: 1825-35. 3. From this point to the period of his mission tours: 1835-75. 4. From the beginning to the close of these tours: 1875-92. 5. From the close of his tours to his death: 1892-98.

Each formed a sort of epoch, marked by certain conspicuous and characteristic features which serve to distinguish it and make its lessons peculiarly important and memorable.

For example, the first period is that of the lost days of sin, in which the great lesson taught is the bitterness and worthlessness of a disobedient life. In the second period may be traced the remarkable steps of preparation for the great work of his life. The third period embraces the actual working out of the divine mission committed to him. Then for seventeen or eighteen years we find him bearing in all parts of the earth his world-wide witness to God; and the last six years were used of God in mellowing and maturing his Christian character.

The first period may be passed rapidly by, for it covers only the wasted years of a sinful and profligate youth and early manhood. It is of interest mainly as illustrating the sovereignty of that Grace which abounds even to the chief of sinners. Who can read the story of that score of years and yet talk of piety as the product of evolution? In his case, instead of evolution, there was rather a revolution, as marked and complete as ever was found, perhaps, in the annals of salvation. If Lord George Lyttelton could account for the conversion of Saul of Tarsus only by supernatural power, what would he have thought of George Müeller's transformation? Saul had in his favor a conscience, however misguided, and a morality, however pharisaic. George Müeller was a flagrant sinner against common honesty and decency, and his whole early career was a revolt, not against God only, but against his own moral sense. If Saul was a hardened transgressor, how callous must have been George Müeller!

Continue now to the Activities.

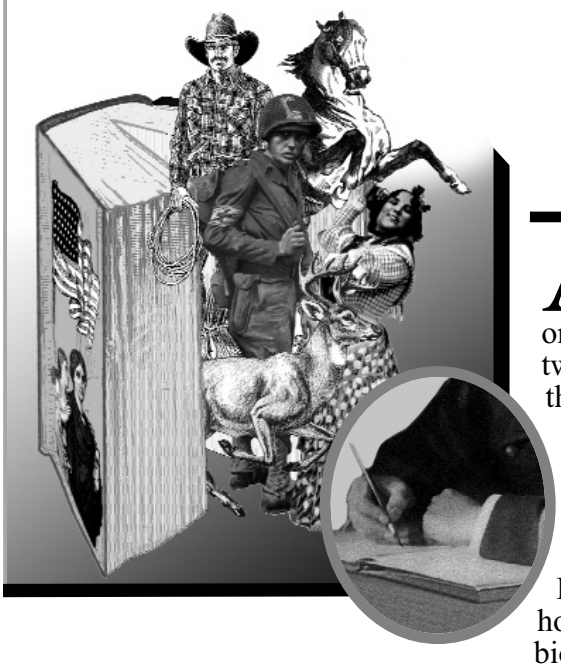
LIFE PRINCIPLE



"By living honestly and purposefully, you may influence someone who will make the world a better place to live."

—(Anonymous)

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Biographies of Presidents and First Ladies

Non Fiction

Section 3

Lesson 13 of 15

Abraham Lincoln, known as the "Great Liberator," is considered by historians to be the greatest president the United States has ever had, second only to George Washington. As can be expected, these two presidents have inspired many lives. In testament to this fact, Washington's and Lincoln's birthdays are national holidays commemorated on President's Day, the third Monday of February. The United States has been fortunate to have many great leaders. In this lesson, you will read some biographical excerpts about them. The excerpt below is from a biography of President Lincoln—one of America's most highly honored heroes. In the beginning of his book, the biographer, David Collins, focused on Abe Lincoln's childhood.

Abraham Lincoln:
God's Leader for a Nation
by Daniel Collins

A Big Decision and a New Home (excerpt)

The boy strained to see into the distance. He hoped to see a shadow moving in the woods or hear the gentle clop-clop of a horse's hoofs. The boy wondered whether his father would come home. Abraham agonized over the idea that his father might not return. That would be difficult to accept. Mr. Tom Lincoln had left his family in Kentucky and traveled to Indiana to survey some land. He said he wanted to see if the family should move up there. If the family moved, the Lincolns would have to sell the land in Kentucky—the only home Abraham and his sister, Sarah, had ever known. Abraham's mother questioned whether she would live to see her new home. Indiana was a strange, new place. The family would be required to find a good school and place to live. One thing they knew they liked about Indiana—no slaves were sold there. Indiana was a free state.

Mysterious Ways (excerpt)

Sarah and Abe listened as the wolf howls swirled and mounted in the cold, dark night. The boy and his sister were afraid. Dennis was gone. So was Pa. He had left for Kentucky a month ago. Again, Abe feared his dad would never come home. Life was different now that Ma was dead. Pa just had not been the same. Dennis said that if Pa never came home, Abe and Sarah would just have to make do. Maybe this was one of God's "Mysterious Ways" Ma had talked about.

VOCABULARY

Patrimonial: an estate inherited from one's father or ancestors
Gayest: happiest
Adjutant: a military staff officer who assists the commanding officer in issuing orders, handling correspondence, etc.
Consort: a husband or wife; a spouse
Emetic: a medicinal substance that causes vomiting
Patronage: financial support
Humanities: educational fields that pertain to culture, namely literature, language, philosophy, and art

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The Life of George Washington by David Ramsay Chapter 1 (excerpt)

[Of George Washington's birth, family, and education—Of his mission to the French commandant on the Ohio in 1753—His military operations as an officer of Virginia, from 1754 to 1758, and his subsequent employments to the commencement of the American Revolution.]

The ancestors of George Washington were among the first settlers of the oldest British colony in America. He was the third in descent from John Washington, an English gentleman, who about the middle of the 17th century emigrated from the north of England, and settled in Westmoreland county, Virginia. In the place where he had fixed himself, his great grandson, the subject of the following history, was born on the 22d of February, 1732. His immediate ancestor was Augustine Washington, who died when his son George was only ten years old.

The education of the young [orphan], of course, devolved on his mother, who added one to the many examples of virtuous matrons, who, devoting themselves to the care of their children, have trained them up to be distinguished citizens.

Of the first nineteen years of George Washington's life, little is known. His talents being more solid than showy, were not sufficiently developed for public notice, by the comparatively unimportant events of that early period. His contemporaries have generally reported, that in his youth he was grave, silent, and thoughtful; diligent and methodical in business, dignified in his appearance, and strictly honourable in all his deportment; but they have not been able to gratify the public curiosity with any striking anecdotes.

His ***patrimonial*** estate was small, but that little was managed with prudence and increased by industry. In the ***gayest*** period of his life, he was a stranger to dissipation and riot. That he had established a solid reputation, even in his juvenile years, may be fairly presumed from the following circumstances. At the age of nineteen he was appointed one of the ***adjutants*** general of Virginia, with the rank of major. When he was barely twenty-one, he was employed by the government of his native colony, in an enterprise which required the prudence of age as well as the vigour of youth.

Next, read a humorous excerpt from a biography about George Washington's wife, Martha, and her "home remedies" for illness.

Martha Washington by Patricia Brady Chapter 5 (excerpt)

George wrote that fall of his newfound happiness with Martha: "I am now I believe fixed at this Seat with an agreeable ***Consort*** for Life . . ." The tenor of their life together was placid with joys and sorrow, gains and losses . . . but the happy times far outweighed the sad.

. . . like all colonists, they suffered illnesses. Martha dosed the family with the harsh and generally useless remedies of the day—***emetics***, purges, bark (quintine), mercury. But some of her remedies were herbal, based on everyday observation.

Pinworms in children's intestinal tracts were commonplace, in her opinion the source of most childhood illness. . . Worms were something she could easily deal with. Her sovereign remedy for worms in children was passed down through the Custis family. It called for *1 oz. seeds of wormseed/ half an oz. Rhubarb/ 1 tablespoon small cloves of garlic. Put the ingredients into a pint bottle. Fill it with best wine or whiskey, let it stand a few days, shaking it well, then strain it. For a child of 5 years a small teaspoonful, less for younger children.* The combination of a worm killer, an effective laxative, and the liquor would have purged Jacky's and Patsy's youthful guts of the most persistent worms.

Abigail Adams, American First Lady (excerpt)

The first time John Adams met Abigail Smith, he might have been influenced by his cultural bias against intelligent women. The couple met at her sister Mary's wedding. Abigail was fifteen, and John a twenty-seven-year old lawyer. In his diary, John wrote that the Smith girls were "wits" but that they were "not fond, not frank, or candid" (Levin, p. 7). The young man, who at the time had his eye on a franker, more straightforward girl, was put off by the Smith sisters' reserved, somewhat aloof manner, which made it difficult for them to show or express emotions or passion.

Two years later, John and Abigail met again, and this time he began to appreciate the special qualities in Abigail that before had escaped his notice. Now he described her as "Prudent, modest, delicate, soft, sensible, obliging, active" and addressed his letters to "Miss Adorable" (Akers, p. 14).

From this second meeting and throughout their fifty-four-year marriage, a strong love, mixed with flirtatious sensuality and intellectual companionship, grew and

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provided a sturdy bond for their relationship. Abigail thought of John as her best friend, and as an old woman, she still remembered the thrill she felt the first time he held her hand. To John, the relationship was equally satisfying and important; as he carved out his successful career, he relied heavily on Abigail's advice, support, and companionship.

In spite of their exceptional personal compatibility, in terms of looks, the couple were opposites. Whereas John was short and pudgy with a round, almost bland face, Abigail was tall and slender with sharp and striking features. Bernard Bailyn, an artist who painted the couple early in their marriage, left a vivid description of the twenty-two-year-old woman who sat for her portrait: "Abigail's face is extraordinary, not so much for its beauty, which, in a masculine way, is clearly enough there, as for the maturity and the power of personality it expresses. The face is oval in shape, ending in a sharp, almost fleshless, chin; a rather long arched nose; brilliant, piercing, wide-spaced eyes. It is about as confident, controlled, and commanding a face as a woman can have and still remain feminine" (Butterfield, p. 4).

Theodore Roosevelt: 26th President (excerpt)

The charismatic Theodore Roosevelt was probably the last President who could get away with saying, "I don't know what the people think, I only know what they should think." Roosevelt loved controversy, he loved publicity, and in turn, the American public loved him. Not only was he the most popular President of his era, he was also a very good one: historians rank him among the top six Presidents and judge him to be the first truly modern President in both his domestic and foreign policy.

Frail and sickly as a boy, Teddy Roosevelt developed a rugged physique as a teenager and became a lifelong advocate of exercise and the "strenuous life." After graduating from Harvard, Roosevelt married Alice Hathaway Lee and studied law for a year at Columbia. He dropped out to pursue politics, winning a seat in the New York Assembly in 1882. A double tragedy struck Roosevelt in 1884, when Alice died while giving birth to their daughter. On the same day, his beloved mother died as well. Roosevelt spent two years out West in an attempt to recover from the tragedy, raising cows as a cattle rancher and busting outlaws as a frontier sheriff. He returned to New York reinvigorated and, after losing a campaign for mayor, served as Civil Service commissioner, president of the New York City Police Board of Commmissioners, and assistant secretary of the navy. All the while, Roosevelt demonstrated honesty in office, upsetting the party bosses, who expected him to ignore the law in favor of ***patronage***.

Those who loved Theodore affectionately called him “Teddy” or “TR”; others called him “The Regulator”, “Environmentalist” and “Bully Activist”. Roosevelt took on hundreds of issues, asserting his strong opinions in areas as diverse as morals, literature, art, marriage, divorce, birth control, and football. TR believed that government was responsible for promoting the welfare of citizens and that the industrial monopolies needed to be regulated with the public interest in mind. He was the first President to assert effective government control over big railroad, oil, and meatpacking "trusts."

Two years after the death of his wife, Alice, he married his childhood sweetheart, Edith Kermit Carow. TR drove Edith to distraction with his raucous antics—she remarked to a close friend that the President was just an ornery little boy at heart. The Roosevelts had five children, including Roosevelt's daughter Alice, from his first marriage. They were a rowdy bunch. Roosevelt once said of Alice, "I can be President of the United States or I can control Alice. I cannot possibly do both."

AUTHORIZED BIOGRAPHIES

Authorized biographies are histories of people’s lives written with the authorization, cooperation, and, at times, participation of the subjects or the subjects’ heirs. Some biographies are unauthorized, possibly because the subjects of the books do not agree with how the writers have portrayed events; or, because the writers did not seek the approval of the subjects or the subjects’ families. Next, read an excerpt from an authorized biography of First Lady Laura Bush, written by author Ronald Kessler.

Laura Bush: An Intimate Portrait of the First Lady, by Ronald Kessler Prologue (excerpt)

“The chattering classes in New York City, the Hamptons, and Hollywood have a view of Laura Bush which they express to each other with giggles of contempt . . . ,” said Ed Klein, a contribting editor of *Vanity Fair*. . . . “They claim that Laura Bush is a prefeminist figure who has accomplished nothing while she has been the first lady, has no influence on her husband or in the White House, and is basically a neuter within the Bush administration.”

The truth, carefully concealed because the Bushes prefer to keep their private lives private, is quite the opposite. When Laura entered the

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White House on Janurary 20, 2001, everyone wanted to know what kind of first lady she would be. Would she be like Mamie Eisenhower? Would she follow in Barbara Bush's footsteps? Would she be another Hillary Clinton?

"I think I'll just be Laura Bush," she would say.

. . . The Bushes are better than the FBI or the CIA at keeping secret what goes on behind the scenes. Unknown to the public, the Bush administration asks for Laura Bush's opinion and for any suggestions she might have on possible appointments and on issues affecting a range of agencies dealing with subjects that she has committed herself to promoting or in which she has a strong interest. They include such areas as education, the arts, women's rights, juveniles with social problems, AIDS, libraries, and the ***humanities***. Because of her, budgets for some agencies have been increased or not cut. In one case, a well-connected top political appointee who had engaged in deceit never took his post because of her take on the issue.

Craig Stapleton . . . is one of the Bush's closest friends. . . "Laura has tremendous influence," Stapleton said. "She doesn't say, 'I think you ought to put private accounts in Social Security.' But she has a tremendous sense of what the right thing to do is at the right time. He listens to her more attentively than to anyone else. Sometimes when you talk to him, he's a busy guy, and he's thinking of other things. When Laura is talking to him, he is all ears. She is invariably right even in situations where he misses. She doesn't miss."

Stapleton . . . said Laura "shapes his [George's] view of the world in a broad sense, which influences his policy. All the volunteerism, the church groups, the arts and cultural affairs. . . . poverty . . . AIDS sufferers . . . She influences what the president thinks about the world."

When it comes to administration appointments, "She gives her view on people she knows who might be cabinet selections," Stapleton said. "He asks her. She is not trying to be the chief of staff. Her job is not to be the guardian of the gate. But if she sees some issue with somebody, she says, 'You're making a mistake. This person isn't the right person.' Or 'This person is fabulous.' She has great instincts about people."

Andrew H. "Andy" Card, Bush's chief of staff, often has dinner with the Bushes . . . "I think the great influence Laura has had on his life is one of discipline," he observed. "She has a great sense of what is right, and she is also not a preacher. She is more like a conscience to the president. But she never wraps his conscience with her conscience. She kind of exposes his conscience to himself."

"Laura is a quiet listener . . ." Card said. . . "She has shown him how to be a good listener, how to absorb, and how to be patient. But she's done it in such a way that it truly is quiet counsel."

. . . Laura knows, he said, that she was not elected president. But when important appointments . . . to agencies in which she has an interest are under consideration, Bush will ask her opinion. "He will say, 'Why don't you check with Laura and see if she has any ideas?' Or he'll say, 'Did you run that by Laura? What's Laura's reaction?'"

According to Secretary of State Condoleeza Rice, it was Laura's "initiative and her idea to . . . expose what the Taliban regime was doing to women . . ."

Beyond such examples of direct influence, "Laura reads almost everything," Card said. "She reads the newspapers, the magazines, and the books. . . . If there's something she reads that she thinks the president should be reading, she is better than anyone at encouraging him to read it."

Besides being an unofficial adviser, Laura is an aggressively supportive wife. Only those who have a strong marriage know how important this is, how their success for failure can ride on the reactions—however subtle—of their partner.

. . . "Just today," Card said, "there was a very touching moment. The president was getting ready to go off in the helicopter to Kentucky to talk about Social Security reform. . . He came out of the cabinet room. The helicopter had landed. People were getting on their coats to run off to the helicopter."

Karen Keller, Bush's personal secretary, ran outside. "The first lady is calling for you," she said.

"Is it an emergency?" Bush asked.

"I don't think it's an emergency, but she'd like to talk with you before you leave," Keller said.

"He goes back into the Oval Office and calls her on the phone," Card said. After a minute he opened the door . . . and looked out with a smile on his face. "That was great," Bush said . . . "She was just calling to tell me she loves me."

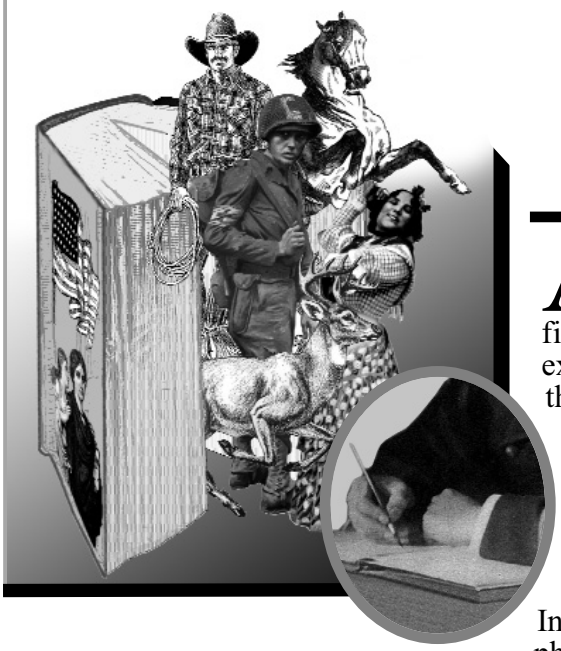
Continue now to the Activities.



Life Principle

"To be involved in a noble cause is one of the most exciting things a person can do in life."—General Wesley Clark

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Autobiographies: True Stories Told By Those Who Lived Them

Non Fiction

Section 3

Lesson 14 of 15

Autobiographies tell the events of someone's own life, with the author also being the subject of the story; therefore, autobiographies are narrated in first person. Many Americans and others have experienced incredible events in their lives about which they've written. You as a student have access to many awe-inspiring autobiographies. Reading them and learning of what others have endured just might change your life and give you courage to "keep on" past difficult circumstances, realize a dream, or right a wrong.

Autobiographies come in all shapes and sizes. In this lesson, you will read excerpts from autobiographies of leaders in politics, religion, and business. Often, an autobiography will be written with the help of another person, such as in the case of Colin Powell's autobiography of 612 pages.

Frederick Douglass

Frederick Douglass was a vocal public figure who championed the causes of the "down trodden" during difficult times of upheaval in American politics. Against the backdrop of the Civil War, and long before Martin Luther King, Jr., Frederick Douglass rose as a hero to African-Americans held as slaves and brought their cause to the forefront of issues of the day. Supported by anti-slavery whites, Douglass championed the cause of his "brothers" in bonds.

Frederick was himself a slave before escaping; and with the protection and help of Americans who opposed slavery, Frederick found a platform and a willing audience who took action. Frederick wrote of his experiences in his autobiography, *Narrative of the Life of Frederick Douglass, An American Slave*. Read an excerpt below.

> My mother and I were separated when I was but an infant—before I knew her as my mother. It is a common custom, in the part of Maryland. . . to part children from their mothers at a very early age. Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some farm a considerable distance off, and the child is placed under the care of an old woman, too old for field labor. For what this separation is done, I do not know, unless it be to hinder the development of the child's affection toward its mother, and to blunt and destroy the natural affection of the mother for the child. This is the inevitable result.
>
> I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in duration, and at night. She was hired by a

VOCABULARY

Contrails: streaks made in the atmosphere from water droplets; visible in the wake of an airplane

Badlands: a barren area in which soft rock strata are eroded into varied, fantastic forms

Lilt: rhythmic swing or cadence; singsong tone or rhythm in the voice

Plantain: a tropical plant of the banana family; any of numerous plants of the *Plantego* family; edible weeds with large, spreading leaves and spike-like flowers

Spigot: a plug or faucet for stopping the passage of fluid

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Mr. Stewart, who lived about twelve miles from my home. She made her journeys to see me in the night, traveling the whole distance on foot, after the performance of her day's work. She was a field hand, and a whipping is the penalty of not being in the field at sunrise, unless a slave has special permission from his or her master to the contrary—a permission which they seldom get, and one that gives to him that gives it the proud name of being a kind master.

I do not recollect of ever seeing my mother by the light of day. She was with me in the night. She would lie down with me, and get me to sleep, but long before I waked she was gone. Very little communication ever took place between us. Death soon ended what little we could have while she lived, and with it her hardships and suffering. She died when I was about seven years old, on one of my master's farms, near Lee's Mill. I was not allowed to be present during her illness, at her death, or burial. She was gone long before I knew any thing about it.

COLIN POWELL

Colin Powell is an American military leader and statesman, serving in some of America's most notorious conflicts, including Vietnam and the Gulf War, and serving under presidents Ronald Reagan, George H. Bush, William Jefferson Clinton, and George W. Bush. Powell rose through the ranks of the United States Army to become a general. He became the first African-American to be confirmed as United States Secretary of State. Under President George W. Bush, Powell became the highest ranking African American government official in the history of the United States and the highest-ranking person of African descent in the executive branch and the federal government. Prior to that, Powell was the highest-ranking person of African descent in the military.

As a General in the United States Army, Powell also served as National Security Advisor (1987–1989) and as Chairman of the Joint Chiefs of Staff (1989–1993).

Powell was born in New York City in 1937. He refers to his parents, Luther Theophilus Powell and Maud Ariel, as loving and hard-working immigrants from Jamaica.

Powell was educated in The Bronx, New York City, from which he graduated in 1954. He gained a bachelor's degree in geology from City College of New York and an MBA from The George Washington University. His autobiography *My American Journey* describes his life thus far.

My American Journey
by Colin Powell (with Joseph E. Persico)
Chapter One (excerpt)

I usually trust my instincts. This time I did not . . . . The day was pure Jamaica . . . , the sun brilliant overhead, the air soft with only the hint of an afternoon thundershower. Perfect flying weather, as we boarded the UH-1 helicopter. My wife, Alma, and I were visiting the island of my parents' birth at the invitation of Prime Minister Michael Manley. Manley had been after me for a year, ever since the Gulf War. "Get some rest, dear boy," he had said in that compelling ***lilt*** the last time he had called. "Come home, if only for a few days. Stay at our government guesthouse." This time I accepted with pleasure.

Even with Desert Storm behind us, the pressure on me as Chairman of Joint Chiefs of Staff had been relentless over the past year. With the Cold War fading, we were trying to rethink and reshape America's defenses. The world had altered so radically that we were presently organizing a relief airlift to help feed the Russians. We had a festering situation at our base at Guantanamo in Cuba, with Haitian migrants piling up under conditions starting to resemble a concentration camp. And a defeated but incorrigible Saddam Hussein was trying to thwart UN inspectors' efforts to put him out of the nuclear, biological, and chemical weapons business. I welcomed a chance to get out of cold, gray Washington and into the island sun for a few days. And, on the way down, I could stop and check out conditions at Guantanamo.

We arrived in Jamaica the afternoon of February 13, 1992, and were swept up in a whirlwind of West Indian hospitality. The next morning, Alma and I were whisked off to the Ward Theatre, where the mayor of Kingston, Marie Atkins, presented me with the keys to the city. "I'm American-born, Madame Mayor," I said in my response, "but you've handed me the keys to my second home." I recalled boyhood memories, listening to calypso melodies like "Fan Me, Saga Boy," hearing the pidgin-English poetry of Louise Bennett, and feasting on ***plantain***, roast goat, and rice and peas. After my speech, Councillor Ezra Cole observed: "Only in Jamaica do we call it rice and peas. Everywhere else in the Caribbean, they have it backward, peas and rice. General Powell is a true Jamaican."

We next visited the Jamaican Defense Force headquarters at nearby Up Park Camp, where the chief of the JDF, Commodore Peter Brady, took me on a tour and had his troops

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go through their paces. The drill was carried off with great skill and flair. Much foot stomping, smart saluting, slapping of sides, and shouting of "Suh!" this and "Suh!" that. All very British and very professional.

After lunch, we boarded a Jamaica Defense Force helicopter for a quick hop across the bay to Manley International Airport. There we were to transfer to an American Blackhawk helo to visit U.S. units on temporary duty in Jamaica. The original plan had been for us to fly the Blackhawk all the way, but our hosts wanted us to use the U.S. built Jamaican helo to leave their headquarters, and I could not easily reject their gesture of pride, though my antennae quivered. Kingston faded behind us as the helicopter rose, leveling off at about fifteen hundred feet. Alma smiled at me; it had been a lovely day. I was gazing out at the soothing aquamarine of the Caribbean when I heard a sudden sharp *crrraack*. Alma looked at me, puzzled.

I knew instantly that we were in trouble. The helicopter's transmission had seized. The aircraft began to sway wildly. We were dropping into the bay. I had already experienced one helo crash in Vietnam. I knew that if the UH-1 struck water, it would probably flip, and the blades would snap off and cut the air like shrapnel. The aircraft would sink like a stone. What flashed through my brain was, we have three children and their mother and father were about to die. "Hunch over! Grab your legs!" I shouted to Alma.

"Why?" she asked.

"Just do it!" I yelled, as we continued to plummet. I saw the two pilots snatching at the controls, racing through emergency procedures. They shut off the engines, and the only sound was the whopping of the blades as we continued to drop toward the bay.

Billy Graham

America's most beloved minister, Billy Graham, has been an inspiration to many. He was a full time Christian evangelist who had been a spiritual adviser to multiple U.S. presidents and was number 7 on Gallup's list of admired people for the 20th century.

In 1943, Graham married Ruth Bell (1920-2007), whose parents were Presbyterian missionaries in China. Ruth's father, L. Nelson Bell, was a surgeon as well. Billy met Ruth at college. In his autobiography, he wrote: "I saw her walking down the road towards me and I couldn't help but stare...She looked at me and our eyes met and I felt that she was definitely the woman I wanted to marry." Ruth passed away on June 14, 2007, at the age of 87. Billy and Ruth had three daughters and two sons. Most of their children also became involved in full time Christian ministry, including charities. Read an excerpt from Graham's autobiography, *Just As I Am*.

Just As I Am
by Billy Graham
Chapter 1 (excerpt)

Day after day, the tall, spare farmer leaned on the board fence and searched the sky for clouds. In front of him, rows of corn were stunted, brown for lack of rain. He shoved his hat back on his head, exposing a strip of white forehead above a sun-browned face. No rain meant no crops. His shoulders slumped. His feet shuffled up the hot, dusty path back to the farmhouse, where I watched from the open door. My heart sank as I read the concern in his weary face. That man was my dad. . . .

When I was a boy growing up, Park Road outside Charlotte, North Carolina, was little more than a rutted dirt lane cutting across acres of farmland. Our white frame house with green trim sat back from the road and overlooked sprawling pastures dotted with our family's dairy herd, set against the tranquil backdrop of trees and low hills. There I was born on November 7, 1918, four days before the armistice that ended World War I and one year to the day after the Bolshvik Revolution in Russia.

This was not the first house built on the site. A log cabin on acreage bought after the Civil War in Sharon Township, between the villages of Pineville and Matthews, was built by my grandfather William Crook Graham, a hard-drinking, hard-cursing veteran whose service with the Sixth South Carolina Volunteers left him with a Yankee bullet in his leg for the rest of his life.

My Aunt Eunice said the extent of her father's religion was to be an honest man. Fortunately, his wife, a God-fearing Scotswoman named Maggie McCall, influenced the character formation of their eight daughters and three sons by teaching them precepts and principles from the Scriptures. They all grew up to be deeply religious, and a number of their grandchildren became preachers—I being the first.

Mary Kay

The name, "Mary Kay", may bring to your mind images of cosmetics and pink cadillacs, and you would be right. Mary Kay Ash is considered by many to be the most successful woman entrepreneur in history. She

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started her cosmetic company as a single mom who was responsible for her three young children. Her motto became "God first, family second, and career third." As a business woman, she had common sense, strategy, and spunk. Building her business upon faith in God and good sense in how to treat people, she created a multibillion dollar international enterprise. In her autobiography, *You Can Have It All* she revealed how she was able to be successful. She has written more than one autobiography, telling about different stages of her life. Her books have been published in more than a dozen languages and have made the New York Times bestseller list.

Mary Kay: You Can Have It All
by Mary Kay Ash
Chapter 1 (excerpt)

As you read this book you'll see that I put a lot of emphasis on how to treat people. The reason for this is simple. The real success of our personal lives and careers can best be measured by the relationships we have with the people most dear to us—our family, friends, and co-workers.

With this in mind, each of us should have a philosophy about how we conduct ourselves with others. A long time ago I chose as my standard the Golden Rule: "Do unto others as you would have them do unto you." My mother taught me this creed when I was a little girl, and I have abided by it ever since. In fact, I wouldn't know how to live any other way. Some might consider the Golden Rule corny and old-fashioned, but no one can deny its simple truth. Imagine how much better our world would be if everyone lived by this creed.

The Golden Rule is not a ***spigot*** to be turned off and on according to convenience . . . As Mahatma Gandhi said, "A person cannot do right in one department whilst attempting to do wrong in another department. Life is one indivisible whole."

When you believe in treating others as you would want to be treated, you should abide by the Golden Rule in your interactions with *everyone*. To treat people according to your whims on a particular day is not what this beautiful philosophy is all about. As we say in Texas, "That dog don't hunt."

Continue to the Activities.

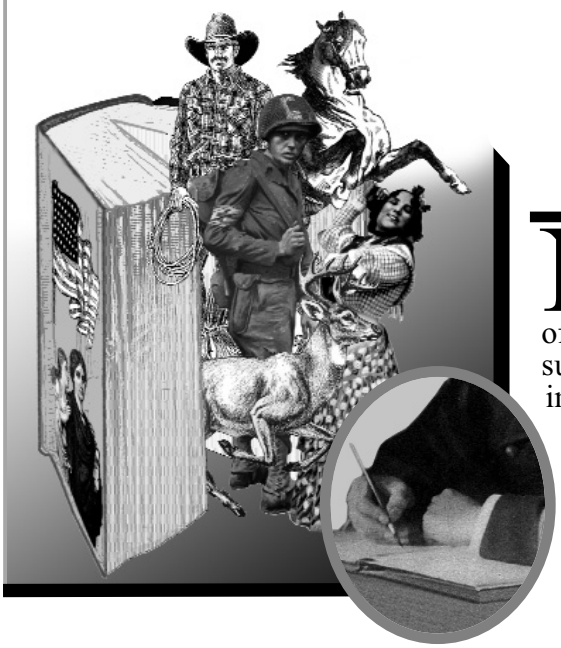
LIFE PRINCIPLE



"Do unto others as you would have them do unto you."

—The Golden Rule

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Autobiographies Continued

Non Fiction

Section 3

Lesson 15 of 15

Nora Lam was a young woman who lived in China during terrible times. Enduring first the Japanese occupation of her homeland, and then the horrors of the Communist Revolution, Nora lost everything and suffered through terrors, massacres, forced labor, imprisonment, separation from family, starvation, a firing squad, and many more cruelties. She eventually escaped to the United States and wrote her autobiography, *China Cry*. Read an excerpt from each chapter accompanied by a summary of each chapter.

China Cry: The Nora Lam Story

by Nora Lam with Richard Schneider

Chapter 1: "A Cold Wind Rises" (excerpt)

It was a beautiful ***Shanghai*** spring afternoon in 1953 when two classmates and I bicycled home from classes at Soochow University. A soft breeze drifted up from the Whangpoo River and with graduation only a few weeks away we girls laughed and talked about our futures. Suddenly, as we approached Bubbling Wells Road, our ***merriment*** froze.

Chapter 1 Summary: Nora encounters a ***Communist*** mob beating an old man to death because he was religious. She reflects on how the Communists have brain washed society and turned everyone against each other. Nora determines to survive in this new, unfriendly society.

Chapter 2: "Terror By Day" (excerpt)

A terrible thing happened. My best friend had disappeared. I raced from room to room as fast as my seven-year-old legs could carry me crying: "Shirley! Shirley!" I rushed into the living room with its silken drapes; she wasn't there. I looked into the dining room with its black-lacquered furniture. Panic-stricken I clattered up the white marble stairs crying for my mother.

Chapter 2 Summary: Nora recalls her happy childhood as the pampered only daughter of a wealthy Chinese family. She recalls her mother and father patiently helping her find her lost best friend "Shirley," a doll. Nora remembers the day Japanese soldiers invaded and ordered them to leave their home with only what they could carry, never to return. She remembers her family and servants being brutalized by the foreign soldiers.

Chapter 3: "Horror By Night" (excerpt)

The sun had disappeared when we finally trudged into . . . Shanghai. . . A cold fall wind, rank with the smell of the Yangtze River, blew in our faces, and Father coughed. Still, trembling with fear . . . , I kept peering over my shoulder at shadows, expecting an enemy soldier to leap out at us.

VOCABULARY

Shanghai: a large seaport city in Eastern China
Merriment: laughter, happy conversation
Communist: a society in which a militant, totalitarian government is in place; a society in which the authorities do not tolerate differing opinions and that exercise control over the freedom, will, or thoughts of others
Refugee: a person who flees for refuge, often to another country or city, due to war, disaster, or persecution
Chungking: a city in south central China
Nanking: a city in Eastern China; the former capital of China
Inexorably: in an unyielding or unaltering manner; in a merciless manner, unyielding to pleas, prayers, or entreaties
Ascetic: austere, simple, practicing extreme self-denial

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Chapter 3 Summary: Nora and her parents are ***refugees*** with nowhere to go except to her stepgrandmother, a cruel woman. The house is dark and filthy. Nora experiences fright and culture shock. She is abused by her cousins who share the house and is fed only scraps and leftovers by her grandmother. Here, Nora discovers that she is adopted. Nora recalls seeing starving people in the streets and abuses and murders by Japanese soldiers on Chinese citizens.

Chapter 4: "Heartbreak Station" (excerpt)

I bolted upright on my cot and stared at the old man, my heart pounding. He seemed real, and then, not real. But strangely I was not afraid. "You don't need to cry because of the way your cousins treat you," he said. *How did he know they were troubling me?* "I'll be your friend," he smiled.

Chapter 4 Summary: Nora discovers she has a mysterious "friend." Her mother believes he is Nora's guardian angel. Nora and her parents dress as beggars and escape from Shanghai. They want to go to ***Chungking*** to live with Grandfather. Nora is terrified when she becomes separated from her parents at the train station amid a savage crowd fighting for places on the train, which is crammed to capacity. Many faint from the pressing crowd. The train stops at ***Nanking*** where Japanese soldiers greet them.

Chapter 5: "Long March" (excerpt)

I shuddered, remembering the words of our guide back in Shanghai: "Some of us may even die on the way." Now I didn't want to leave the train, horrible as it was. I wanted it to keep going . . . away from the uniformed soldiers hungrily leering at us. But the train ***inexorably*** ground to a stop, brakes squealing.

Chapter 5 Summary: Nora recalls the terror of Japanese soldiers plundering the passengers for valuables, dragging away the young women, and beheading and stabbing any who resisted. Outside of Nanking, Nora recalls encountering rotting human corpses. The family joins five refugee families and travel by night on foot. Their goal is the city of Chungking, 1,500 miles away. Nora recalls the 37 day march to the border of "free China" with bitter cold and little food, blistered feet and cramped legs. The travelers are raided by Chinese bandits and finally reach the border patrolled by Japanese guards. They cross at night and continue travel toward Chungking.

Chapter 6: "Winged Death" (excerpt)

"There it is," said Father pointing upward. I looked up the long flight of grey stone steps. At the top of them on a high hill Grandfather's house faded into the mist. As I looked at the old rambling building, which seemed to grow out of the earth, I suspected Grandfather would be just as unusual.

Chapter 6 Summary: Nora recalls the four good years she spent in Chungking with her grandfather's family. Japanese bombs and attacks often made life difficult, but Japan finally surrendered, and the war was over. Nora and her family prepared to return to their home in Shanghai.

Chapter 7: "Red Sun Rising" (excerpt)

Chungking's hills and rivers fell below me as the airliner lifted into the sky and headed east. I leaned into the window full of excitement. Mother and Father, who remained behind to finish up some last minute details, had sent me on to Shanghai. They had enrolled me in the Mary Farnham School there run by Presbyterian missionaries and wanted me to be on time for the fall session.

Chapter 7 Summary: Nora returns to Shanghai and attends school. She struggles with the rigorous studies but is happy with her new life. Her parents adopt a baby boy. Communist forces battle Nationalist forces for control of China.

Chapter 8: "The Angry Tiger" (excerpt)

Gunfire muttered in the night like distant thunder. Father raised his head from his book. "They are coming closer," he observed quietly. It was evening in Shanghai in late 1949. My parents and I were in the living room of the house they now owned. It was not the grand residence I knew as a child before Shanghai fell to the Japanese . . . mother . . . was embroidering, and I was studying in preparation for entering law school . . . the following year. My little brother, Neng Yao, was fast asleep in his bed.

Chapter 8 Summary: Communists take over Shanghai. They murder, imprison, and confiscate the property of anyone who doesn't agree with them. All professional people are labeled traitors, including Nora's father who is a doctor. Neighbors are imprisoned and beaten if they don't inform on each other. The family is forced to move and to share a house with five other families. Nora's father is forced to work in a factory scrubbing floors and toilets.

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Chapter 9: "Where Angels Fear to Tread" (excerpt)

> I'll never forget the first time I saw him. It was lunch break on a balmy spring day at Soochow University. Two classmates and I exploded from the doorway onto a small square where we found a shady spot.

Chapter 9 Summary: Nora remembers her fascination with a handsome student on campus. She makes a bet with her classmates that she'll have a date with him within two weeks. She witnesses more abuses by the communists, such as ransacking a cathedral and burning all of the books inside. She learns more about her father's forced labor at the factory.

Chapter 10: "A Many-Splendored Thing" (excerpt)

> Stringed instruments played in the background, and a waiter hovered at our elbows. Cheng Shen and I smiled at each other across the white linen-covered table. The luxurious restaurant was most unusual for the ***ascetic*** People's Republic. But Cheng Shen seemed to have ways for knowing just the right place.

Chapter 10 Summary: At age 21, Nora graduates from the university and becomes an instructor of history and political science at the military school. She and Cheng Shen get married and are expecting a child.

Chapter 11: "The Crucible" (excerpt)

> It was hot and humid that summer morning in 1955 when I faced my crucible. Ill with the distressing morning sickness of my first pregnancy, I had spent the night in the school dormitory as I did sometimes instead of taking the long, late trip home. Cheng Shen agreed that it would be easier on me. Outside of the awakening early and vomiting, I had no idea that this morning would be different from the rest.

Chapter 11 Summary: The increasing pressure from the communist party takes its toll. Cheng Shen's friend commits suicide. Everyday more people disappear or are murdered. Everyone spies and informs on each other, even friends and family. To gain points with the authorities, Nora's friend accuses Nora of being a Christian. Near her delivery date, Nora is interrogated and beaten, then, the female guard orders soldiers to take Nora out back to be shot by a firing squad.

Chapter 12: "A Searing Light" (excerpt)

> I stared at my interrogator in shock. Surely, she meant this as another threat to frighten me. But no. I could see it in her eyes; she was completely mad with anger. Her jaw muscles tremored, her eyes blazed with hate, foam dribbled down her chin. "Take her out and shoot her!" she screamed again. "That's an *order*." The two soldiers, who seemed frozen with unbelief, suddenly jerked to life. Grabbing my arms, they turned, yanked me out of the room, and dragged me down a hallway.

Chapter 12 Summary: Nora is blindfolded and her hands are tied behind her back. She is stood before a firing squad. Bullets fly all around but do not strike her. A light appears and blinds the soldiers. The communists cannot explain the miraculous event. They bring Nora back inside and fire her as a teacher at the military school. However, the imprisonment and cruel interrogation sessions continue. Nora gives birth to her son later in the chapter.

Chapter 13: "He Giveth and Taketh" (excerpt)

> It happened at a bus transfer point. As I shuffled forward in a long line of people to buy a ticket for downtown, Chuin Man cried in my arms. I crooned a little lullaby I rememberd from the Mary Farnham Mission School and looked up to see I had reached the transportation clerk. She was a gray-haired woman in her early fifties.

Chapter 13 Summary: Nora receives notice that she must return to work. She is again interrogated and forced to stay days away from her husband and baby. She learns her husband is being treated the same way at work. Nora gives birth to another baby. The family must survive on rationed food. Nora discovers that her father is being used as a medical experiment by the communists. The experiment is slowly killing him.

Chapter 14: "And Then We Were Two" (excerpt)

> The rice bowl came flying from across the room to shatter on the wall behind me. If I hadn't ducked, it would have hit me. I looked up with tears in my eyes: "Please, Cheng Shen," I begged, "*please* get hold of yourself!"

Chapter 14 Summary: Nora smuggles her daughter out of China to Cheng Shen's family in Hong Kong. Cheng Shen and Nora receive word that Cheng Shen has been assigned to forced labor. Nora is expecting their third child. To help her husband avoid the labor camp, Nora plots Cheng Shen's escape by arranging for him to visit his ailing father in Hong Kong.

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Chapter 15: "Climbing Coal Mountain" (excerpt)

> "What you need is some heavy labor," observed the officer as he sat back in his chair looking at me. With my body swollen with fluid, I weighed over 200 pounds. My kidneys and liver had become infected. He leaned forward to stamp a paper. "It will be good for you . . . especially . . . since you are expecting a child."

Chapter 15 Summary: Nora discovers that the authorities have assigned her to finish Cheng Shen's labor term. The hard labor nearly kills Nora. She secures an exit permit and plans to escape.

Chapter 16: "Out of the Frying Pan . . ." (excerpt)

> Red flags whipped furiously in the strong wind blowing across the Chinese border. Little Chuin Man and I stood in the outpost building tired from the long and arduous trip from the Canton airport. We had taken taxis, buses, and small boats to get here. Now we looked out at over a mile of desert wasteland which we would have to cross on foot to reach Macao. There we hoped to meet Cheng Shen and then take a boat for the final forty-five miles to Hong Kong.

Chapter 16 Summary: Nora is reunited with her husband and his family. But things aren't right with her husband, and they began to have marital problems. She gives birth to her third child.

Chapter 17: "Believing in the Impossible" (excerpt)

> There was electricity in the air in the big stadium. I hung on the edge of my seat, thrilling to what was going on. But it wasn't a sports event. It was a church service, one like I had never seen before.

Chapter 17 Summary: Nora's faith flourishes, but at the same time, her new family ridicules her. Cheng Shen begins physically and mentally abusing her.

Chapter 18: "To a Far Country" (excerpt)

> For some reason I could not understand, God began putting me through a series of unbelievable situations.

Chapter 18 Summary: Nora becomes a social worker to help refugees and begins learning English. Cheng Shen's abuse continues. He drinks heavily, and Nora is afraid she will be killed by her husband. She contemplates suicide. She accepts an invitation to speak in America about her experiences. The family moves to California. Cheng Shen's violence continues. She escapes to Denver with the children. Nora's mother escapes from China and joins Nora.

Chapter 19: "Back to the Dragon" (excerpt)

> I was aghast at what I was being told. It happened one evening in 1971 in Las Vegas while resting from my day working as a teacher's aide. Though weekends found me flying to various churches to tell my story, life had begun to settle down. The children were happy in school, and my mother was helping make our home a pleasant retreat.

Chapter 19 Summary: Nora receives a mysterious phone call by a man who said he was a prophet. He told her that she was supposed to go to Taiwan to tell people there about God. Nora is terrified of returning to China, but she accepts the prophesy as true and goes.

Chapter 20: "God's Chain Reaction" (excerpt)

> Late in 1971 I faced one of the most crucial decisions of my life. Should I remain single or remarry?

Chapter 20 Summary: Nora resumes her speaking crusades in Taiwan and becomes engaged to S.K. Sung, a Christian pastor and distinguished gentleman. During this time, she receives letters from friends in China who tell her of the many tortures they endure daily.

Chapter 21: "A Terror Named Thelma" (excerpt)

> Take Americans overseas? I couldn't believe this . . . But the Lord insisted. And in 1974 American pastors, deacons, doctors, lawyers, men and women . . . young, old, black and white, from all different denominations went to Taiwan with me.

Chapter 21 Summary: Nora receives letters and visits from people who say her radio and television broadcasts have given them hope. Nora and her husband adopt two Asian orphan girls. Nora prays for her brother to escape China. She contacts Senator Ted Kennedy who contacts the Chinese minister of foreign affairs. Months later, Nora and her brother, Neng Yao, reunite in Hong Kong after twenty years of separation.

Chapter 22: "Into the Throat of the Dragon" (excerpt)

> Probably the most shocking pronouncement from the Lord came Sunday evening, August 19, 1979, as I sat silently in a church in Spokane, Washington. On the road again raising funds for Bibles for the Far East, I was

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about to step onto the pulpit when His Word came. *It is time for you to return to Mainland China.*

Chapter 22 Summary: Nora trembles in fear as she prepares to follow the voice in her heart. In China once again, she visits many places of her childhood. Back in the States, she receives word from a friend who met one of the men who had been assigned to Nora's firing squad. He was now a converted Christian living in America and telling his story to others as well. She says every day her heart hears cries from China for help.

In the epilogue, she recalls watching with deep sadness the horrific events that unfolded in Tianenmen Square in 1989. Ironically, she recalls that Tianenmen Square means "Heavenly Harmony."

MALIKA OUFKIR

Malika Oufkir was a princess who became a political prisoner of Morocco. Her father was a politician and military officer in Morocco; however, when he is assassinated, the king ordered Malika and her entire family to be arrested and placed in a prison. They undergo events too aweful even to imagine.

Stolen Lives: Twenty Years in a Desert Jail

by Malika Oufkir with Michele Fitoussi

Chapter 1: "My Beloved Mother" (excerpt)

From the living room come the strains of mambo and cha-cha music, the percussion and guitars punctuated by the arrival of the guests. Laughter and conversation fill the rooms, wafting up to the bedroom where I am finding it hard to get to sleep.

Chapter 1 Summary: Malika reflects on her happy life as a young child and her close relationship with her parents. At age five, Moroccan King Muhammed V adopted her to be a "sister" to his only daughter. Malika remembers the grief of being separated from her mother. Her parents were allowed to visit her periodically.

Chapter 2: "The King's Palace" (excerpt)

The King didn't want his favourite daughter to be brought up in the confined atmosphere of Sidi (the Master's Palace). He had the Villa Yasmina done up for her. It was a paradise for well-brought-up children, shielded from the brutality of the world, a fairy-tale realm of luxury, calm and beautiful stories. There I was taught the art of being a princess.

Chapter 2 Summary: Malika reflects on her eleven years as a "princess." She becomes a stranger to her family but gradually is aware of her father's political role in the kingdom. At age 16, she is allowed to return home.

Chapter 3: "The Oufkir House" (excerpt)

I returned home at nightfall. I remember the darkness and the feeling of intense happiness that surged through me. I was going to make up for lost time, regain my childhood. My place was here, with my family, in these peaceful surroundings that would now be mine.

Chapter 3 Summary: Malika begins to rebuild her relationship with her siblings and parents. Malika begins to enjoy life as a "normal" teenager. At this time, a coup tries to overthrow the monarchy. Malika's father is implicated and executed. The family is placed under house arrest and locked in their home. After several months, the family is banished and allowed to take only what they can in suitcases.

Chapter 4: "A Year in the Desert" (excerpt)

Where were we going? I had no idea. We were travelling at night.

Chapter 4 Summary: The family is driven for many hours into the desert and imprisoned in abandoned barracks. After one year, the family is moved to another prison much worse. Scorpions, roaches, and filth surrounded the family, and the soldiers were harsh. The family is cut off from the outside world. They slowly fall into despair.

Chapter 5: "The Walls of Tamattaght" (excerpt)

We had to learn to live together in wretched, cramped, insalubrious conditions, in darkness, isolation, and confinement.

Chapter 5 Summary: The family is again moved and imprisoned in a huge fort in the desert. Ghosts haunt the fortress and torment the family. They suffer various diseases from malnutrition and suffer depression and hopelessness at ever being free again. The family smuggles letters out and is smuggled gifts from their grandparents. Soldiers raid the prison and confiscate what little the family had to make them comfortable. A friend is captured trying to help them. After four years, the family is moved to another prison.

Chapter 6: "Bir-Jdid Prison" (excerpt)

The police wanted to split us up into pairs in separate armoured trucks with blacked-out

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windows. They were rough, brutally shoving us forward with their bayonets.

Chapter 6 Summary: In the new prison, they are placed in separate cells for ten years. They are treated worse and worse. Malika's baby brother tries to kill himself. The family lived in constant fear of being abused and killed. Malika describes prison life in detail. Her mother tries to kill herself. They dig a tunnel and some of them escape.

Chapter 7: "Escaped Prisoners" (excerpt)

We had been living in the shadows for so long that our eyes had grown accustomed to the dark. We stood rooted to the spot, clutching one another. . .

Chapter 7 Summary: They wander for hours, trying to avoid being discovered by the police. Everyone is afraid to help them. They finally find some French journalists who air their story, which in turn causes an international political storm. They are captured again and interrogated. They are reunited with their mother and other siblings and placed under house arrest for several years.

Chapter 8: "Marrakesh" (excerpt)

It wasn't paradise, but, for the pariahs of Bir-Jdid, it felt like it. Excited, the children ran in and out of the rooms, laughing, shouting and bickering over who would have which bedroom. My mood wasn't quite so happy. More walls, more gates, more police, more prohibitions—we still couldn't go out, go for a stroll, live like ordinary people . . . Another prison, even if it resembled a real house.

Chapter 8 Summary: Malika and her family concentrated on getting their health back and getting treatment for their various diseases caused by their terrible conditions in prison. They begin to heal emotionally from their twenty years of trauma and abuse but were still denied freedom. After nine years of house arrest and continued surveillance and interrogations, the king pardons them.

Chapter 9: "A Strange Kind of Freedom" (excerpt)

So, we were free. After saying the word over and over again in our minds, after dreaming about it for twenty years, day and night, we were no longer certain that we knew what it meant.

Chapter 9 Summary: Although told they were "free," Malika and her family were followed and harassed by the police for five more years. They were forbidden to leave the country or contact any foreigners. No one would hire them for fear of the authorities. They struggle with their rebirth into society. They discover that many of their "friends" are embarrassed of them and have turned their backs on them. They found themselves being pushed out of society. Malika's sister, Maria, escapes to Spain. This caused a political problem, and the Moroccan government finally allows the family to leave the country. In 1998, Malika goes to France and marries Eric Bordreuil.

Continue now to the Activities.

LIFE PRINCIPLE



"...courage, strength, determination and human dignity can survive even the most extreme and brutal conditions." —Michele Fitoussi

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