Hans Brinker, or The Silver Skates

From Wikipedia, the free encyclopedia

Hans Brinker, or The Silver Skates (full title: *Hans Brinker; or, the Silver Skates: A Story of Life in Holland*) is a novel by American author Mary Mapes Dodge, first published in 1865. The novel takes place in the Netherlands and is a colorful fictional portrait of early 19th-century Dutch life, as well as a tale of youthful honor.

The book's title refers to the beautiful silver skates to be awarded to the winner of the ice-skating race Hans Brinker hopes to enter. The novel introduced the sport of Dutch speed skating to Americans, and in U.S. media Hans Brinker is still considered the prototypical speed skater.[1]

The book is also notable for popularizing the story of the little Dutch boy who plugs a dike with his finger.



Hans Brinker tying on his sister Gretel's ice skates, in an illustration from the 1876 French translation of the novel

Contents

- 1 Overview
- 2 Plot
- 3 Film adaptations
- 4 Popular culture: the legend of the boy and the dike
  - 4.1 Statues of the boy and the dike
  - 4.2 Origin of the story of the boy and the dike
- 5 See also
- 6 References
- 7 Footnotes
- 8 External links

Overview

Dodge, who never visited the Netherlands until after the novel was published, wrote the novel at age 34. She was inspired by her reading of John L. Motley's lengthy, multi-volume history works: *The Rise of the Dutch Republic* (1856), and *History of the United Netherlands* (1860-1867).[2] Dodge subsequently did further bibliographical research into the country. She also received much firsthand information about Dutch life from her immigrant Dutch neighbors, the Scharffs,[3] and Dodge noted in her preface to the 1875 edition of the book

that the story of Hans Brinker's father was "founded strictly upon fact".[4]

Full of Dutch cultural and historical information, the book became an instant bestseller, outselling all other books in its first year of publication except Charles Dickens' *Our Mutual Friend*.[3] The novel has since been continuously in print, most often in multiple editions and formats, and remains a children's classic.[5]

Plot

In Holland, poor but industrious and honorable 15-year-old Hans Brinker and his younger sister Gretel, yearn to participate in December's great ice skating race on the canal. They have little chance of doing well on their handmade wooden skates, but the prospect of the race and the prize of the silver skates excites them and fires their dreams.

Hans' father, Raff Brinker, is sick and amnesiac, with violent episodes, because of a head injury caused by a fall from a dike, and he cannot work. Mrs. Brinker, Hans, and Gretel must all work to support the family and are looked down upon in the community because of their low income and poor status. Hans has a chance meeting with the famous surgeon Dr. Boekman and begs him to treat their father, but the doctor is expensive and gruff in nature following the loss of his wife and disappearance of his son. Eventually, Dr. Boekman is persuaded to examine the Brinkers' father. He diagnoses pressure on the brain, which can be cured by a risky and expensive operation involving trephining.

Hans offers his own money, saved in the hope of buying steel skates, to the doctor to pay for his father's operation. Touched by this gesture, Dr. Boekman provides the surgery for free, and Hans is able to buy good skates for both himself and Gretel to skate in the race. Gretel wins the girls' race, but Hans lets a friend — who needs it more — win the precious prize, the Silver Skates, in the boys' race.

Mr. Brinker's operation is successful, and he is restored to health and memory. Dr. Boekman is also changed, losing his gruff ways, thanks in part to being able to be reunited with his lost son through the unlikely aid of Mr. Brinker. The Brinkers' fortunes are changed further by the almost miraculous recovery of Mr. Brinker's savings, thought lost or stolen ten years ago.

The Brinker parents live a long and happy life. Dr. Boekman helps Hans go to medical school, and Hans becomes a successful doctor. Gretel also grows up to enjoy a happy adult life.

Film adaptations

Hans Brinker, or The Silver Skates has been adapted into several films and plays, all of which center around the dramatic ice-skating competition as the climax of the story, in keeping with the book. The film adaptations include:

- A 1958 Hallmark Hall of Fame live television musical,[6] starring Tab Hunter as Hans.
- A 1962 made-for-television Disney film,[7][8] starring Rony Zeaner. Shown in two parts in the U.S. on the

Walt Disney anthology television series.

- A 1969 NBC made-for-television musical film, called simply *Hans Brinker*,[9][10] starring Robin Askwith as Hans, Richard Basehart as Dr. Boekman, Eleanor Parker as Dame Brinker, and Cyril Ritchard as Mynheer Kleef the Innkeeper.

- A 1998 very loose modern adaptation or homage, *Brink!*,[11] a made-for-television Disney Channel film. The story takes place in Los Angeles, California, and centers around competitive inline skating rather than ice skating. It stars Erik von Detten as Andy "Brink" Brinker.

Popular culture: the legend of the boy and the dike

A small fictional story within the novel has become well known in its own right in American popular culture. The story,[12] read aloud in a schoolroom in England, is about a Dutch boy who saves his country by putting his finger in a leaking dike. The boy stays there all night, in spite of the cold, until the adults of the village find him and make the necessary repairs.



Tourism statue in Madurodam, Netherlands, of the nameless boy plugging a dike

In the book, the boy and the story are called simply "The Hero of Haarlem". Although the hero of the dike-plugging tale remains nameless in the book, Hans Brinker's name has sometimes erroneously been associated with the character.

This small tale within *Hans Brinker or The Silver Skates* has generated numerous versions and adaptations in American media. Poet Phoebe Cary — at whose New York City literary gatherings Dodge was a regular guest[13] — wrote a lengthy poem about it called "The Leak in the Dike", published posthumously in 1873,[14][15] which has been widely anthologized in books of poetry for schoolchildren.[16] Cary also gave the boy a name: Peter.

The tale has also inspired full-fledged children's books of its own, which include:

- *The Hole in the Dike*, by Norma Green (1974)
- *The Boy Who Held Back the Sea*, by Lenny Hort (1987)

Statues of the boy and the dike

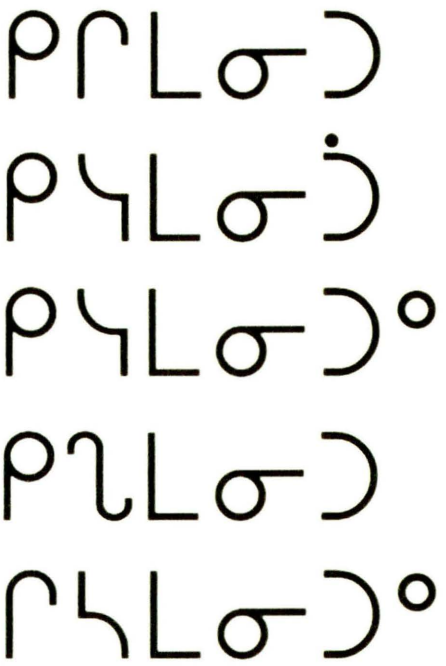
For tourism purposes, statues of the fictional dike-plugging boy have been erected in Dutch locations such as Spaarndam, Madurodam and Harlingen. The statues are sometimes mistakenly titled "Hans Brinker"; others are known as "Peter of Haarlem". The story of the dike-plugging boy is, however, not widely known in the Netherlands — it is a piece of American, rather than Dutch, folklore.[17][18]

Gitche Manitou

From Wikipedia, the free encyclopedia

Gitche Manitou (**Gitchi Manitou**, **Kitchi Manitou**, etc.) means "Great Spirit" in several Algonquian languages. The term has been also utilized to signify God by Christian missionaries, when translating scriptures and prayers, etc. into the Algonquian languages.

Manitou is a common Algonquian term for spirit, mystery, or deity.



Gitche Manitou in Cree syllabic:
Kicemanito (Cree New Testament 1876),
Kisemanitoo (Cree Bible 1862),
Kisemanitow (Cree New Testament 1908),
Kishemanito (Ojibwe New Testament 1988),
Chisamanitu (Naskapi New Testament 2007)

Contents

- 1 Anishinaabe
- 2 Other tribes
- 3 Related spirits
- 4 Manitou as mystical term
- 5 See also
- 6 Notes
- 7 References
- 8 External links

Anishinaabe

In more recent Anishinaabe culture, the Anishinaabe language word *Gichi-manidoo* means Great Spirit, the Creator of all things and the Giver of Life, and is sometimes translated as the "Great Mystery." Historically, Anishinaabe people believed in a variety of spirits, whose images were placed near doorways for protection.

According to Anishinaabe-Ojibwa tradition, what became known as Mackinac Island in Michigan was the home of Gitche Manitou. The people would make pilgrimages there for rituals devoted to the spirit.

In Henry Wadsworth Longfellow's *The Song of Hiawatha*, Gitche Manitou is spelled *Gitche Manito*.

Other Ojibwa names for God incorporated through the process of syncretism are *Gizhe-manidoo* ("venerable *Manidoo*"), *Wenizhishid-manidoo* ("Fair *Manidoo*") and *Gichi-ojichaag* ("Great Spirit"). While *Gichi-manidoo* and *Gichi-ojichaag* both mean "Great Spirit", *Gichi-manidoo* carried the idea of the greater spiritual connectivity while *Gichi-ojichaag* carried the idea of individual soul's connection to the *Gichi-manidoo*. Consequently, Christian missionaries often used the term *Gichi-ojichaag* to refer to the Christian idea of a Holy

Spirit.

Other tribes

In addition to the Algonquian Anishinaabeg, many other tribes believed in *Gitche Manitou*. References to the Great Manitou by the Cheyenne and the Oglala Sioux (notably in the recollections of Black Elk), indicate that belief in this deity extended into the Great Plains, fully across the wider group of Algonquian peoples.

Cognate terms recorded in other Algonquian languages include:

- Nanticoke (spoken in Maryland): Gichtschi Manitto
- Lenape:
  - Minsi: Kitschimanitto[1]
  - Unami: Ketanetuwit (*<ket-* 'great'+*(m)anətu* 'spirit'+*-wi-t* 'the one who is'; the initial *m-* in *manətu* is elided in this compound)[2]
- Shawnee: Wishemenetou
- Illinois: Kisseh Manetou
- Miami: *Kihci Manetoowa*
- Ottawa: *Gchi-mnidoo*
- Sauk Fox: Mannittoo, God
- Narragensett: Manitoo, God

Gitche Manitou has been seen as those cultures' analogue to the Christian God. When early Christian (especially French Catholic) missionaries preached the Gospel to the Algonquian peoples, they adopted *Gitche Manitou* as a name for God in the Algonquian languages. This can be seen, for example, in the English translation of the "Huron Carol".

Related spirits

Spirits who were either aspects of Gitche Manitou or lesser spirits under Gitche Manitou include:

- Hobomok, who was deemed more approachable than Gitche Manitou, and more likely to listen to pleas,[3] but who was also mischievous and interpreted by Englishmen as being the devil,[4] or an evil deity.[5]

Manitou as mystical term

The term *manitou* refers to the concept of one aspect of the interconnection and balance of nature/life, similar to the East Asian concept of *qi*; in simpler terms it can refer to a spirit. This spirit is seen as a person as well as a

Minnesota Press).

- Cuoq, Jean André. *Lexique de la Langue Algonquine*. (1886, J. Chapleau & Fils).
- Rhodes, Richard A. *Eastern Ojibwa-Chippewa-Ottawa Dictionary*. (1985, Mouton de Gruyter).

External links

- Mackinac Island (http://www.mackinacisland.org/history.html)
- Wisconsin History (http://www.wisconsinhistory.org/dictionary/index.asp?action=view&term_id=3431&letter=M)
- Sault Tribe of Chippewa Indians (http://www.saulttribe.org)
- Energy Healing and Ojibwa Art (http://www.katherine-leon.com)

Retrieved from "http://en.wikipedia.org/w/index.php?title=Gitche_Manitou&oldid=584056268"

Categories: Anishinaabe mythology Gods of the indigenous peoples of North America Creator gods Names of God

- This page was last modified on 1 December 2013 at 14:22.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Manitou

From Wikipedia, the free encyclopedia

Manitou are the spirit beings of Algonquian groups of Native Americans. Manitou is similar to the East Asian qi, the Hindu Brahman or the Japanese kami.[*citation needed*] This spirit is seen as a contactable person as well as a concept. Everything has its own manitou—every plant, every stone, even machines.[*citation needed*]



The word "manitou" (in both Cree and Ojibwe) written in Canadian Aboriginal Syllabics.

The term was already widespread at the time of European contact. In 1585 when Thomas Harriot recorded the first glossary of an Algonquian language, Roanoke (Pamlico), he included the word *mantóac* meaning "gods" (with a plural ending). Similar terms were found in nearly all of the Algonquian languages.

In some Algonquian traditions, the term Gitche Manitou is used to refer to a Great Spirit or supreme being. The term was similarly adopted by Anishnaabe Christian groups such as the Ojibwe to refer to the monotheistic God of Abrahamic tradition by extension, often due to missionary syncretism. However, the term has analogues dating back before European contact.

In the shamanistic traditions the manitous (or *manidoog* or *manidoowag*) are connected to achieve a desired effect, like plant manitous for healing or the buffalo manitou for a good hunt.[*citation needed*] In the Anishinaabeg tradition *manidoowag* are one aspect of the Great Connection. Related terms used by the Anishinaabeg are *manidoowish* for small animal *manidoowag* and *manidoons* for insects; both terms mean "little spirit". In some Algonquian languages such as Iynu (Montagnais) the word *manituw* refers to underwater creatures to whom hunters offered tobacco in order to appease them when traveling through their territories.[1]

The name of the Canadian province of Manitoba, named for Lake Manitoba in the province, derives from the place name *manitou-wapow*, "strait of the Manitou" in Cree or Ojibwe, referring to The Narrows at the centre of the lake.[2] Also Manitoulin Island means "spirit island".

The Fox Indians believed that the Manitou dwelled in the stones of the sweat lodge. On heating the stove, the heat of the fire made manitou to come out from its place in the stones. Then it proceeds out of the stones when water is sprinkled on them. It comes out in the steam and enters the body. It moves all over inside the body, driving out everything that inflicts pain. Before the manitou returns to the stone, it imparts some of its nature to the body. That is why one feels so well after having been in the sweat lodge.[3]

See also

- Big Manitou Falls
- Gitche Manitou
- Manitoba
- Manitou Island
- Manitoulin Island
- Manitouwadge, Ontario

From: carol doig <cddoig@comcast.net>
Subject: **Re: Herman the German**
Date: November 5, 2014 6:39:42 AM PST
To: jmmaloof@aol.com



Katharina, good morning--

Thanks you so much. Herman ("the German") Brinker shall now enter the literary ranks!

Best wishes and linguistic gratitude,

Ivan

On Nov 4, 2014, at 3:52 PM, jmmaloof@aol.com wrote:

> Ivan, I would go with Brinker. "er" is the ending in both German and Dutch; but Zeider sounds right away Dutch to me because of the "z".
>
> Glad to be of service.
>
> Katharina
>
> In a message dated 11/4/2014 9:24:27 A.M. Pacific Standard Time, cddoig@comcast.net writes:
> Katharina, greetings, Ivan here calling on your linguistic expertise again.
>
> First of all, I hope you and John are fully recovered from the China trip--we want to hear all about it at Thanksgiving.
>
> Now my question. I need a last name for Herman that my boy Donny wouldn't recognize as German. I now have Herman as a native of Emden, way over next to the Netherlands, which I hope explains why he doesn't sound like the nasty Nazis in the movies, in Donny's estimation. Would a last name of either Zeider or Brinker (which Donny would think are Dutch because of the Zeider Zee and Hans of the silver skates) be reasonable in the German language? It would be okay if it was unusual, I think, but I don't want to use something that doesn't fit the language at all.
>
> Oh, and feel free to give me a phone call if this name question is complex enough that it would take up a lot of email.
>
> I'm close to finishing this first draft of the manuscript, but need to spend some time revising etc. I had hoped to give you a copy at Thanksgiving, but after the holidays is probably a more realistic target. Will update you on turkey day. Carol sends best wishes, and we'll see you and John on the big day, what a great tradition it is.
>
> --Ivan =

Emden

Coordinates: 53°22′1″N 07°12′22″E

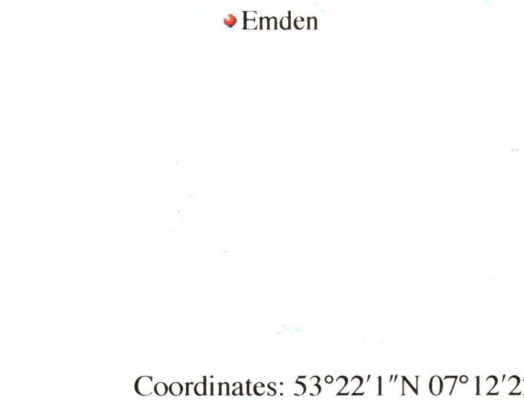
From Wikipedia, the free encyclopedia

Emden is a town and seaport in Lower Saxony in the northwest of Germany, on the river Ems. It is the main town of the region of East Frisia and, in 2011, had a total population of 51,528.

Emden



Coat of arms



Contents

- 1 History
- 2 Economy
- 3 Sports
- 4 Famous people from Emden
- 5 Ships and places named after the town
- 6 International relations
- 7 See also
- 8 References
- 9 External links

Coordinates: 53°22′1″N 07°12′22″E

Country	Germany
State	Lower Saxony
District	Urban district
Government	
• **Lord Mayor**	Bernd Bornemann (SPD)
Area	
• **Total**	112.33 km2 (43.37 sq mi)
Elevation	1 m (3 ft)
Population (2013-12-31)[1]	
• **Total**	49,790
• **Density**	440/km2 (1,100/sq mi)
Time zone	CET/CEST (UTC+1/+2)
Postal codes	26721, 26723, 26725
Dialling codes	04921, 04927 (Knock)
Vehicle registration	EMD
Website	www.emden.de (http://www.emden.de)

History



The exact founding date of Emden is unknown, but it has existed at least since the 8th century. Older names for Emden are Amuthon, Embda, Emda, and Embden. Town privilege and the town's coat of arms, the *Engelke up de Muer* (The Little Angel on the

The New Church in Emden (1648).

Wall) was granted by Emperor Maximilian II in 1495.

In the 16th century, Emden briefly became an important centre for the Protestant Reformation under the rule of Countess Anna von Oldenburg who was determined to find a religious "third way" between Lutheranism and Catholicism. In 1542 she invited the Polish noble John Laski (or *Joahannes a Lasco*) to become pastor of a Protestant church at Emden; and for 7 years he continued to spread the new religion around the area of East Frisia. However in 1549 following pressure from the Emperor Charles V, the Countess was forced to ask Laski to leave for England and the experiment came to an end. Nevertheless, the legacy was important for the reformation in the Netherlands.

Emden was a very rich town during the 17th century, due to large numbers of Dutch immigrants such as Diederik Jansz. Graeff. It was a centre of reformed Protestantism at that time, producing the first Bible translation in Dutch.

In 1744 Emden was annexed by Prussia. In 1752 Frederick the Great chartered the Emden Company to trade with Canton, but the company was ruined when Emden was captured by French forces in 1757 during the Seven Years' War. The town was recaptured by Anglo-German forces in 1758 and for the rest of the conflict was used as a major supply base by the British to support the ongoing war in Westphalia.

During the Napoleonic French era, Emden and the surrounding lands of East Frisia were part of the short-lived Kingdom of Holland.

Industrialization started at around 1870, with a paper mill and a somewhat bigger shipyard. At the end of the 19th century, a big canal, the Dortmund-Ems Canal was constructed, which connected Emden with the Ruhr area. This made Emden the "seaport of the Ruhr area"—which lasted until the 1970s. Coal from the south was transported to the North Sea port, and imported iron ore was shipped via the canal towards Rhine and the Ruhr. The last iron ore freighter was moored in the port of Emden in 1986.

In 1903, a large shipyard (*Nordseewerke*, "North Sea Works") was founded which still exists today.

The town centre was almost completely wiped out as a result of Allied bombing raids during the Second World War, destroying nearly all historic buildings. The RAF first bombed Emden on 31 March 1940. The most severe bombing took place on 6 September 1944, when roughly 80 percent of all houses in the town centre were destroyed. In the collective memory of the town, this date still plays an important role. The shipyard area was largely untouched - the British targeted the civilian areas, apparently in revenge for the bombing of Coventry by the *Luftwaffe*. The reconstructed town was opened on 6 September 1962, exactly 18 years after the bombing.

Economy

The main industries in Emden are automobile production and shipbuilding. Volkswagen runs a large production plant which builds the Volkswagen Passat car and which employs around 10,000 people. Emden is also one of the three main ports for car shipping in Europe (together with Zeebrugge in Belgium and Bremerhaven in Germany). More than 850,000 cars were imported and exported in 2005. The *Nordseewerke* shipyard, a subsidiary of ThyssenKrupp, employs around 1,400 dockers and specializes in conventional submarines. It also

produces different kinds of cargo ships as well as ships for special purposes such as icebreakers, dredgers and other ships of that type.

Another important economic sector is tourism, mainly as a day trip destination for tourists staying in the surrounding villages on the North Sea coastline.

A university of applied sciences (*Fachhochschule*) was opened in 1973. At present, around 4.240 students are enrolled, most of them studying for technical degrees.

The airline Ostfriesische Lufttransport has its headquarters in Emden.[2]

Sports

The highest playing football (soccer) club is BSV Kickers Emden. The capacity of the stadium is 7,200, due to safety objections of the German Football Association. In 1994, some 12,000 spectators followed a match against the reserves squad of Hamburger SV, which still is the record. In that season, Kickers Emden became the champion of the 3rd League, but failed to be promoted to the Second League since the team lost the promotion round.

Since Emden is not only located close to the North Sea, but also to the river Ems and various small rivers and canals, boat sports are very popular among inhabitants and tourists.

Famous people from Emden

- Johannes Althusius (1563–1638), legal scholar, Calvinist political theorist, town counsel and politician
- Jacob Emden (1697–1776), rabbi
- Henri Nannen, (1913–1996), publisher and publicist
- Karl Dall (1941–), presenter, singer and comedian
- Wolfgang Petersen (1941–), film director and producer
- Otto Waalkes (1948v), comedian, comic artist, singer and actor
- Ferydoon Zandi (1979–), football player
- Jasper Marz (1986–), muscian and singer

Ships and places named after the town

Three German light cruisers were named after the town, two of which served in World War I and the third in World War II. Today, the fifth navy ship named after the town is in service.

- SMS *Emden* (1906), a light cruiser in the Kaiserliche Marine, Bay of Bengal, Battle of Cocos

- *Emden* (1911), schooner, renamed *Duhnen*, then *Brigantine Yankee*; made four circumnavigations
- SMS *Emden* (1916), a light cruiser in the Kaiserliche Marine
- *Emden* (1925), a light cruiser in the Kriegsmarine, used in the invasion of Norway and Denmark
- *F210 Emden* (1979), *Bremen*-class frigate of the German Navy



Retired light vessel *Amrumbank* in front of Emden town hall.

A deep sea spot in the Pacific Ocean close to the Philippines is named after the first *Emden* ship, and is therefore called *Emdentief* in German. The spot (10,400 m deep) was sounded in the 1920s (in 1920, 1923 or 1928—sources vary).

In addition, the village of Emden, Illinois in the United States was named after Jacob Emden[3] due to the large number of emigrants from Emden to the village in northwestern Logan County, Illinois. Another namesake town in the USA is the unincorporated town of Embden, North Dakota (the b added to correct the pronunciation).[4]



The Town Hall (*Rathaus*)

International relations

Emden is twinned with:

- London Borough of Hillingdon, England
- Archangelsk, Russia
- Prenzlau, Brandenburg

See also

References

1. ^ Landesbetrieb für Statistik und Kommunikationstechnologie Niedersachsen, 102 Bevölkerung - Basis Zensus 2011, Stand 31. Dezember 2013 (Tabelle K1020014) (http://www1.nls.niedersachsen.de/statistik/)
2. ^ "Imprint (https://www.olt.de/en/info/imprint/)". (Archive (http://www.webcitation.org/60hAbJRqM)) Ostfriesische Lufttransport. Retrieved on 4 August 2011. "Gorch-Fock-Str. 103 26721 Emden Germany".
3. ^ Emdenil.com (http://www.emdenil.com/)
4. ^ Wick, Douglas A. (1988). "Embden (Cass County)" (http://www.webfamilytree.com/North_Dakota_Place_Names/E/embden_(cass_county).htm). *North Dakota Place*

When you're done writing to Marcella, please look up online for me:

Karl May Wikipedia entry

Karl May book titles in English and German

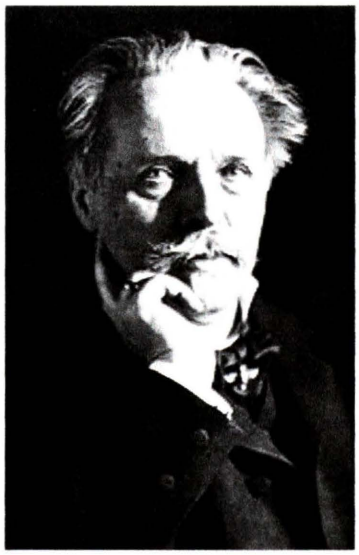
Karl May

From Wikipedia, the free encyclopedia

Karl Friedrich May (pron.: /maɪ/ *MY*; German: [maɪ]; 25 February 1842 – 30 March 1912) was a popular German writer, noted mainly for adventure novels set in the American Old West (best known for the characters of *Winnetou* and *Old Shatterhand*) and similar books set in the Orient and Middle East (with *Kara Ben Nemsi* and *Hadschi Halef Omar*). In addition, he wrote stories set in his native Germany, in China and in South America. May also wrote poetry and a play, and composed music; he was a proficient player of several musical instruments. Many of his works were filmed, adapted for the stage, turned into audio dramas or into comics. A highly imaginative and fanciful writer, May never visited the exotic places featured in his stories until late in life, at which point the clash between his fiction and reality led to a complete change in his work.

Asteroid 15728 Karlmay is named in his honor.[1]

Karl Friedrich May



Born	25 February 1842 Ernstthal, Kingdom of Saxony
Died	30 March 1912 (aged 70) Radebeul, German Empire
Occupation	Writer; author
Nationality	German
Genres	Western, Travel Fiction, 'Heimatromane', Adventure Novels

www.karl-may-gesellschaft.de (http://www.karl-may-gesellschaft.de)

Contents

- 1 Life and career
  - 1.1 Youth
  - 1.2 Delinquency
  - 1.3 Early Years
  - 1.4 Later Years
- 2 Works
  - 2.1 Introduction
  - 2.2 Early work
  - 2.3 Colportage novels
  - 2.4 Travel stories
  - 2.5 Stories for young readers
  - 2.6 The Mature work
  - 2.7 Other works
- 3 Reception
  - 3.1 Number of copies and translations
  - 3.2 Influence
  - 3.3 Impact on other authors
  - 3.4 Adaptations
  - 3.5 Copies, parodies, and sequels
- 4 Karl May institutions

Winnetou

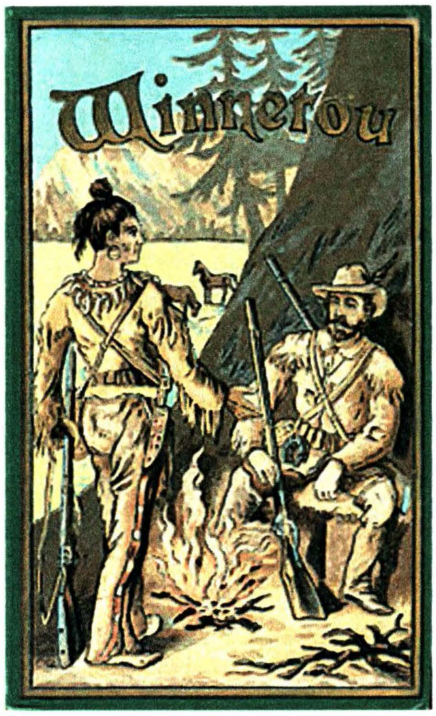
From Wikipedia, the free encyclopedia

Winnetou is a fictional Native American hero of several novels written in German by Karl May (1842–1912), one of the best selling German writers of all time with about 200 million copies worldwide, including the sequels *Winnetou I* through *Winnetou IV*.

Contents

- 1 Stories
- 2 Themes
- 3 Original German Winnetou stories
  - 3.1 Travel stories
  - 3.2 Juvenile fiction
  - 3.3 Other works
- 4 Karl May movies with Winnetou character
- 5 Television miniseries
- 6 In popular culture
- 7 English translations of Karl May's works
- 8 References
- 9 External links

Winnetou



Cover of 1893 edition

Created by	Karl May
Information	
Gender	Male
Occupation	Indian chief

Stories

According to Karl May's story, first-person narrator Old Shatterhand encounters Winnetou and after initial dramatic events, a true friendship between Old Shatterhand and the Apache Winnetou arises; on many occasions they give proof of great fighting skill but also of compassion for other human beings. It portrays a belief in an innate "goodness" of mankind, albeit constantly threatened by ill-intentioned enemies.

Non-dogmatic Christian feelings and values play an important role, and May's heroes are often described as German Americans.

Winnetou became the chief of the tribe of the *Mescalero Apaches* (and of the Apaches in general, with the Navajo included) after his father *Intschu-tschuna* and his sister *Nscho-tschi* were slain by the white bandit *Santer*. He rode a horse called *Iltschi* ("Wind") and had a famous rifle called "Silberbüchse" ("The Silver Gun", a double-barrel rifle whose stock and butt were decorated with silver studs). Old Shatterhand became the blood brother of Winnetou and rode the brother of Iltschi, called *Hatatitla* ("Lightning").

Themes

Karl May's "Winnetou" novels symbolize, to some extent, a romantic desire for a simpler life in close contact with nature. In fact, the popularity of the series is due in large part to the ability of the stories to tantalize fantasies many Europeans had and have for this more untamed environment. The sequel has become the origin of festivals, and the first regular Karl-May-Spiele were staged 1938 till 1941 in Rathen, Saxony. East Germany restarted those open air theater plays in 1984. In West Germany, the "Karl-May-Festspiele" or Karl-May-Spiele in Bad Segeberg were started as early as 1950 and then expanded to further places like Lennestadt-Elspe in honor of Karl May or, rather, of his Apache hero, Winnetou. Now, they are never difficult to find in either Germany or Austria.

The stories, indeed, were so popular that Nazi Germany did not ban them despite the heroic treatment of "colored" races; instead, the argument was made that the stories demonstrated the fall of the American aboriginal peoples was caused by a lack of racial consciousness.[1]

May's heroes drew on archetypes of Germanic culture and had little to do with actual Native American cultures. "Winnetou is noble because he combines the highest aspects of otherwise "decadent" Indian cultures with the natural adoption of the romantic and Christian traits of Karl May's own vision of German civilization. As he is dying, the Apache Winnetou asks some settlers to sing an Ave Maria for him, and his death is sanctified by his quiet conversion to Christianity."[2]

In the 1960s, French nobleman and actor Pierre Brice played Winnetou in several movies co-produced by German–Yugoslav producers. At first, Brice was not very excited about the role beside Lex Barker but his very reduced text and stage play brought Winnetou to real life in Germany. Brice not only became a star in Germany, but a significant contributor to German–French reconciliation as well.

Original German Winnetou stories

Travel stories

- *Old Firehand* (1875)
- *Winnetou* (1878, titular character *Inn-nu-wo, der Indianerhäuptling* (1875) is changed)
- *Im fernen Westen* (1879, revision of *Old Firehand*, later revised for *Winnetou II*)
- *Deadly Dust* (1880, later revised for *Winnetou III*)
- *Die Both Shatters* (1882)
- *Ein Oelbrand* (1882/83)
- *Im "wilden Westen" Nordamerika's* (1882/83, later revised for *Winnetou III*)
- *Der Scout* (1888/89, later revised for *Winnetou II*)
- *Winnetou I* (1893, temporarily also entitled as *Winnetou der Rote Gentleman I*)
- *Winnetou II* (1893, temporarily also entitled as *Winnetou der Rote Gentleman II*)
- *Winnetou III* (1893, temporarily also entitled as *Winnetou der Rote Gentleman III*)
- *Old Surehand I* (1894)
- *Old Surehand II* (1895)
- *Old Surehand III* (1896)
- *Satan und Ischariot I* (1896)

- *Satan und Ischariot II* (1897)
- *Satan und Ischariot III* (1897)
- *Gott läßt sich nicht spotten* (within *Auf fremden Pfaden*, 1897)
- *Ein Blizzard* (within *Auf fremden Pfaden*, 1897)
- *Mutterliebe* (1897/98)
- *Weihnacht!* (1897)
- *Winnetou IV* (1910)

Juvenile fiction

- *Im fernen Westen* (1879, revision of *Old Firehand*)
- *Unter der Windhose* (1886, later also within *Old Surehand II*)
- *Der Sohn des Bärenjägers* (1887, within *Die Helden des Westens* since 1890)
- *Der Geist des Llano estakado* (1888, within *Die Helden des Westens* since 1890)
- *Der Schatz im Silbersee* (1890/91)
- *Der Oelprinz* (1893/94)
- *Der schwarze Mustang* (1896/97)

Other works

- *Auf der See gefangen* (1878/1879, also entitled as *Auf hoher See gefangen*)

Karl May movies with Winnetou character

In all the following movies, Winnetou was played by French actor Pierre Brice who was usually teamed with Lex Barker as Old Shatterhand. The music for all Winnetou movies (with its famous title melody played on the harmonica by the late Johnny Müller) was composed by German composer Martin Böttcher, except *Old Shatterhand*, composed by Italian composer Riz Ortolani, and *Winnetou und sein Freund Old Firehand*, composed by German composer Peter Thomas. The films were so successful in Germany that their budgets could be increased almost every time. Principal shooting usually took place in Paklenica karst river canyon national park, Croatia. The early films preceded the spaghetti western.

1. Der Schatz im Silbersee (1962) — *Treasure of Silver Lake* (1965) (Germany) (Croatia)
2. Winnetou – 1. Teil (1963) — *Apache Gold* (1965) (Germany) (Croatia)
3. Old Shatterhand (1964) — *Apaches Last Battle* (1964) (UK) (Croatia)
4. Winnetou – 2. Teil (1964) — *Last of the Renegades* (1966) (UK) (Germany) (Croatia) (Slovenia)
5. Unter Geiern (1964) — *Frontier Hellcat* (1966) (Germany) (Croatia)
6. Der Ölprinz (1965) — *Rampage at Apache Wells* (1965) (Croatia)
7. Winnetou – 3. Teil (1965) — Winnetou: *The Desperado Trail* (1965) (Germany) (Croatia)
8. Old Surehand – 1. Teil (1965) — *Flaming Frontier* (1969) (Germany) (Croatia)
9. Winnetou und das Halbblut Apanatschi (1966) — *Half-Breed* (1973) (Germany) (Croatia)
10. Winnetou und sein Freund Old Firehand (1966) — *Thunder at the Border* (1966) (Germany) (Croatia)
11. Winnetou und Shatterhand im Tal der Toten (1968) — *Winnetou and Shatterhand in the Valley of Death* (1968) (Germany) (Croatia)

All of the Winnetou movies are available on VHS tape in PAL format – some also dubbed in English under the

S&H Green Stamps

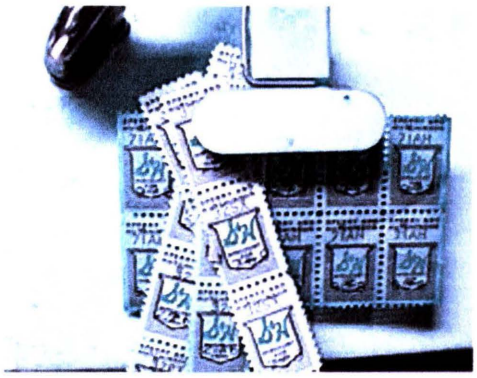
From Wikipedia, the free encyclopedia

S&H Green Stamps (also called **Green Shield Stamps**) were trading stamps popular in the United States from the 1930s until the late 1980s. They were distributed as part of a rewards program operated by the **Sperry & Hutchinson** company (S&H), founded in 1896 by Thomas Sperry and Shelley Byron Hutchinson. During the 1960s, the rewards catalog printed by the company was the largest publication in the United States and the company issued three times as many stamps as the U.S. Postal Service.[1] Customers would receive stamps at the checkout counter of supermarkets, department stores, and gasoline stations among other retailers, which could be redeemed for products in the catalog. [2]



An S&H Green Stamp

S&H Green Stamps had several competitors, including Gold Bell Gift Stamps (in the Midwest) Triple S Stamps (offered by Grand Union Supermarkets), Gold Bond Stamps, Blue Chip Stamps, Plaid Stamps (a project of A&P Supermarkets), Top Value Stamps, and Eagle Stamps (a project of several divisions of the May Department Stores Co. of St. Louis, Missouri and offered, notably, by May Company stores, supermarkets, drug stores, gas stations, and dry cleaners in the Cleveland, Ohio area).[3]


S&H Green Stamps.

Contents

- 1 History
- 2 Furniture division
- 3 S & H Solutions
- 4 In popular culture
- 5 References
- 6 External links

History

Sperry & Hutchinson began offering stamps to U.S. retailers in 1896. The retail organizations that distributed the stamps (primarily supermarkets, gasoline filling stations, and shops) bought the stamps from S&H and gave them as bonuses to shoppers based on the dollar amount of a purchase. The stamps—issued in denominations of one, ten, and fifty points—were perforated with a gummed reverse, and as shoppers accumulated the stamps they moistened the reverse and mounted them in collectors books, which were provided free by S&H. The books contained 24 pages and to fill a page required 50 points, so each book contained 1200 points. Shoppers could then exchange filled books for premiums, including housewares and other items, from the local Green Stamps store or catalog. Each premium was assigned a value expressed by the number of filled stamp books

required to obtain that item.

Green Stamps were one of the first retail loyalty programs,[4] retailers purchased the stamps from the operating company and then gave them away at a rate determined by the merchant. Some shoppers would choose one merchant over another because they gave out more stamps per dollar spent.[5]

The company also traded overseas. During the early 1960s, it initiated S&H Pink Stamps in the United Kingdom, having been beaten to their green shield trademark during 1958 by Richard Tompkins's Green Shield Trading Stamp Company.[6]

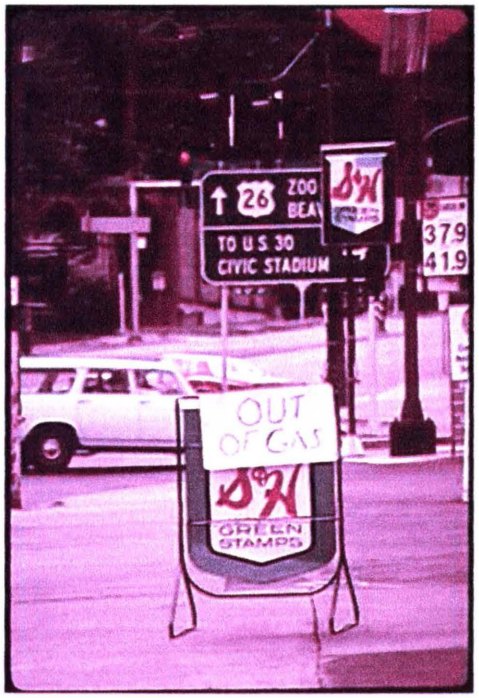
The program had its greatest popularity during the mid 1960s, but a series of recessions during the 1970s decreased sales of green stamps and the stamp programs of their competitors. The value of the rewards declined substantially during the same period, requiring either far more stamps to get a worthwhile item or spending money for an item that was barely discounted from the price at regular stores, creating a general downward spiral as fewer and fewer people saw them as worth the trouble.

In 1972, the company was brought before the Supreme Court for violating the unfairness doctrine. In *Federal Trade Commission v. Sperry & Hutchinson Trading Stamp Co.*, the court held that restricting the trade of the stamps was illegal.

Sperry and Hutchinson was sold by the founders' successors in 1981, and was purchased from a holding firm by a member of the founding Sperry family in 1999. At that time, only about 100 U.S. stores were offering Green Stamps. Eventually, with the rise of the Internet and the World Wide Web, the company modified its practices, and it now offers "greenpoints" as rewards for online purchases.[7]



S&H Green Stamps sign preserved on a grocery store building in California.



A repurposed S&H Green Stamps sign in 1973 (see 1973 oil crisis).

Furniture division

Between 1969 and 1971, Sperry & Hutchinson bought four furniture companies, which became part of a Richmond, Virginia-based furniture division in 1974. While S&H bought other furniture companies, the first four became a High Point, North Carolina-based division called S&H Furniture in 1976. In 1981, S&H executives bought the division along with other investors, forming LADD Holding Co. in 1981 and LADD Furniture Inc. in 1983.[8]

S & H Solutions

The company operated **S&H Solutions** (http://www.shsolutions.com) a sales training and incentives program developed for its own sales force but run as a separate profit center offering services to other employers.

On December 7, 2006, it was announced that S&H Solutions was purchased by San Francisco based Pay By Touch. The purchase price was in excess of $100 million in cash and stock. Pay By Touch suddenly shuttered its operations in 2008 and sold its assets to other corporations.

In popular culture

Stephen King attributes his first original short story idea to his mother's use of S&H Green Stamps. The unpublished "Happy Stamps" is about the counterfeiting of (the fictitious) Happy Stamps in order to purchase a house.[9]

In March 1969, Don L. Lee published a poem on *Ebony* magazine (http://books.google.com/books?id=JeIDAAAAMBAJ&lpg=PA1&lr=&rview=1&pg=PA80#v=onepage&q=&f=false) that finished with the sentence "Jesus saves, Jesus saves, Jesus saves — S&H Green Stamps."[10]

In the 1962 hit "Speedy Gonzales" by Pat Boone, Mel Blanc sings the final words of the song in the Speedy Gonzales voice, "Hey Rosita, come queeck, down at the cantina they're giving green stamps with tequila!"[11]

During the 1970s and 1980s, the term "green stamps" was commonly used by truckers and other motorists on Citizens' Band (CB) radios to refer to money; for instance, a radio operator advising fellow operators that "Ol' Smokie just got some of my green stamps" was understood to be saying that a highway patrolman had just stopped him and given him a traffic ticket.

Green stamps are mentioned on side one of the Vaughn Meader album The First Family.

Allan Sherman has a song titled after and about green stamps on his album Allan in Wonderland.

References

1. ^ S&H Solutions | About S&H (http://www.shsolutions.com/history.html)
2. ^ ProLogic Legacy of Sperry & Hutchinson Solutions http://www.prologicredemption.com/loyalty-programs.html
3. ^ Exploring St. Louis - Eagle Stamps (http://stlexplorer.wordpress.com/2010/01/04/eagle-stamps/)
4. ^ Advertising Age "Redeeming Qualities by Jennifer Lach" (http://adage.com/americandemographics/article?article_id=42382)
5. ^ York Daily Record "Remember: S&H Green Stamps By Melissa Nann Burke" (http://www.ydr.com/remember/ci_13470567)
6. ^ Richard Davenport-Hines (2004). "Tompkins, (Granville) Richard Francis (1918–1992)" (http://www.oxforddnb.com/view/article/51347). Oxford Dictionary of National Biography, Oxford University Press. Retrieved 2008-06-19.
7. ^ S&H greenpoints> (http://www.greenpoints.com)
8. ^ "History of LADD Furniture, Inc." (http://www.fundinguniverse.com/company-histories/ladd-furniture-inc-history/). fundinguniverse.com. Retrieved 2012-11-01.
9. ^ King, Stephen: "On Writing: A Memoir of the Craft", Pocket Books, 2001
10. ^ Black Don Lee: *Ebony* magazine (http://books.google.com/books?

Heda Kovaly Dies at 91; Wrote of Life Under Totalitarianism

By WILLIAM GRIMES

Heda Margolius Kovaly, a Czech writer and translator whose memoir, "Under a Cruel Star," described her imprisonment by the Nazis during World War II and her persecution by the Communists in the 1950s and became a classic account of life under totalitarianism, died on Sunday at her home in Prague. She was 91.

Her death was confirmed by Helen Epstein, who edited and helped translate the revised edition of her memoir.

Ms. Kovaly (pronounced KO-vah-lee), the daughter of prosperous Jews, found her world turned inside out with the German annexation of Czechoslovakia. With her family and her husband, Rudolf Margolius, she was deported to the Lodz ghetto in Poland in 1941 and then, in 1944, to Auschwitz, where her parents were sent to the gas chambers on their arrival.

After being moved to the Christianstadt forced labor camp and toiling in a secret munitions factory and a brickyard, she escaped from a column of prisoners being marched to Bergen-Belsen in early 1945.

She made her way back to Prague, where she reunited with her husband, who had survived both Auschwitz and Dachau and, under the Communist government of Klement Gottwald, rose to become a deputy minister of foreign trade.

In 1952, Mr. Margolius and 13 other government officials, including the former general secretary of the Czechoslovak Communist Party, Rudolf Slansky, were arrested and charged with conspiring against the state. All but two were Jewish, and all were found guilty in one of the era's most notorious show trials.

On Dec. 3, 1952, Mr. Margolius was hanged. His wife and their 4-year-old son, Ivan, were hounded by the state and shunned by society. Denied employment and thrown out of her apartment, she eked out a living doing translations under assumed names. In 1968, after the Soviet invasion of Czechoslovakia, she fled to Britain and then emigrated to the United States.

Mr. Margolius was officially, although secretly, rehabilitated in 1963. When filling out a form for the Ministry of Justice that asked her to report any losses inflicted by her husband's arrest and execution, Ms. Kovaly drew up a list that included "loss of honor," "loss of health" and "loss of faith in the Party and in justice." Only at the end of her 10-item list did she write "loss of property."

"I carry the past inside me like an accordion, like a book of picture postcards that people bring home as souvenirs from foreign cities, small and neat," she wrote in her memoir. "But all it takes is to lift one corner of the top card for an endless snake to escape, zigzag joined to zigzag, the sign of the viper, and instantly all the pictures line up before my eyes."

In his book "Cultural Amnesia: Necessary Memories from History and the Arts," Clive James praised Ms. Kovaly's "psychological penetration and terse style" before bestowing a remarkable accolade. "Given 30 seconds to recommend a single book that might start a serious student on the hard road to understanding the political tragedies of the 20th century," he wrote, "I would choose this one."

A Czech translator recounts surviving the Nazis first, then the Communists.

Heda Bloch was born on Sept. 15, 1919, in Prague, where her father was a plant manager and financial officer with Waldes Koh-i-Noor, a manufacturer of dress fasteners with branches around the world.

After surviving the torment of the camps, she returned to a homeland in political and economic turmoil. Unlike her husband, she took a skeptical view of Communism. It offered, she wrote in her memoir, "such clear, simple answers to the most complex questions that I kept feeling there must be a mistake somewhere."

Nevertheless, she and her husband joined the Communist Party in 1945. Mr. Margolius, after studying economics and working for an organization to rebuild Czechoslovakia's postwar industry, was offered a post in the ministry of foreign trade after the Communists assumed power in 1948.

She married Pavel Kovaly, a lecturer in philosophy, in 1955. Under his name, she translated German, British and American fiction into Czech and eventually became recognized as one of Czechoslovakia's leading literary translators, known for her renditions of novels by Arnold Zweig, Heinrich Böll, William Golding, Muriel Spark, Saul Bellow and Philip Roth. Her translations of Raymond Chandler inspired her to write a detective novel in Czech, "Nevina" ("Innocence").

In 1963 she was summoned before the Central Committee of the Communist Party and shown a secret document exonerating her husband. She repudiated it angrily, demanding that her husband's name be cleared publicly, that each accusation against him be refuted one by one and that a full inquiry into the case be initiated. She spent the rest of her life pursuing that goal, without success.

After emigrating to the United States, where Mr. Kovaly had taken a teaching post at Northeastern University in 1967, she worked as a librarian at the Harvard University Law School. In 1996 the couple returned to Prague, where Mr. Kovaly died in 2006.

She is survived by her son, Ivan Margolius of London, and five grandchildren. Her son's family history, "Reflections of Prague: Journeys Through the 20th Century," was published in 2006.

Ms. Kovaly's memoir was first published in 1973 as "The Victors and the Vanquished," which contained a second memoir by Erazim Kohak. After being retranslated and edited by Ms. Epstein, Ms. Kovaly's work was reissued by Plunkett Lake Press in 1986 as "Under a Cruel Star: A Life in Prague, 1941-1968," and published in Britain in 1988 under the title "Prague Farewell."



Heda Margolius Kovaly

Alfred Kazin, reviewing the first edition of the book in The New York Times Book Review, wrote: "This is an extraordinary memoir, so heartbreaking that I have reread it for months, unable to rise to the business of 'reviewing' less a book than a life repeatedly outraged by the worst totalitarians in Europe. Yet it is written with so much quiet respect for the minutiae of justice and truth that one does not know where and how to specify Heda Kovaly's splendidness as a human being."

possible titles

Let the Fire Fall

Go for Broke

Wild Card (possible title)

The Bus to Everywhere

Ancient sources in the Aegean were Melos and Giali.[16]

Acigöl town and the Göllü Dağ volcano were the most important sources in central Anatolia, one of the more important source areas in prehistoric Near East.[17][18][19]

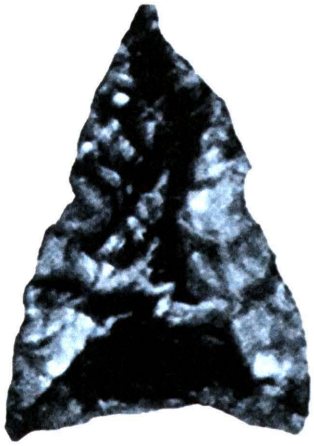
Historical use

The first archaeological evidence known of usage were made from within Kariandusi and other sites of the Acheulian age (beginning 1.5 million years previously) dated 700,000 BC, although the number of objects found at these sites were very low relative to the Neolithic.[20][21][22][23][24]

Use of obsidian in pottery of the Neolithic in the area around Lipari was found to be significantly less at a distance representing two weeks journeying.[16]

Anatolian sources of obsidian are known to have been the material used in the Levant and modern-day Iraqi Kurdistan from a time beginning sometime about 12,500 BC.[25]

The first attested civilized use is from excavations at Tell Brak dated the late fifth millennia.[26]



Obsidian arrowhead

Obsidian was valued in Stone Age cultures because, like flint, it could be fractured to produce sharp blades or arrowheads. Like all glass and some other types of naturally occurring rocks, obsidian breaks with a characteristic conchoidal fracture. It was also polished to create early mirrors.

Modern archaeologists have developed a relative dating system, obsidian hydration dating, to calculate the age of obsidian artifacts.

Middle East

In Ubaid in the 5th millennium BC, blades were manufactured from obsidian mined in what is now Turkey.[27] Ancient Egyptians used obsidian imported from the eastern Mediterranean and southern Red Sea regions. Obsidian was also used in ritual circumcisions because of its deftness and sharpness.[28]

In the east of the Mediterranean the material was used to make tools, mirrors and decorative objects.[29]

Americas

See also: Obsidian use in Mesoamerica

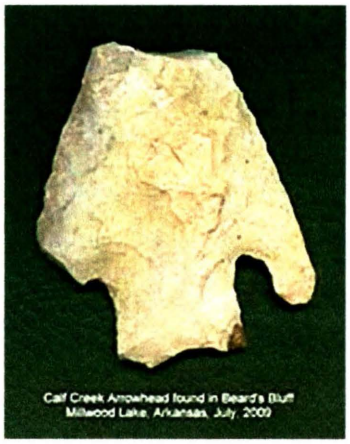
Lithic analysis can be instrumental in understanding prehispanic groups in Mesoamerica. A careful analysis of obsidian in a culture or place can be of considerable use to reconstruct commerce, production, distribution and thereby understand economic, social and political aspects of a civilization. This is the case in Yaxchilán, a Maya

Calf Creek culture

From Wikipedia, the free encyclopedia



Calf Creek Culture was a nomadic hunter-gatherer people who lived in the southcentral region of North America, especially in the area of what is today Oklahoma and surrounding states, artifacts having been found in such places as Beard's Bluff, Arkansas and Sand Springs, Oklahoma. The Calf Creek culture was active during the early to middle Archaic period in the Americas, approximately 7,500 to 4,000 years ago.



The Calf Creek people were noted for their use of large, heat-treated flint spearheads. The Calf Creek point was first named and described in an Arkansas amateur archaeological journal by Don Dickson in 1968, for examples found at Calf Creek cave in Searcy County Arkansas. The cave was named for a small, perennial stream that runs nearby.

In 2003, a 5,120±25-year-old bison skull was found on the banks of the Arkansas River by Kim Holt. The skull had a Calf Creek culture spearhead embedded just over the orbital of the right eye socket. The size of the spearhead, and the wound it inflicted further suggest that the Calf Creek also used atlatls.[1]

References

1. ^ Elyse Luray (2005). "Calf Creek Arrow" (http://www.pbs.org/opb/historydetectives/investigations/308_arrow.html). *History Detectives*. Season 3. Episode 8. PBS. http://www.pbs.org/opb/historydetectives/investigations/308_arrow.html.

Retrieved from "http://en.wikipedia.org/w/index.php?title=Calf_Creek_culture&oldid=558456340"
Categories: Archaic period in North America Pre-Columbian cultures Natural history of Oklahoma

- This page was last modified on 5 June 2013 at 15:10.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy.
  Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Obsidian

From Wikipedia, the free encyclopedia

Obsidian is a naturally occurring volcanic glass formed as an extrusive igneous rock.

It is produced when felsic lava extruded from a volcano cools rapidly with minimum crystal growth. Obsidian is commonly found within the margins of rhyolitic lava flows known as **obsidian flows**, where the chemical composition (high silica content) induces a high viscosity and polymerization degree of the lava. The inhibition of atomic diffusion through this highly viscous and polymerized lava explains the lack of crystal growth. Obsidian is hard and brittle; it therefore fractures with very sharp edges, which had been used in the past in cutting and piercing tools, and has been used experimentally as surgical scalpel blades.[4]



Category	Volcanic glass
Formula (repeating unit)	70–75% SiO_2, plus MgO, Fe_3O_4
Color	Black
Fracture	Conchoidal
Mohs scale hardness	5–6[1]
Luster	Vitreous
Specific gravity	~2.4[2]
Optical properties	Translucent
References	[3]

Contents

- 1 Origin and properties
- 2 Occurrence
- 3 Historical use
  - 3.1 Middle East
  - 3.2 Americas
  - 3.3 Easter Island
- 4 Current use
- 5 See also
- 6 References
- 7 External links

Origin and properties

> ... among the various forms of glass we may reckon Obsian glass, a substance very similar to the stone found by Obsius in Ethiopia.[5]

The translation into English of *Natural History* written by the elder Pliny of Greece shows a few sentences on the subject of a volcanic glass called Obsian, so named from its resemblance to a stone found in Ethiopia by Obsius (*obsiānus lapis*).[6][7][8]

Obsidian is the rock formed as a result of cooled lava, which is the parent material.[9][10][11] Having a low water content when newly formed typically less than 1% water by weight,[12] becomes progressively hydrated when exposed to groundwater, forming perlite. Tektites were once thought by many to be obsidian produced by lunar volcanic eruptions, though few scientists now adhere to this hypothesis.



Obsidian talus at Obsidian Dome, California

Obsidian is mineral-like, but not a true mineral because as a glass it is not crystalline; in addition, its composition is too complex to comprise a single mineral. It is sometimes classified as a mineraloid. Though obsidian is usually dark in color similar to mafic rocks such as basalt, obsidian's composition is extremely felsic. Obsidian consists mainly of SiO_2 (silicon dioxide), usually 70% or more. Crystalline rocks with obsidian's composition include granite and rhyolite. Because obsidian is metastable at the Earth's surface (over time the glass becomes fine-grained mineral crystals), no obsidian has been found that is older than Cretaceous age. This breakdown of obsidian is accelerated by the presence of water.

Pure obsidian is usually dark in appearance, though the color varies depending on the presence of impurities. Iron and magnesium typically give the obsidian a dark brown to black color. Very few samples are nearly colorless. In some stones, the inclusion of small, white, radially clustered crystals of cristobalite in the black glass produce a blotchy or snowflake pattern (*snowflake obsidian*). It may contain patterns of gas bubbles remaining from the lava flow, aligned along layers created as the molten rock was flowing before being cooled. These bubbles can produce interesting effects such as a golden sheen (*sheen obsidian*) or an iridescent, rainbow-like sheen (*rainbow obsidian*).

Occurrence



Glass Mountain, a large obsidian flow at Medicine Lake Volcano

Obsidian can be found in locations which have experienced rhyolitic eruptions. It can be found in Argentina, Armenia, Azerbaijan, Canada, Chile, Georgia, Greece, El Salvador, Guatemala, Iceland, Italy, Japan, Kenya, Mexico, New Zealand, Peru, Scotland, Turkey and the United States. Obsidian flows which may be hiked on are found within the calderas of Newberry Volcano and Medicine Lake Volcano in the Cascade Range of western North America, and at Inyo Craters east of the Sierra Nevada in California. Yellowstone National Park has a mountainside containing obsidian located between Mammoth Hot Springs and the Norris Geyser Basin, and deposits can be found in many other western U.S. states including Arizona, Colorado, New Mexico, Texas, Utah, Washington,[13] Oregon[14] and Idaho. Obsidian can also be found in the eastern U.S. states of Virginia, as well as Pennsylvania.

There are only four major deposit areas in the central Mediterranean: Lipari, Pantelleria, Palmarola and Monte Arci.[15]

Locoweed

From Wikipedia, the free encyclopedia

Locoweed (also **crazyweed** and **loco**) is a common name in North America for any plant that produces swainsonine, a phytotoxin harmful to livestock. Worldwide, swainsonine is produced by a small number of species, most in three genera of the flowering plant family Fabaceae: *Oxytropis* and *Astragalus* in North America,[1] and *Swainsona* in Australia. The term locoweed usually refers only to the North American species of *Oxytropis* and *Astragalus*, but this article includes the other species as well. Some references may list *Datura stramonium* as loco weed.[2]

Locoweed is relatively palatable to livestock, and some individual animals will seek it out. Livestock poisoned by chronic ingestion of large amounts of swainsonine develop a medical condition known as **locoism** (also **swainsonine disease**,[3] **swainsonine toxicosis**, **locoweed disease**, and **loco disease**; North America) and **pea struck**[4] (Australia). Locoism is reported most often in cattle, sheep, and horses, but has been reported also in elk and deer. It is the most widespread poisonous plant problem in the western United States.[1] Agricultural Research Service and New Mexico State University scientists have been collaborating since 1990 to help solve the problem that locoweed presents to livestock farmers. The research involved identifying the fungal species that produces the locoweed toxins, pinpointing levels of toxicity in animals once they have ingested locoweed, observing the effects of locoweed toxins on livestock's reproduction and grazing preferences, etc. Together, the scientists assembled a grazing management scheme to help farmers avoid the poisonous locoweed.[5]

Most of the 2000 species of *Astragalus*, including many that are commonly known as locoweeds, do not produce swainsonine. Some species, including a few that produce swainsonine, accumulate selenium. This has led to confusion between swainsonine poisoning and selenium poisoning due to this genus.

Contents

- 1 History and etymology
- 2 Taxa producing swainsonine
- 3 Epidemiology
- 4 Pathology
- 5 Diagnosis
- 6 Prevention
- 7 See also
- 8 References
- 9 External links

History and etymology

The first technical account (in English) of locoism was published in 1873, in the United States. Linguists have

...*iscences* 117 **CT,** That noted dish to which our ... the name of *slum,* which was our ordinary break... the remains of yesterday's boiled salt beef and pota... indurated in a frying-pan. **1871** Bagg *4 Yrs. at* ... podrida, hashed up from the remnants of yester... into a consistency which baffled digestion . . was ... as served both dry and wet. **1909** Wason *Happy* ... He rolled up his sleeves an' started to peel spuds for ... 1926 *AmSp* 1.564, *Slum*—a term in universal usage to ... or beef-vegetable stew. No soldier ever uses the ... [Hobo lingo], *Slum*—a meat stew. **1927** *AmSp* ... *Slum*—Prison food. **1936** *AmSp* 11.60 [Soldier ... *slum* and the soldier a *slum driver.* **1939** [see ... 1939 *AmSp* 14.77 [Naval Academy slang], For his ... *sea gull* (supposedly chicken), or *slum* (stew). ... SMC slang], *Slum* is beef stew. **2007** *DARE* File ... =slumgully] by way of an ex whose mother used ... She called it Slum and it had hamburger, celery, ... kidney beans and whatever else a person felt like

... Slimy or oily refuse from cutting up fish ... unpleasantly slimy or sticky. **NEng** Cf

... *Moby-Dick* 412, It is called slobgollion; an ap... the whalemen. . . It is an ineffably oozy, stringy ... found in the tubs of sperm, after a profound ... decanting. I hold it to be the wondrously thin, ... the case, coalescing. **1890** *Century Dict.* 5708, ... refuse of fish of any kind; also, the watery re... and oil, which drains from blubber. [*Century* Ed: ... *DARE* (Qu. Y40b, . . *Words referring to sticky stuff: ... hands. They're all covered with* _____.") Inf ... —this could be anything: grease, etc. **1975** Gould ... *gullion*—In whaling and sometimes in other fishing, ... blood, salt water, and general crud that occurs in ... and Massachusettsers liked to call that flenchin' or ... as lipperin's or dreenin's, *slumgullion* is consid... (see *gurry*). *Slumgullion* is now used for any... peasant mess, and particularly poor food.

... disgusting beverage.

... *It* 43 **West,** Then he poured for us a beverage ... *gullion,"* and it is hard to think he was not in... it. It really pretended to be tea, but there was too ... sand. and old bacon-rind in it to deceive the intelli... 1877) Williams *Pacific Tourist* 44, Weary passen... regale themselves on pork and beans, corn bread, ...—the Far Western name for tea. **1897** *Ft. Wayne* ... (newspaperarchive.com), Farmer Sutton claims ... common goose livers as pate de foie gras, . . and ... the hotels are obtaining money under false pre... *Travels AK* 88 **CA,** The meals are all alike—a po... thing like bacon, some gray stuff called bread, and ... liquid coffee like that which the California min... "slumgullion." **1924** Lincoln *Rugged Water* 10 ... about five of this slumgullion to make one of reg'lar ... (Qu. H74b, . . *Coffee . . very weak*) Inf **PA**49, ... gullen].

... deposited by sluicing operations.

... (Placerville CA) 3 Jan 2/5, Those who were . . ... tailings and clean reservoirs half full of slum... *Millionaire* 146 **CA,** We preach at them for play... and gettin' themselves splashed, perhaps we ... ember that that thar slumgullion comes from our own ... we wash our gold. **1895** *McClure's Mag.* 5.235 ... certainly *was* yellow. . . His breast, legs, and feet, ... "slumgullin [sic]," in which he was fond of wad... 1948 Weston *Mother Lode* 82 **CA,** The white min... calling it [=the place] "Slumgullion," because when it ... adobe mud was no small problem.

... *Oregonian* (Portland OR) 6 July [8]/5 (newspaper... the highways where once the hopeful hundreds ... handled pick and pan, cooking by the way thin salt ... and slumgullion now the road is lined with empty beer bottles and peach cans. **1902** London *Daughter of Snows* 45 **AK,** [She] had poured the [rain-soaked] sea-biscuit into the frying-pan on top of the grease and bacon. To this she added a couple of cups of water. . . [and] sliced up the corned beef and mixed it in. . . "What do you happen to call it?" "Slumgullion," she responded curtly. **1924** in 1925 *New Castle News* (PA) [26 June 18]/2 (newspaperarchive.com), [Syndicated short story:] There was something vaguely familiar about the song: "Oh, don't you remember the typhoon we had,/ With the sea like a slum-gully pie." **c1929** Bowen *Sea Slang* 126, *Slum Gullion.* In American ships, a mixture of pea soup, powdered biscuits and fat, salt meat and scraps of all kinds. **1939** in Lib. of Congress *Amer. Memory: WPA Life Hist.* (Internet), On days we were in jungle, he would jumble up all the mixable portions of food . . into a big tin washboiler. . . He stewed up quite a palatable mess which he called 'slum' or 'slumgullion.' **1956** Ker *Vocab. W. TX* 292, Two old-timers . . report *slumgullion,* a stew of hashed meat and potatoes. **1958** McCulloch *Woods Words* 171 **Pacific NW,** *Slumgullion*—Like hash, only looser, but not as loose as soup. **1965–70** *DARE* (Qu. H45, *Dishes made with meat, fish, or poultry that everybody around here would know, but that people in other places might not*) Inf **AR**2, Slumgullion—chicken, ground meat, and vegetables cooked together; **FL**30, [sləm'gʌljən]—made with corned beef, potatoes, tomatoes, spices, hog jowls, and black-eyed peas; always served on New Year's Day for good luck; **FL**37, [sləm'gʌljŋ]—like a stew with everything in it; **GA**36, [sləm'gʌljən]—a low grade of meat stew (that was in the army, way back yonder); old-fashioned—general usage; **IL**117, [sləm'gʌjən]—old-fashioned; made of squirrel and whatever was available; during the Depression, this dish was popular; **IN**60, Slumgullion—everything goes in it; **OR**1, Slumgullion—like a goulash; (Qu. H49, *Dishes made by boiling potatoes with other foods*) Inf **CA**105, Slumgullion—logging-camp stew; **WA**30, Slumgullion—like stew; (Qu. H50, *Dishes made with beans, peas, or corn that everybody around here knows, but people in other places might not*) Inf **NC**10, [sləm'gʌljən]—a mixture of vegetables. [8 of 10 Infs old] **1967** *DARE* FW Addit **ceNY,** *Slumgullion* [slʌm'gʌliən]—a stew of all available leftovers. **2007** *DARE* File, My coworker and I were discussing a childhood dish our mothers made. My mom always called it goulash (sp?) and her mom called it slumgully. . . At first we thought the term had a geographical focus around Pennsylvania and Ohio, but we've found people who know it as slumgully from Boston.

slummock See **slommack**

slump n

1 A dessert of fruit cooked with biscuit dough; a cobbler. **chiefly NEng** Cf **grunt** n **4**

1831 Finn *Amer. Comic Annual* 140, The pumpkin pies and apple slump . . were smoking on the table. **1848** Bartlett *Americanisms* 311, *Slump.* A favorite dish in New England, called an *apple slump,* is made by placing raised bread or dough around the edges of an iron pot, which is filled with apples and sweetened with molasses. **1903** *DN* 2.295 **Cape Cod MA** (as of 1850s), *Apple grunt* or *apple slump.* . . A kind of apple dumplings. **1905** *DN* 3.19 **cCT,** *Slump.* . . A dish of dough and fruit, as 'apple *slump.*' **1934** Harwich Port Lib. Assoc. *From Cape Cod* 119 **seMA,** *Huckleberry Slump.* **1939** Wolcott *Yankee Cook Book* 365, *Slump.* What State-of-Mainers call cooked fruit topped with dumplings or biscuit dough. **1947** Bowles–Towle *New Engl. Cooking* 178, Both the grunts and the slumps were transition desserts, halfway between the boiled and baked puddings but simpler to make. **1965** *PADS* 43.15 **seMA,** Other names for a deep-dish apple pie . . apple slump [5 of 9 infs]. **1989** *WI State Jrl.* (Madison) 9 Aug sec D 1/2, A slump is . . fruit and biscuit dough. Once baked, the dessert is turned upside-down onto a serving plate and the fruit is "slumped" into the biscuit by whacking it with a wooden spoon. Then cream is poured over the whole dessert. **2005** in 2007 *DARE* File—Internet **ceMA,** I . . decided to bake an apple slump . . —basically, its baked apples with a crust-ish topping. Very easy and yummy, and I had apples to either bake with or throw out.

2 also *slomp:* A sloven, slattern; hence adjs *slompy, slumpy* slovenly; slatternly. [Cf *EDD slump* sb.[3] "A careless workwoman"]

1905 Holland Soc. *Yr. Book* 174, It [=art] turned from . . weakling princes and slumpy mistresses, to men grown virile in their country's service. **1913** (1980) Hardy *OH Schoolmistress* 99, *Slompy* meant *slatternly.* **1926** *DN* 5.403 **Ozarks,** *Slump.* . . A large, fleshy, untidy, person. **1928** *Ruppenthal Coll.* **KS,** *Slomp.* . . A girl who is poor at housekeeping. **1968–70** *DARE* (Qu. W41, . . *Expressions . . for someone whose clothes never look right or who always dresses carelessly*) Inf **MD**19, Slump; **VA**73, Slumpy.

Big Tiny Little

From Wikipedia, the free encyclopedia

Dudley "Tiny" Little, Jr. (August 31, 1930 – March 3, 2010)[1] was an American musician who appeared on *The Lawrence Welk Show* from 1955 to 1959. His primary instrument was the piano.

Contents

- 1 Biography
- 2 Discography
- 3 References
- 4 External links

Biography

Born in Worthington, Minnesota,[1] and the son of a prominent musician and bandleader, Tiny Little Sr. Big Tiny Little first took up playing piano at the age of five; becoming both a honky-tonk, ragtime pianist and playing other instruments such as the organ, bass horn and bass fiddle.[1] After playing in his father's band for a while, he joined the United States Air Force and did a tour in the Far East. He became a member of Lawrence Welk's famous Champagne music makers just one month after Welk's national TV debut in 1955. A regular feature of Welk's popular show, Tiny's outstanding keyboard artistry has earned him millions of fans from coast to coast.

After his tenure on the show (where he was replaced by Jo Ann Castle), he went solo again; recording over 45 albums and making guest appearances on several television programs over the years. More recently, he played with Mary Lou Metzger, Jack Imel, Ralna English, Ava Barber and Dick Dale in the touring *Live Lawrence Welk Show*. Little also performed at President Reagan's inaugural balls in 1985 and returned to television in the PBS special; *Lawrence Welk: Milestones and Memories,* which featured a reunion of stars from the Welk show.

He lived in Carson City, Nevada and died there on March 3, 2010, aged 79.[1]

Discography

- *Make Room for Tiny* (Brunswick Records BL-54030) (Released 1957)
- *Honky Tonk Piano* (Brunswick Records BL-54049) (Released 1959)
- *Big Tiny Little In Person* (Coral Records CRL 757390) (Released 1961)
- *Christmas With Big Tiny Little* (Coral Records CRL 757391) (Released 1961)

Gregory Peck **to Kill a Mockingbird** | Gregory Peck **Son Suicide** | **Audrey Hepburn and** Gregory Peck | **Young** Gregory Peck | Gregory Peck **Wife** | Gregory Peck **Family**

Size Color Type Layout People Date License **Moderate**



WEB VIDEOS MAPS NEWS MORE

Gregory Peck **to Kill a Mockingbird** | Gregory Peck **Son Suicide** | **Audrey Hepburn and** Gregory Peck | **Young** Gregory Peck | Gregory Peck **Wife** | Gregory Peck **Family** | **Ethan** Peck

gregory peck photos circa 1050



RELATED SEARCHES

 Audrey Hepburn

 Cary Grant

 James Stewart

 Robert Mitchum

 John Wayne

 Ingrid Bergman

 Kirk Douglas

Horseshoes

From Wikipedia, the free encyclopedia

Horseshoes is an outdoor game played between two people (or two teams of two people) using four horseshoes and two throwing targets (stakes) set in a sandbox area. The game is played by the players alternating turns tossing horseshoes at stakes in the ground, which are traditionally placed 40 feet (12 m) apart. Modern games use a more stylized U-shaped bar, about twice the size of an actual horseshoe.

Horseshoes



Horseshoes

Highest governing body	NHPA (http://www.horseshoepitching.com/)
Nicknames	Pitch
First played	>2,000 years ago
	Characteristics
Contact	non-contact
Team members	individual
	Presence
Olympic	non-Olympic

Contents

- 1 Game play
  - 1.1 Official Rules of the Game of Horseshoes from the NHPA
  - 1.2 BOH Cup style of play
- 2 Scoring
- 3 Gallery
- 4 See also
- 5 References
- 6 External links

Game play

Official Rules of the Game of Horseshoes from the NHPA

The National Horseshoe Pitchers Association (NHPA), the recognized governing body of the sport of horseshoe pitching in the United States, maintains an up-to-date set of rules, guidelines and specifications for the game on their website.[1] Widely accepted as being the official way to play the game, they outline the style of play, the two most common scoring methods (cancellation and count-all), acceptable equipment, and exact court specifications as well as additional methods of organizing tournament and league competitions.

There are other entities that have their own versions of the game and sanction their own events, but the largest recognized volume of sanctioned tournaments and leagues (by far) are those of the NHPA.

BOH Cup style of play

The game begins with a horseshoe toss to decide who goes first. The winner of the toss throws both horseshoes—one at a time—at the opposite stake, and then the second player throws both of their horseshoes—again, one at a time—at their end. After scoring, the next round is done in reverse order, or by throwing back at the original stake. Play continues until one player has at least 15 points at the end of a round. NHPA sanctioned games are generally played to 40 points, or a shoe limit of 40 or 50 shoes. The horseshoes can be made of either plastic or metal.



Horseshoe pitching contest at the annual field day of the FSA farmworkers community, Yuma, Arizona

Scoring

In horseshoes, there are two ways to score: by throwing "ringers" or by throwing the horseshoe nearest to the stake. This scoring system gives rise to the popular expression "Close only counts in horseshoes and hand grenades". A ringer is a thrown horseshoe such that the horseshoe completely encircles the stake. Disputes are settled by using a straightedge to touch the two points at the ends of the horseshoe, called "heel calks". If the straightedge doesn't touch the stake, then the horseshoe is a ringer.

One player pitches both shoes in succession to one pit, followed by the other player. This is formally called an inning. Normally only one pitcher can score points per inning, however some leagues and tournaments play "count all", in which all points in each inning are counted. A live shoe that is not a ringer, but comes to rest six inches (6") or closer to the stake, has a value of one (1) point. This includes a "leaner". If both of one player's horseshoes are closer than the opponent's, two points are scored. A ringer scores three points. In the case of one ringer and a closer horseshoe, both horseshoes are scored for a total of four points. If a player throws two ringers, that player scores six points. If each player throws a ringer, the ringers cancel and no points are scored. If two ringers are thrown by one player and one ringer by the opponent, the player throwing two ringers scores three points. This is typically called "two dead and three" or "three ringers three" for score keeping purposes. Such occurrences are called "dead ringers" and are still used toward the pitcher/ringer average. Back-yard games can be played to any number of points that is agreed upon, but are usually to 21 points, win by 2. In most sanctioned tournaments the handicapped divisions pitch 50 shoe games, most points win. If there is a tie, the pitchers pitch an additional 2 innings (alternating pitch) until the tie is broken. Championship divisions, or non-handicapped divisions are pitched to 40 points, regardless of the number of shoes pitched. In Philadelphia when a player tops another players ringer the player is awarded 6 points.

Single points in amateur games must measure 6 inches or less from any part of the shoe to the nearest part of the stake. Also, a game cannot be won when an opposing player, tossing a shoe, bumps an opponent's shoe to cause the opponent to reach the winning score be it eleven or twenty-one. The game-winning point must be attained by the person tossing the horseshoe pertaining to his own score. Examples: If a player has 10 points and an opponent has 8 points, and the player with 10 points tosses a horseshoe and bumps his opponent's horseshoe for

a ringer, the opponent scores 3 points for a total of 11 points, but does not win the game because of the 2 point rule. If a player has 9 points and an opponent 8 points and the player with 9 points tosses a horseshoe and bumps his opponent's horseshoe for a ringer, the opponent cannot score 3 points, because the winning point must be attained by his own toss. However, the opponent can take two points, bringing his total point score to 10.

Gallery



A horseshoes court



A player prepares to toss a horseshoe.



Shawn Coley prepares to toss horseshoe at the 2008 Our Community Place Lawn Jam in Harrisonburg, Virginia.

See also

- Gorodki
- Quoits
- Washers
- Muckers

References

1. ^ "Table Of Contents Rgs Book" (http://www.horseshoepitching.com/rules/Content.html). Horseshoepitching.com. 2010-01-01. Retrieved 2013-11-04.

- Kane, E E. "How to Play Horseshoes". Lifescript. N.p., 4 June 2008. Web. 14 Oct. 2010.

External links

- Rules (http://www.horseshoepitching.com/rules/PlayingRules.html), National Horseshoe Pitching

Cowboy Lyrics.com
Country Lyrics and Tabs Source

vsp look at all the styles! What's your look? Click to Start

King Of The Road Lyrics

Request Lyrics
Add Lyrics
DMCA Policy
Country Sheet Music

Roger Miller - King Of

Download King Of The Road MP3

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z #

Roger Miller - King Of The Road Lyrics

Send "King Of The Road" Ringtone to your Mobile

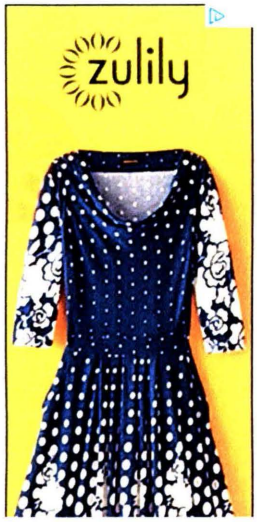
Kids Step Bell Sets
High Quality Step Bell Instruments Shop For Step Bell Sets Online Here

Miller Roger Tabs

Merchandise:
- Roger Miller CD
- Roger Miller Sheet music
- Roger Miller Posters

Trailers for sale or rent
Rooms to let...fifty cents.
No phone, no pool, no pets
I ain't got no cigarettes
Ah, but..two hours of pushin' broom
Buys an eight by twelve four-bit room
I'm a man of means by no means
King of the road.

Third boxcar, midnight train
Destination...Bangor, Maine.
Old worn out suits and shoes,
I don't pay no union dues,
I smoke old stogies I have found
Short, but not too big around
I'm a man of means by no means
King of the road.



I know every engineer on every train
All of their children, and all of their names
And every handout in every town
And every lock that ain't locked
When no one's around.

I sing,
Trailers for sale or rent
Rooms to let, fifty cents
No phone, no pool, no pets
I ain't got no cigarettes
Ah, but, two hours of pushin' broom
Buys an eight by twelve four-bit room
I'm a man of means by no means
King of the road.

[Thanks to Travis] for corrections]

Tony – eagle calls

Chirping gentle staccato

nyee nyee

~~nn~~ ny ee nyi nyi

nods head

throat clearing call

golden eagle (feathers) – head & neck

white & brown

mottled bald

Breaking Out of the Party Box

By Arthur C. Brooks

FOR years, conservative politicians have been charged with indifference toward the plight of the poor and vulnerable. Republicans are accused of caring more about hedge fund managers than people who trim hedges, and when pollsters ask questions like "Who cares more about people like you?," Democrats consistently come out on top. The George Washington University political scientist Danny Hayes has found that Americans, by significant margins, believe that empathy and compassion are traits "owned" by Democrats.

Most Republicans acknowledge this, but many just shrug. Maybe they don't win on empathy and compassion, they'll concede, but they have a lock on some other traits. Research by Mr. Hayes shows that most voters instinctively associate morality and strong leadership with the political right.

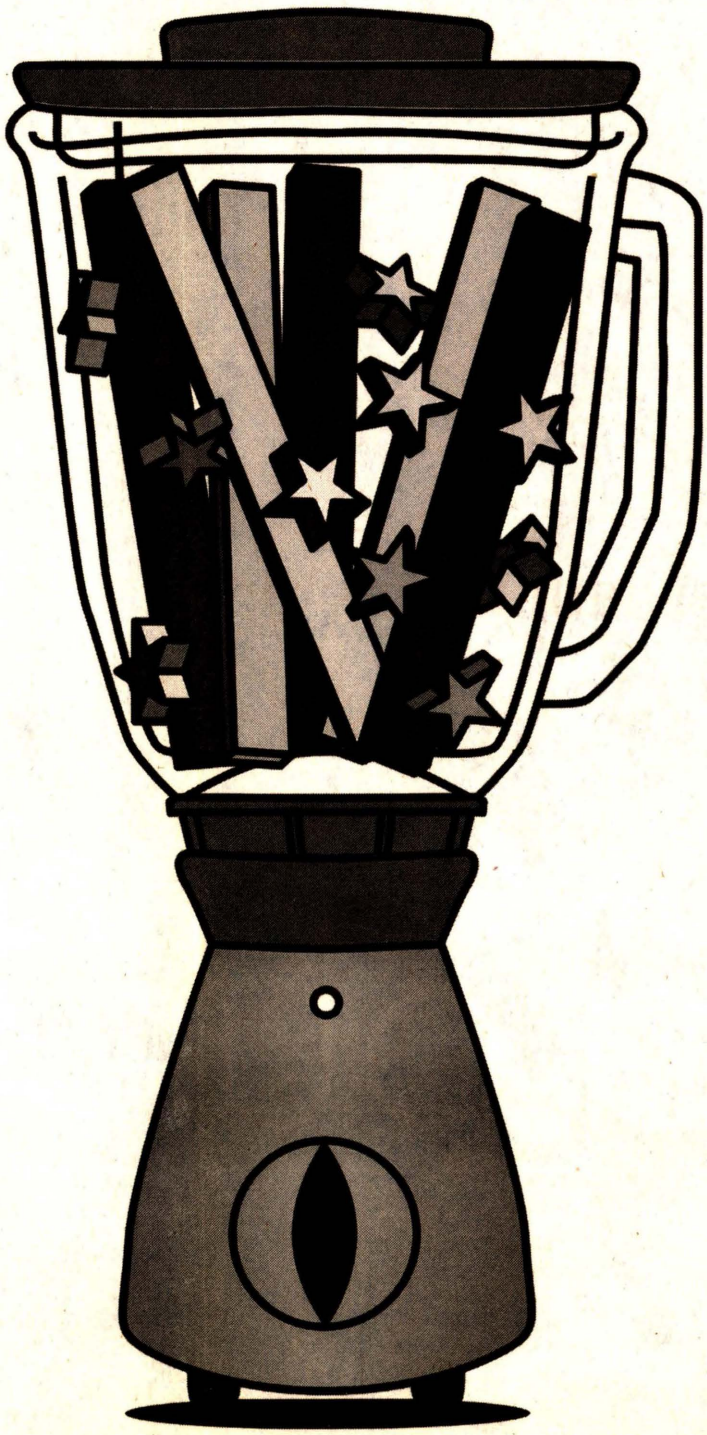
Based on the premise that political success comes from doubling down on natural strengths, many Republicans conclude that the way to win is to be redder than red: They emphasize strength and moral uprightness and forget about the soft stuff. Similarly, many Democrats fixate on empathy and compassion and neglect the rest.

This explains our current depressing political stalemate. Congressional ratings are at historic lows — with 15 percent of Americans approving of their performance, members of Congress hold a position in the public esteem that is somewhere between that of Vladimir V. Putin and a case of head lice. This is not based on policy complaints as much as the fact that our leaders' moral repertory has all the nuance of a one-keyed piano. Americans don't want to choose between compassion and morality, or between leadership and empathy. We want leaders who have all these traits.

F. Scott Fitzgerald famously declared that "the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function." Compassion and strong leadership are not even opposed — yet these days, they can't seem to be held in the same political mind. What a sad commentary on our times.

But in this dreary stalemate lies a tremendous opportunity. Mr. Hayes's research shows that Americans love a leader who throws out the usual script and trespasses on traits that traditionally belong to the other side. Combing through decades of data, he finds that on average, if voters rate two candidates as equally strong leaders (meaning the Democrat has erased his party's usual deficit on this trait), they break roughly 60 percent to 40 percent in favor of the Democrats. Conversely, among voters who rate a Republican candidate and a Democratic one as equally empathetic, the G.O.P. wins with about 65 percent. Voters reward candidates who go after unconventional traits.

This brings us to the high-profile anti-poverty initiatives from trait-trespassing Republicans such as Senator Marco Rubio and Representative Paul D. Ryan. Mr. Ryan's new anti-poverty plan, for example, features an expansion of the earned-income tax credit for childless workers — an outstanding idea that Democrats have favored for decades. The Washington Post declared the plan "so bipartisan it doesn't sound like he's running in 2016," supposing that Mr. Ryan's proposal might even jeopardize his chances with the Republican base.



PABLO DELCÁN

Politicians who throw away the rigid script will be more successful.

While we wouldn't want or expect Democrats to rubber-stamp any Republican plan, we might reasonably expect that they would welcome the development, not treat it as a threat. After all, doesn't this mean there is finally real hope for a bit of bipartisan progress in helping our most vulnerable citizens?

Obviously, I was born yesterday. Mere hours after Mr. Ryan's speech at the American Enterprise Institute announcing the plan, attacks began. The influential progressive blog Think Progress quickly posted a series of pieces dismissing Mr. Ryan's plan out of hand. "While Ryan is trying out new rhetoric around the issue of poverty," they wrote, his plan "is full of the same empty promises he's been making for years." Other progressive pundits followed suit, some appearing more eager to silence Mr. Ryan than to build a compromise that would help the poor.

Rather than trying to chase this Republican interloper off their compassion turf, liberals could instead use the same technique and adopt some typically conservative traits. Openly discussing personal morality and extolling strong leadership in foreign affairs would help Democrats appeal to more voters and poach from the Republican base.

Scrambling the conventional categories would not merely shift electoral dynamics. It would improve our country. More trait-trespassing politicians would give all citizens the competition of ideas we deserve. Because of the lack of overlapping values between the parties today, most people have effectively one choice when it comes time to vote. Often, we just hold our noses and pull the lever. That makes politics about as edifying as shopping at a Soviet-era supermarket. Wouldn't we all like some choice?

With a little work, maybe we can make our politics into more of a contest between virtuous adversaries.

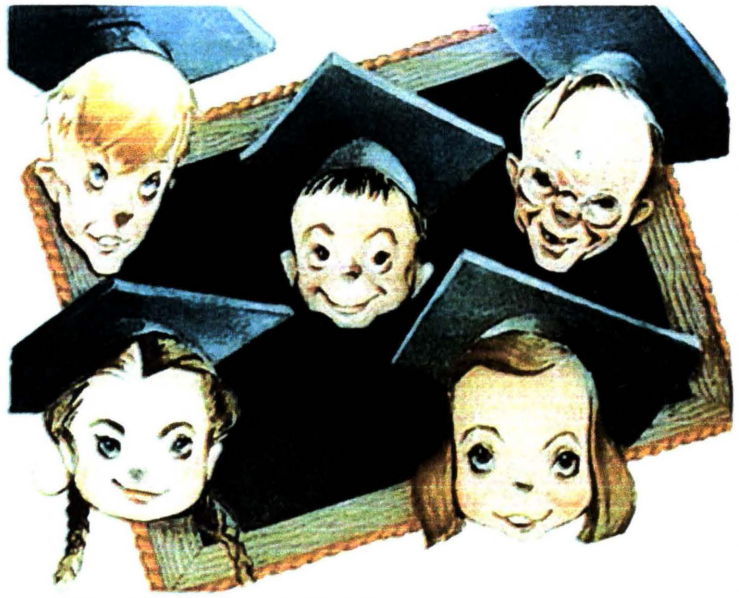
For once, voters would be the winners. □

Arthur C. Brooks is a contributing opinion writer and the president of the American Enterprise Institute.

Quiz Kids

From Wikipedia, the free encyclopedia

Quiz Kids, a popular radio and TV series of the 1940s and 1950s, was created by Chicago public relations and advertising man Louis G. Cowan. Originally sponsored by Alka-Seltzer, the series was first broadcast on NBC from Chicago, June 28, 1940, airing as a summer replacement show for *Alec Templeton Time*. It continued on radio for the next 13 years. On television, the show was seen on NBC and CBS from July 6, 1949 to July 5, 1953, with Joe Kelly as quizmaster, and again from January 12 to September 27, 1956, with Clifton Fadiman as host.



Sam Berman's 1947 NBC promotional caricatures of the Quiz Kids and host Joe Kelly.

The premise of the original show involved Kelly asking questions sent in by listeners and researched by Eliza Hickok and Rachel Stevenson. Kelly often said that he was not an intellectual, and that he could not have answered any of the questions without knowing the answer from his flash card. Yet he was remarkably kind and affable, and put even novice young contestants at ease immediately. The answers were supplied by a panel of five children, chosen for their high IQs, strong academic interests, and appealing personalities, as well as such qualities as poise, quickness, and sense of humor. One of the first Quiz Kids was seven-year-old nature expert Gerard Darrow. For the initial premiere panel he was joined by Mary Ann Anderson, Joan Bishop, Van Dyke Tiers and Charles Schwartz.

Other Quiz Kids of the 1940s were Joan Alizier, Lois Jean Ashbeck, Claude Brenner, Geraldine Hamburg, Mary Clare McHugh, war refugee Gunther Hollander and math experts Joel Kupperman and Richard Williams. Panelists rotated, with the three top scorers each week joined by two others the following week; they were no longer eligible to participate once they reached the age of 16.

Contents

- 1 New York and Chicago
- 2 Later versions
- 3 Listen to
- 4 References

List of breweries in Montana

From Wikipedia, the free encyclopedia
(Redirected from Montana Breweries)

Breweries in Montana produce a wide range of beers in different styles that are marketed locally, regionally, and nationally. Brewing companies vary widely in the volume and variety of beer produced, from small nanobreweries and microbreweries to massive multinational conglomerate macrobreweries.

In 2012 Montana's 38 brewing establishments (including breweries, brewpubs, importers, and company-owned packagers and wholesalers) employed 220 people directly, and more than 4,700 others in related jobs such as wholesaling and retailing.[1] Altogether 31 people in Montana had active brewer permits in 2012.[2]

Including people directly employed in brewing, as well as those who supply Montana's breweries with everything from ingredients to machinery, the total business and personal tax revenue generated by Montana's breweries and related industries was more than $98 million.[3] Consumer purchases of Montana's brewery products generated more than $21 million extra in tax revenue.[4] In 2012, according to the Brewers Association, Montana ranked 3rd in the number of craft breweries per capita with 36.[5]

For context, at the end of 2013 there were 2,822 breweries in the United States, including 2,768 craft breweries subdivided into 1,237 brewpubs, 1,412 microbreweries and 119 regional craft breweries.[6] In that same year, according to the Beer Institute, the brewing industry employed around 43,000 Americans in brewing and distribution and had a combined economic impact of more than $246 billion.[7]

Contents

- 1 Legal information
- 2 History
- 3 Breweries
  - 3.1 406 Brewing Company
  - 3.2 Angry Hanks Microbrewery
    - 3.2.1 Awards
  - 3.3 Bayern Brewing
    - 3.3.1 Awards
  - 3.4 Beaver Creek Brewery
  - 3.5 Big Sky Brewing Co.
    - 3.5.1 Awards
  - 3.6 Blackfoot River Brewing
  - 3.7 Blacksmith Brewing Company
  - 3.8 Bozeman Brewing Company
  - 3.9 Carter's Brewing
  - 3.10 Draught Works Brewery

- 3.11 Flathead Lake Brewing Company
- 3.12 Glacier Brewing Company
- 3.13 Great Northern Brewing Company
- 3.14 Harvest Moon Brewing Company
- 3.15 Kettle House Brewing Company
- 3.16 Lone Peak Brewery
- 3.17 Montana Brewing Company
- 3.18 Quarry Brewing
- 3.19 Red Lodge Ales Brewing Company
- 3.20 Tamarack Brewing
- 3.21 Wildwood Brewing

- 4 Notable defunct breweries
  - 4.1 Anaconda
  - 4.2 Butte[53]
  - 4.3 Helena
  - 4.4 Kalispell
- 5 Montana Brewers Association (MBA)
- 6 State beer festivals
- 7 See also
- 8 References

Legal information

Definitions

According to the Montana Code Annotated 2009, section 16-1-106 Definitions:[8]

> (5) (a) "Beer" means:
>
> (i) a malt beverage containing not more than 8.75% of alcohol by volume; or
> (ii) an alcoholic beverage containing not more than 14% alcohol by volume:
>
> (A) that is made by the alcoholic fermentation of an infusion or decoction, or a combination of both, in potable brewing water, of malted cereal grain; and
> (B) in which the sugars used for fermentation of the alcoholic beverage are at least 75% derived from malted cereal grain measured as a percentage of the total dry weight of the fermentable ingredients.
>
> (b) The term does not include a caffeinated or stimulant-enhanced malt beverage.

and section 16-3-213 Brewers or beer importers not to retail beer—small brewery exceptions:[9]

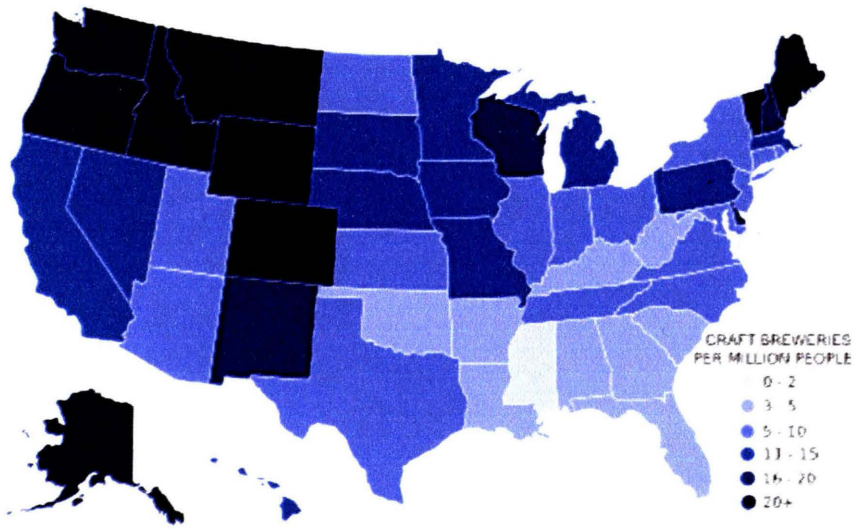
> (2) (a) For the purposes of this section, a "small brewery" is a brewery that has an annual nationwide production of not less than 100 barrels or more than 10,000 barrels.
>
> (b) A small brewery may, at one location for each brewery license, provide samples of beer that were brewed and fermented on the premises in a sample room located on the licensed premises. The samples may be provided with or without charge between the hours of 10 a.m. and 8 p.m. No more than 48 ounces of malt beverage may be sold or given to each individual customer during a business day.

Licensing

The roots of Montana's liquor licensing system date back to 1933, when Prohibition ended and taverns sprung up throughout the state. In 1947, the state enacted a quota system, allowing one tavern for every 1,500 residents of a city. But the taverns in existence at the time were grandfathered in, and what the state considers to be an excess of liquor licenses now exists in Montana cities.[10]

History

- **1863** - "Gilbert Brewery" was founded by Henry Gilbert, Christian Ritcher, and William Smith, making it Montana Territory's first brewery. Originally called "Thorn-Smith Brewery" and then "Virginia Brewery", the brewery continued until Montana Prohibition laws went into effect around 1916–1918. The brewery re-opened in 1934 but closed for good in 1974.[12]
- **1926** - Montana becomes the first state to repeal Prohibition enforcement. The petition to lift the ban stated its purpose was "to restore constitutional rights and liberty in the state of Montana by repealing all laws relative to prohibition except those relating to minors."[13] Efforts to reinstate the law two years later in 1928 failed.[14]
- **1997** - Cabaret License created as a reaction to the fast-rising prices of regular liquor licenses. Cabaret licenses are more affordable and allow restaurant owners to sell wine and beer.[15]



Montana ranks 2nd nationally in craft breweries per capita.[11]

List of breweries in Montana

From Wikipedia, the free encyclopedia
(Redirected from Montana Breweries)

Breweries in Montana produce a wide range of beers in different styles that are marketed locally, regionally, and nationally. Brewing companies vary widely in the volume and variety of beer produced, from small nanobreweries and microbreweries to massive multinational conglomerate macrobreweries.

In 2012 Montana's 38 brewing establishments (including breweries, brewpubs, importers, and company-owned packagers and wholesalers) employed 220 people directly, and more than 4,700 others in related jobs such as wholesaling and retailing.[1] Altogether 31 people in Montana had active brewer permits in 2012.[2]

Including people directly employed in brewing, as well as those who supply Montana's breweries with everything from ingredients to machinery, the total business and personal tax revenue generated by Montana's breweries and related industries was more than $98 million.[3] Consumer purchases of Montana's brewery products generated more than $21 million extra in tax revenue.[4] In 2012, according to the Brewers Association, Montana ranked 3rd in the number of craft breweries per capita with 36.[5]

For context, at the end of 2013 there were 2,822 breweries in the United States, including 2,768 craft breweries subdivided into 1,237 brewpubs, 1,412 microbreweries and 119 regional craft breweries.[6] In that same year, according to the Beer Institute, the brewing industry employed around 43,000 Americans in brewing and distribution and had a combined economic impact of more than $246 billion.[7]

Contents

- 1 Legal information
- 2 History
- 3 Breweries
  - 3.1 406 Brewing Company
  - 3.2 Angry Hanks Microbrewery
    - 3.2.1 Awards
  - 3.3 Bayern Brewing
    - 3.3.1 Awards
  - 3.4 Beaver Creek Brewery
  - 3.5 Big Sky Brewing Co.
    - 3.5.1 Awards
  - 3.6 Blackfoot River Brewing
  - 3.7 Blacksmith Brewing Company
  - 3.8 Bozeman Brewing Company
  - 3.9 Carter's Brewing
  - 3.10 Draught Works Brewery
  - 3.11 Flathead Lake Brewing Company
  - 3.12 Glacier Brewing Company
  - 3.13 Great Northern Brewing Company
  - 3.14 Harvest Moon Brewing Company
  - 3.15 Kettle House Brewing Company
  - 3.16 Lone Peak Brewery
  - 3.17 Montana Brewing Company
  - 3.18 Quarry Brewing
  - 3.19 Red Lodge Ales Brewing Company
  - 3.20 Tamarack Brewing
  - 3.21 Wildwood Brewing
- 4 Notable defunct breweries
  - 4.1 Anaconda
  - 4.2 Butte[53]
  - 4.3 Helena
  - 4.4 Kalispell
- 5 Montana Brewers Association (MBA)
- 6 State beer festivals

- 7 See also
- 8 References

Legal information

Definitions

According to the Montana Code Annotated 2009, section 16-1-106 Definitions:[8]

> (5) (a) "Beer" means:
>
> (i) a malt beverage containing not more than 8.75% of alcohol by volume; or
> (ii) an alcoholic beverage containing not more than 14% alcohol by volume:
>
> (A) that is made by the alcoholic fermentation of an infusion or decoction, or a combination of both, in potable brewing water, of malted cereal grain; and
> (B) in which the sugars used for fermentation of the alcoholic beverage are at least 75% derived from malted cereal grain measured as a percentage of the total dry weight of the fermentable ingredients.
>
> (b) The term does not include a caffeinated or stimulant-enhanced malt beverage.

and section 16-3-213 Brewers or beer importers not to retail beer—small brewery exceptions:[9]

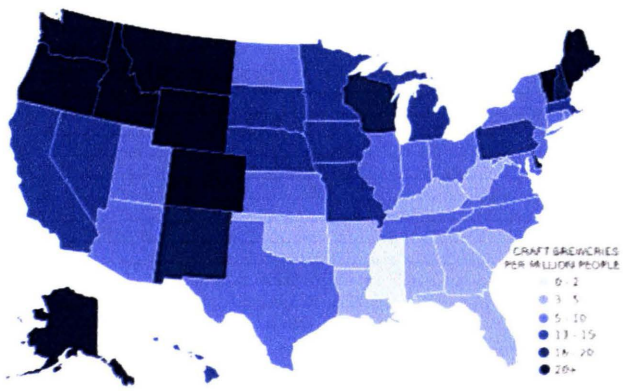
> (2) (a) For the purposes of this section, a "small brewery" is a brewery that has an annual nationwide production of not less than 100 barrels or more than 10,000 barrels.
>
> (b) A small brewery may, at one location for each brewery license, provide samples of beer that were brewed and fermented on the premises in a sample room located on the licensed premises. The samples may be provided with or without charge between the hours of 10 a.m. and 8 p.m. No more than 48 ounces of malt beverage may be sold or given to each individual customer during a business day.

Licensing

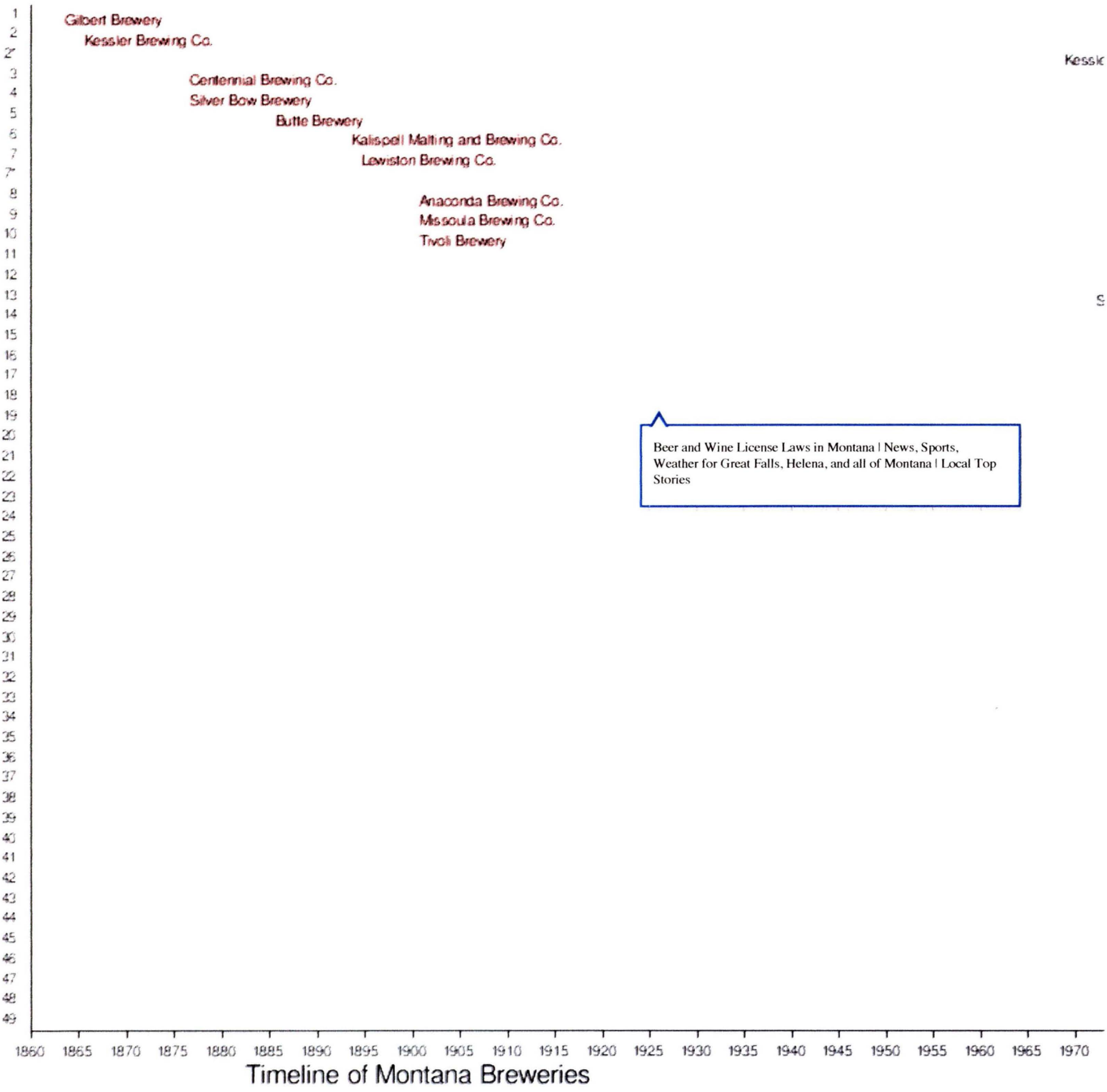
The roots of Montana's liquor licensing system date back to 1933, when Prohibition ended and taverns sprung up throughout the state. In 1947, the state enacted a quota system, allowing one tavern for every 1,500 residents of a city. But the taverns in existence at the time were grandfathered in, and what the state considers to be an excess of liquor licenses now exists in Montana cities.[10]

History

- **1863** - "Gilbert Brewery" was founded by Henry Gilbert, Christian Ritcher, and William Smith, making it Montana Territory's first brewery. Originally called "Thorn-Smith Brewery" and then "Virginia Brewery", the brewery continued until Montana Prohibition laws went into effect around 1916–1918. The brewery re-opened in 1934 but closed for good in 1974.[12]
- **1926** - Montana becomes the first state to repeal Prohibition enforcement. The petition to lift the ban stated its purpose was "to restore constitutional rights and liberty in the state of Montana by repealing all laws relative to prohibition except those relating to minors."[13] Efforts to reinstate the law two years later in 1928 failed.[14]
- **1997** - Cabaret License created as a reaction to the fast-rising prices of regular liquor licenses. Cabaret licenses are more affordable and allow restaurant owners to sell wine and beer.[15]



Montana ranks 2nd nationally in craft breweries per capita.[11]

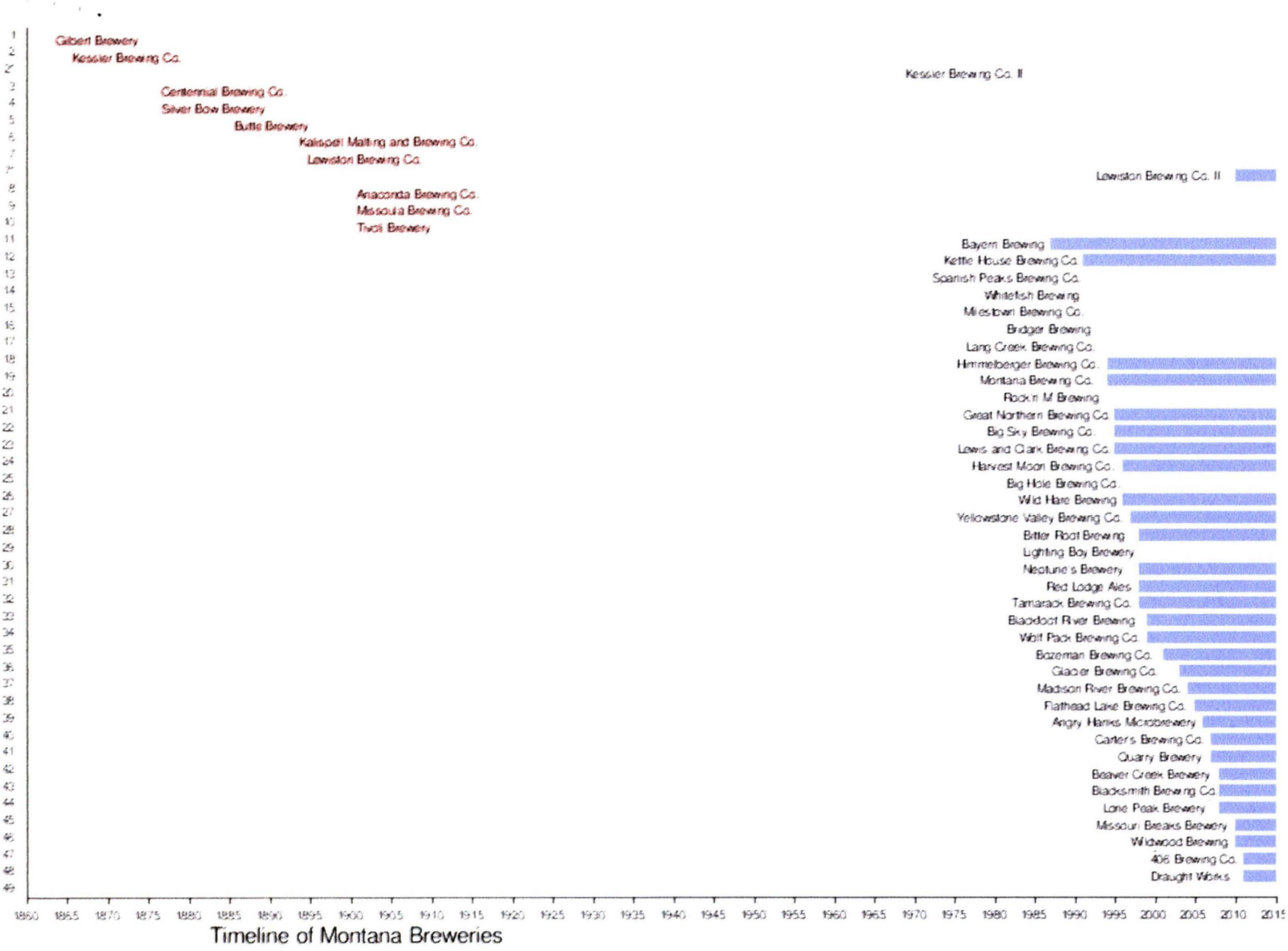


Breweries

406 Brewing Company

406 Brewing Company is a microbrewery and tasting room in Bozeman, Montana. It was opened by Matt Muth, a home brewer since college, in

406 Brewing Company



Timeline of Montana Breweries

Breweries

406 Brewing Company

406 Brewing Company is a microbrewery and tasting room in Bozeman, Montana. It was opened by Matt Muth, a home brewer since college, in 2011 as the second brewery within Bozeman's city limits. Due to its recent opening, 406 Brewing Company is limited in production with no brews made regularly. There is also a plan on having food service in the near future.[16][17]

Beer[18]	Type	abv%	Season
English Pale	English Pale Ale		
JAMBER Ale	Amber Ale		
May Fest	Amber Ale	5.5	
Porter	Porter		
Session Pale	American Pale Ale	4.6	

406 Brewing Company

Location Bozeman, Montana

Opened (2011)

Owner(s) Matt Muth

Website www.406brewingcompany.com (http://www.406brewingcompany.com)

Angry Hanks Microbrewery

Angry Hanks Brewing is located in a former service station in a part of Downtown Billings, Montana known locally as the "Brewery District". It was opened in 2006 by Tim Mohr who had worked as a brewer at Red Lodge Ales for five years.[19] The *Angry Hank* from which the brewery gets its name is not part of the organization, but instead a Miller Genuine Draft drinking friend of the family who always seemed angry. The idea to call the brewery *Angry Hanks* came

Angry Hanks Microbrewery

Location Billings, Montana

Opened (2006)

William Boyd (actor)

From Wikipedia, the free encyclopedia

William Lawrence Boyd (June 5, 1895 – September 12, 1972) was an American film actor known for portraying Hopalong Cassidy.[1]

Contents

- 1 Biography
  - 1.1 Hopalong Cassidy
  - 1.2 Personal life
- 2 Filmography
- 3 See also
- 4 References
- 5 Further reading
- 6 External links

Biography

Boyd was born in Hendrysburg in Belmont County, located 26 miles east of Cambridge, Ohio. He was reared in Tulsa, Oklahoma, the son of day laborer Charles William Boyd and his wife, the former Lida Wilkens. Following his father's death, he moved to California and worked as an orange picker, surveyor, tool dresser and auto salesman.[2]

In Hollywood, he found extra work in *Why Change Your Wife?* and other films. During World War I, he enlisted in the army but was exempt because of a "weak heart." More prominent film roles followed, and he became famous as a leading man in silent film romances, earning an annual salary of $100,000. He was the lead actor in Cecil B. DeMille's *The Volga Boatman* (1926) and DeMille's extravaganza, *The King of Kings*, helping Christ carry the cross as Simon of Cyrene and also in DeMille's *Skyscraper*. He then appeared in D.W. Griffith's, *Lady of the Pavements* (1929).[3]

Radio Pictures ended Boyd's contract in 1931 when his picture was mistakenly run in a newspaper story about the arrest of another actor, William "Stage" Boyd, on gambling

William Boyd



Chicago (circa 1950)

Born	William Lawrence Boyd June 5, 1895 Belmont County, Ohio. U.S.
Died	September 12, 1972 (aged 77) Laguna Beach, California, U.S.
Cause of death	complications from Parkinson's disease and heart failure
Resting place	Forest Lawn Memorial Park Cemetery
Years active	1918-1954
Spouse(s)	Laura Maynard (m.1917-1921; divorced) Ruth Miller

and liquor charges. Having been reckless with his money, Boyd was broke and without a job,[4][5] and for a few years he was credited in several films as "Bill Boyd" to prevent being mistaken for his actor namesake.

(m.1921-1924; divorced)
Elinor Fair
(m.1926-1929; divorced)
Dorothy Sebastian
(m.1930-1936; divorced)
Grace Bradley
(m.1937-1972; his death)

Hopalong Cassidy

In 1935, he was offered the supporting role of Red Connors in the movie *Hop-Along Cassidy*, but asked to be considered for the title role and won it. The original Hopalong Cassidy character, written by Clarence E. Mulford for pulp fiction, was changed from a hard-drinking, rough-living wrangler to its eventual incarnation as a cowboy hero who did not smoke, swear, or drink alcohol (his drink of choice being sarsaparilla) and who always let the bad guy start the fight. Although Boyd "never branded a cow or mended a fence, cannot bulldog a steer", and disliked Western music, he became indelibly associated with the Hopalong character and, like rival cowboy stars Roy Rogers and Gene Autry, gained lasting fame in the Western film genre.[4][3] The Hopalong Cassidy series ended in 1948 after 66 films, with Boyd producing the last 12.[4]

Anticipating television's rise, Boyd spent $350,000 to purchase the rights to the Hopalong Cassidy character, books and films. In 1949, he released the films to television, where they became extremely popular and began the long-running genre of Westerns on television. Like Rogers and Autry, Boyd licensed much merchandise, including such products as Hopalong Cassidy watches, trash cans, cups, dishes, Topps trading cards, a comic strip, comic books, radio shows and cowboy outfits. The actor identified with his character, often dressing as a cowboy in public. Although Boyd's portrayal of Hopalong made him very wealthy, he believed that it was his duty to help strengthen his "friends" - America's youth. The actor refused to license his name for products he viewed as unsuitable or dangerous, and turned down personal appearances at which his "friends" would be charged admission.[4][6]

Boyd appeared as Hopalong Cassidy on the cover of numerous national magazines, including the August 29, 1950 issue of *Look*[7] and the November 27, 1950 issue of *Time*.[4]

Boyd had a cameo as himself in Cecil B. DeMille's 1952 circus epic, *The Greatest Show on Earth*. DeMille reportedly asked Boyd to take the role of Moses in his remake, *The Ten Commandments*, but Boyd felt his identification with the Cassidy character would make it impossible for audiences to accept him as Moses.[3]

Personal life

Boyd was married five times, first to Laura Maynard and then to actresses Ruth Miller, Elinor Fair, Dorothy Sebastian and Grace Bradley. A son, by third wife Fair, died aged 9 months.[8] Following his retirement from the screen, Boyd invested both his time and money in real estate and moved to Palm Desert, California. He refused interviews and photographs in later years, preferring not to disillusion his millions of fans who remembered him as their screen idol.

For his contribution to the motion picture industry, he has a star on the Hollywood Walk of Fame at 1734 Vine Street. In 1995, he was inducted into the Western Performers Hall of Fame at the National Cowboy & Western

hopalong cassidy



ALSO CONSIDER


Hopalong Cassidy
Horse


Hopalong Cassidy
Collectibles for Sale



Hopalong Cassidy
TV Show


Hopalong Cassidy
Museum


Hopalong Cassidy
Death


Hopalong Cassidy
Lunch Box


Hopalong Cassidy
Bicycle


Hopalong Cassidy
Cast

More sizes | Similar images

Hermann Monument Society

Hermann Denkmal Verein

Hermann Monument Society
P.O. Box 643
New Ulm, MN 56073-0643 U.S.A.
Email: hermann_monument_society@yahoo.com

Herrn Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177

17 August 2013

Re: Hermann (two N's) the German

Lieber Herr Doig:

The DARE Newsletter Spring/Summer 2013 issue reports you are writing a novel including "Hermann the German". New Ulm, MN, the most German city in America, hosts the U.S. monument to Hermann, similar to the original in Detmold, Deutschland. The Hermann Monument Society has developed an extensive Library & Archive covering Hermann's history both in the U.S. and Germany...about 315 items. Ideal for your research. I've included a couple of pages as samples.

See our website < www.HermannMonument.com > for more information.

I invite you to visit New Ulm, the Monument and our Archive. We are at your service.

Mit freundlichen Grüssen,

George L. Glotzbach

GEORGE L. GLOTZBACH
for the Board

cc: Joan Huston Hall, DARE



George L. Glotzbach

907 Cottonwood Street, New Ulm, MN
56073, U.S.A.
(507) 354-2097 • georglg@newulmtel.net

Hermann Monument Society
Hermann Denkmal Verein
P.O. Box 643
10 Monument Street
New Ulm, MN 56073 U.S.A.

BOOKS (ENGLISH)

(Copy-Right) Date	Title	Author	Donor
2004	Arminius, Varus and the Battlefield at Kalkriese	J. Harnecker	R.C.H. Schmidt
2003	The Battle that Stopped Rome	P.S. Wells (signed)	D. Warta
2004	Conservation Treatment Report for the Hermann the Cherusican Monument, City of New Ulm, MN	Conservation Solutions	D. Warta
2004	Fifteen Decisive Battles of the Western World from Marathon to Waterloo	E.S. Creasy	D. Warta
1981	A Heritage Deferred: The German-Americans in Minnesota	Concordia College	G. Gulden
1984	A Heritage Fulfilled: Die Erfüllte Herkunft	C. College	G. Gulden
1995	Landscape and Memory	S. Schama	D. Warta
1892 / 2003	New Ulm Minnesota, J.H. Strasser's History + Chronology	Editor: D.H Tolzmann	D. Tolzmann
2005	The Quest for the Lost Roman Legions Discovering the Varus Battlefield	T. Clunn (signed)	D. Warta
1986	Restoring the Statue of Liberty	Hayden	D. Warta
2008	Ulrich von Hutten's Arminius	Walker	HMS
2006	Rome's Greatest Defeat	Murdock	HMS
1934	Al. Claudius	R. Graves	A. Koelpin
2009	The Hermann Monument	A. Koelpin	City of New Ulm
2012	The Defenders Memories of 1862	HMS	HMS
2013	Moment of Battle, The Twenty Clashes That Changed the World	Lacy + Murray	HMS

Hermann Monument Society
Hermann Denkmal Verein
P.O. Box 643
10 Monument Street
New Ulm, MN 56073 U.S.A.

AUDIO - VISUAL
VIDEO - CASSETTE
Tapes

Date	Title	Version	Artist	Donor
	• Osnabrück (Kalkriese) Varus - Schlacht (Germany)	PAL		
	• 1 x 30 Min German Doc on Major Clunn's Discoveries			
	1 x Short Doc (German) on Varus Battle Discoveries			
	1 x 15 Min TV Doc on Major Clunn's Discoveries Plus Mask			
	• 1 X 30 MIN BBC - Greatest Commanders - Battle Julius Caesar @ Alesia		BBC	D. Warta
	2 X 4 to 5 MIN Documentaries @ Kalkriese showing Clunn at Work			
	• Hermann Heights Park Placement of Irons on Hermann			D. Warta
	• Lost Legions of Varus, History Channel			A. Koelpin
	• Osnabrück / Kalkriese Varus - Schlacht			A. Koelpin
7/20/98	• "Hermann Heights" Storm Damage 7/20/1998			A. Koelpin
6/03	• The Legend of Hermann the German Part 1		A. Koelpin	A. Koelpin
	• The Hermann / Varus Battle 1924 Silent Movie (German)			

Hermann Monument Plaque #3

Northeast Corner

(Deutsch)
Gewidmet in F. L. & T.
zum Andenken an
AUGUST ZIEGLER, MORITZ WALTER,
HEINRICH ORLEMANN, HEINRICH GUTHUNZ,
L. KOHLMANN, E. RICHTER. K. NÄHER,
EDWARD HAMMER, & OTTO WEIS
Gründer der Washington Loge, No. 1 O.D.H.S.
im Yahre 1870, in St. Paul, im Staate Minnesota.

(English)
Dedicated in Friendship, Love and Fidelity
in Memory of
AUGUST ZIEGLER, MORITZ WALTER,
HEINRICH ORLEMANN, HEINRICH GUTHUNZ,
L. KOHLMANN, E. RICHTER, K. NAEHER,
EDWARD HAMMER, & OTTO WEIS
Founders of the Washington Lodge, Number 1
Order of Hermann's Sons
in the Year 1870, in St. Paul, in the State of Minnesota

Hermann Monument Plaque #4

Northwest Corner

(Deutsch)
Erinnerung
an
KARL BACHMANN
den
Pionir. Sänger. Patriot u. Soldat.
Geb. in Weiden in Saxen am 29 Dez. 1837
Gest. in Young Amerika Minn. am 5 Sept. 1889

(English)
In Memory
of
KARL BACHMANN
the
Pioneer. Singer. Patriot and Soldier.
Born in Weiden in Saxony on 29 December 1837
Died in Young America MN on 5 September 1889

Hermann Monument Plaque #5

Southwest Corner

(Deutsch)
1897
Erinnerung an der Grundung
des
Schweizer Bundes
1291

(English)
1897
In Memory of the Founding
of the
Swiss Union
1291

Hermann Monument Plaque #6

Southeast Corner

(Deutsch)
ZUM ANDENKEN AN
JOH. CHRISTOPH FRIEDRICH
v. SCHILLER,
an den herold der freiheit auf gestigem
sittlichem und politischem gebiete sowie
hasser alles falschen.
Gewidmet zu seimem hundertsten todestage von
FRAU BERTHA GEBSER,
New Ulm, May den 9ten 1905.

(English)
IN MEMORY OF
JOH. CHRISTOPH FRIEDRICH
von SCHILLER,
to the herald of freedom in spiritual,
ethical, and political matters as well as
a hater of everything false.
Dedicated on his hundreth death date from
MRS. BERTHA GEBSER, [3]
New Ulm, May the 9th 1905.

N.B. * These transcriptions are taken directly from the plaques. Spellings herein are unchanged.

* The translations attempt to reflect the meaning of the originals in a modern context.

FOOTNOTES:

1. **Julius Berndt**, born in Silesia in 1832, arrived in New Ulm in 1857, and was the architect of numerous buildings in early New Ulm. He was the first President of New Ulm Lodge No. 21 of the Order of Hermann's Sons, and later became National Secretary.

2. **Herman Cirkler**, born in Prussia circa 1833, was President of the Town Council of New Ulm 1860-61.

3. **Bertha Gebser**, born in Saxony in 1821, was a pioneer settler of New Ulm who arrived in 1860.

Copyright © 2009 by George L. Glotzbach
All rights reserved.

4 August 2009

K12518

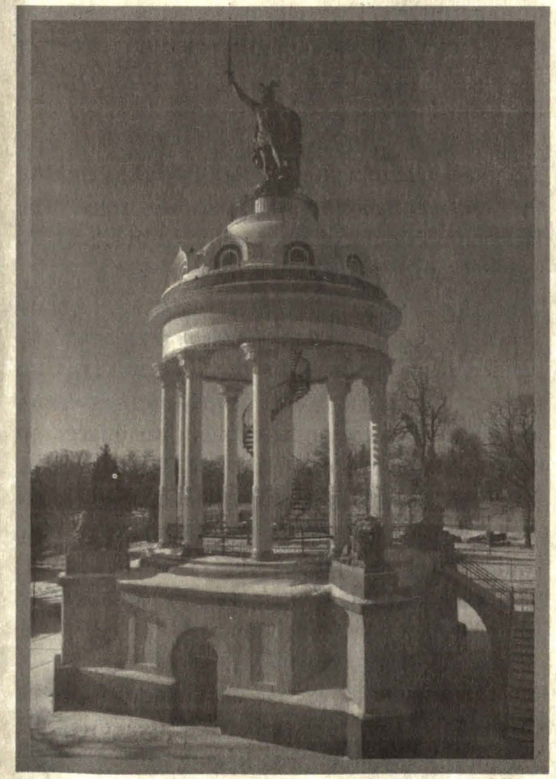
Transcriptions and Translations of Plaques on

Hermann Monument

New Ulm, Minnesota, USA

---

by Bernd Lehrke and George L. Glotzbach



Welcome to New Ulm!

Willkommen in New Ulm!

Hermann, a Cheruscan chieftain, spearheaded the struggle to defend Germanic tribes against the Roman imperial army. In the autumn of A.D. 9, Hermann assembled a coalition of tribes and annihilated three Roman Legions commanded by Quinctilius Varus in the Teutoburg Forest. The defeat, knows as "die Varusschlacht" (Varus Battle), established early Germanic freedom and unity.

Hermann on the Prairie

Hermann an die Prairie

In the 1840s German-speaking peoples from Central Europe were immigrating in droves to the United States. But in many places anti-immigration resentment resulted in street riots. In response, the new immigrants sought a symbol to unite them. They chose Hermann, a legendary German folk-hero, and formed the *Order of Hermann's Sons* as a rallying point throughout the United States.

The New Ulm chapter was led by Julius Berndt, the National Secretary of *Hermann's Sons*. The Hermann Monument was dedicated in New Ulm in 1897 on the prairie land of Minnesota.

When the local chapter of *Hermann's Sons* disbanded after World War I, the City of New Ulm took over the care and ownership of the monument. In 1973, the Hermann Monument was placed on the National Register of Historic Places. And in 2000, the monument received national and international recognition: The 106th Congress of the United States designated the Hermann Monument to be an official symbol for the contributions of Americans of German heritage.

The Monument is owned and operated by the City of New Ulm. It is under the direction of the Park and Recreation Department.

The Hermann Monument

Das Hermannsdenkmal

Monument Facts

Monument Architect: Julius Berndt
Statue Designer: Julius Berndt
Statue Sculptor: Alphons Pelzer
Statue Fabricator: W.H. Mullins Manufacturing Co.
Salem, Ohio

Monument Data:
Overall Height 102'
Granite Foundation
Kasota Stone Octagonal Base
42' diamater; 18' height
Pillars 25' height
Cupola 27' height
Statue 32' height
Copper Sheeting on Steel Interior Framework

Important Dates

1888	Cornerstone Set
1889	Statue Completed
1897	Monument Dedication
1929	City of New Ulm Accepts Ownership of the Monument
1973	Monument placed on the National Register of Historic Places
1988	100 Year Anniversary of the Laying of the Cornerstone
1999	Monument Restoration Project
2000	The 106th Congress of the United States Designates the Hermann Monument as a National Symbol for all Americans of German Heritage
2002	Lion Statues Added to Four Pedestals
2005	Statue Refurbished Inside and Out

Hermann Monument Plaque #1

Left of Entrance –

(Deutsch)
An F. L. und T.
errichtet
von den Hermanns=Söhnen
der Vereininten Staaten.
zur Ehren.
ihres grossen Vorfahrens
HERMANN.

Unter der Leitung des Bau=Comites
H. Orlemann, Wm. Theobald,
J. Hauenstein, H. Rudolphi,
Alb. Steinhauser,
Julius Berndt, Architekkt.

Begonnen 1885.
Vollendet durch Baumeister
Wm. Foellen.
Enthüllt ANNO A DOMINI.
25. Sept. 1897.

(English)
To Friendship, Love and Fidelity
erected
by the Hermann's Sons
of the United States.
in Honor.
of their great Forefather
HERMANN.

Under the Supervision of the Building Committee
H. Orlemann, Wm. Theobald,
J. Hauenstein, H. Rudolphi,
Alb. Steinhauser,
Julius Berndt, Architect. [1]

Begun 1885.
Completed through Master Builder
Wm. Foellen.
Dedicated the YEAR OF OUR LORD.
25. Sept. 1897.

Hermann Monument Plaque #2

– Right of Entrance

(Deutsch)
NATIONAL - GROSS - BEAMTE
EX N. GR. PRAES. FRITZ DICKROEGER.
N. GR. PRAES. PAUL GEBHARD.
1. N. GR. VICE-PRAES. JOSEF SANTA.
2 N. GR. VICE-PRAES. ALBERT PAEGEL.
N. GR. SECR. RICHARD SCHAEFER.
N. GR. SCHATZM. CONRAD W. WALTHER.

GROSS - BEAMTE v. MINNESOTA.
EX GR. PRAES. F. C. NEUMEIER.
GR. PRAES. PAUL HAESECKE.
GR. VICE PRAES. Wm FOELSEN.
GR. SECR. HERM. CIRKLER.
GR. SCHATZM. E. F. LEMKE.

GR. VERWALTUNGSRATH.
CHRIST FIGGE. GUST. PFLAUM.
ED. HAMMER.

DIRECTORIUM - RATH.
HERM. SCHNELL HERM. VOGT.
CARL. HERRMANN. JOHN KUNZ.

(English)
NATIONAL - GRAND - OFFICERS
EXECUTIVE NATIONAL GRAND PRESIDENT.
FRITZ DICKROEGER.
NATIONAL GRAND PRESIDENT.
PAUL GEBHARD.
1ST NATIONAL GRAND VICE PRESIDENT.
JOSEF SANTA.
2ND NATIONAL GRAND VICE PRESIDENT.
ALBERT PAEGEL.
NATIONAL GRAND SECRETARY.
RICHARD SCHAEFER.
NATIONAL GRAND TREASURER.
CONRAD W. WALTHER.

GRAND - OFFICERS from MINNESOTA
EXECUTIVE GRAND PRESIDENT.
F. C. NEUMEIER.
GRAND PRESIDENT. PAUL HAESECKE.
GRAND VICE PRESIDENT. Wm FOELSEN.
GRAND SECRETARY. HERM. CIRKLER. [2]
GRAND TREASURER. E. F. LEMKE.

GRAND - ADMINISTRATION.
CHRIST FIGGE. GUST. PFLAUM.
ED. HAMMER.

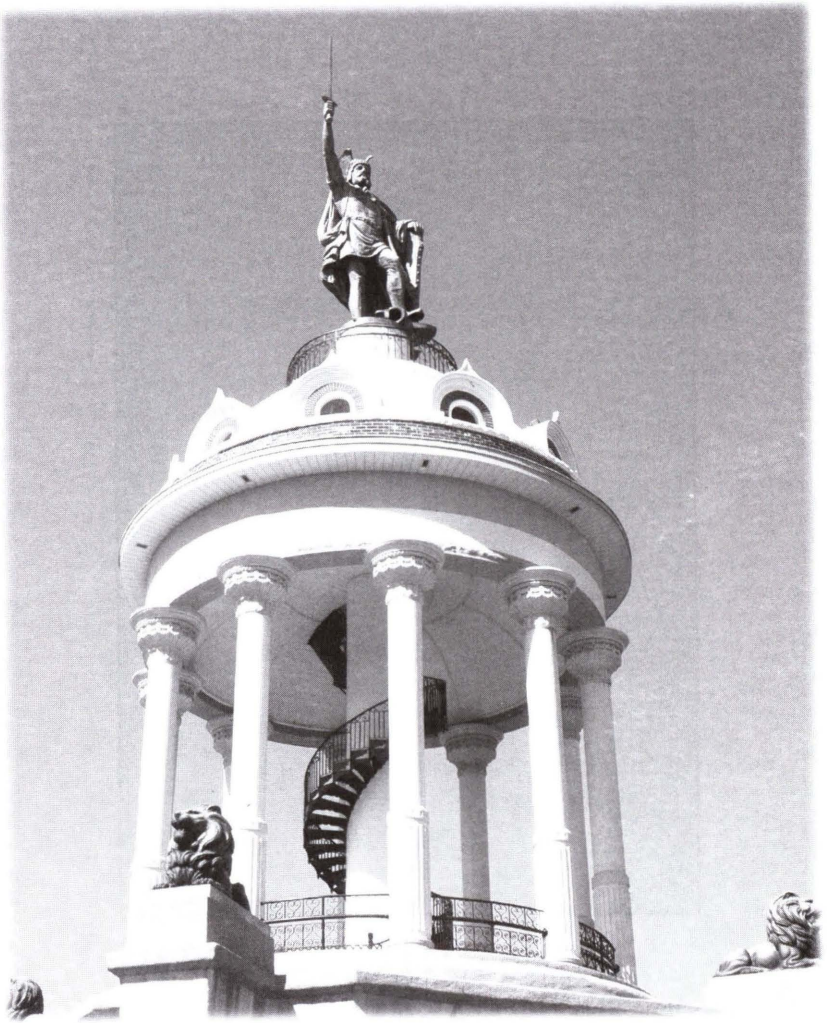
DIRECTORS - COUNCIL
HERM. SCHNELL. HERM. VOGT.
CARL. HERRMANN. JOHN KUNZ.

HERMANN
from Legend to Symbol



George L. Glotzbach

907 Cottonwood Street, New Ulm, MN
56073, U.S.A.
(507) 354-2097 • georglg@newulmtel.net





A National Symbol

The 106th Congress
of the United States
of America

◆

designated the
Hermann Monument in
New Ulm, Minnesota
as an official symbol

◆

recognizing
the great contributions by
Americans of German Heritage
A.D. 2000

THE HERMANN MONUMENT

A PRAIRIE TALE
IN THE ANNALS OF AMERICANA

Text and Design by
Arnold J. Koelpin

Commissioned by
Hermann Monument Cornerstone
Centennial Committee



Revised Edition
2009

Copyright© 2009 City of New Ulm, New Ulm, MN 56073. All rights reserved – Reproduction of this book or any part thereof by any means whatsoever without permission in writing from the offices of the City of New Ulm is prohibited.

1988, 2001, 2009
MASTER GRAPHICS, New Ulm, Minnesota 56073

THE HERMANN MONUMENT: A PRAIRIE TALE IN THE ANNALS OF AMERICANA

On rolling bluffs in Midwest America, overlooking the Minnesota River Valley, stands the monument of Hermann, the Cheruscan [Ker-rus'-kn]. His raised sword hails each traveler to stop and satisfy a nagging curiosity - there must be a story here!

The tale is one of genuine Americana, of people and cultures interwoven into a homespun fabric that has made frontier life strong and durable. Even the casual visitor can catch the significance of that solitary figure on the heights of New Ulm.

That the names of Hermann and Ulm should come together in the heartland of America is a quirk of history. Hermann was a freedom fighter, an enemy of Roman tyranny. The region around present-day Ulm on the Danube River was then part of Rome's defenses to hold the line against the likes of Hermann. The army and Hermann eventually clashed. Many miles north of Ulm, in the Teutoburg Forest, Hermann and his guerilla forces decisively routed General Quintilius Varus and tensions eased.

Grateful Germans of later years honored and idealized Hermann and his deeds. In song and saga, his name became a symbol for vigilance and care in the quest for liberty. Who was this man?

THE CHERUSCAN CHIEFTAN

Roman historians indicate that, in the first century B.C., Julius Caesar had extended the Roman Empire eastwards from France as far as the Rhine River. His successor, Caesar Augustus consolidated the conquests by stringing forts along the Danube and Rhine rivers. The Rhine-Danube salient established a natural line of defense against the restless German tribes.

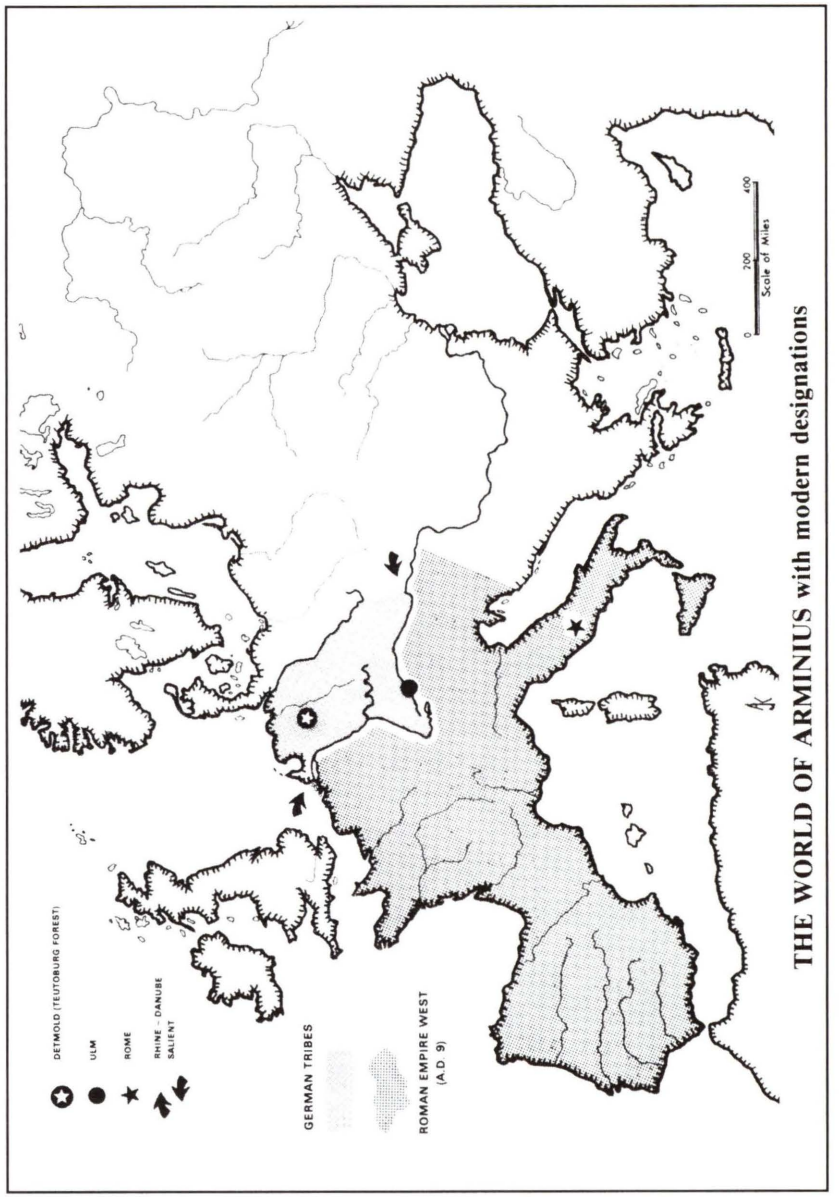
In time, the Romans planned to carry the conquest further into German territory to the Elbe River and finally to fuse north German lands with the southern territories along the Danube. As a matter of policy, Rome offered army careers to captive German chiefs and their sons as a lure for personal advancement.

In this way, the sons of Chief Segimer evidently entered Roman service and adopted the Roman names of Arminius and Flavius. Chief Segimer headed the Cherusci tribe, which roamed the wooded plains of the northland between the Lower Rhine and Elbe rivers, modern-day Brunswick and Hanover. His son Arminius, born about 18 B.C., not only gained Roman citizenship, but is said to have commanded Cheruscan forces as auxiliaries to the Roman legions. This position made Arminius a subordinate in the army of the Roman Governor Publius Quintilius Varus.

General Varus had lately been appointed governor of Germany after a distinguished service in North Africa and Syria. But his administration among the German tribes proved disastrous. Policies of taxation and jurisdiction which worked well in the Near East aroused the freedom-loving Germanic tribes to resistance. Tensions rose and exploded in A.D. 9 at the Battle of Teutoburg Forest.

What part Arminius played in the uprising is unclear. Some claim that, as a native chief, he was responsible for securing an alliance of German tribes to overthrow the Romans. Others say that the 27 year old Arminius planned an officers' revolt to amass power for himself. At any rate, the plan to attack the Roman legions was boldly conceived. Three legions of Roman regulars and six auxiliary divisions stationed in Germany made up a formidable army of 25,000 soldiers. Each Roman legion consisted of some 4,000 crack troops, accompanied by a cavalry division of three hundred.

In late summer in the year 9, General Varus left his summer camp on the Weser River to return to a safer winter fortification on the Rhine. As the army marched in formation along a military road through the forests and swamps, it



THE WORLD OF ARMINIUS with modern designations

was ambushed by guerilla attacks from the allied German tribes under Arminius' command.

The Roman army, stretched out several miles along the road, was unable to form a battle line in the rugged and unfamiliar terrain. Pursuit into the woods only led to sure death. An incessant torrential rain added to the misery. The "battle" became a massacre, lasting over three days. Only a few calvary managed to get through to the fort on the Rhine. Varus committed suicide. The defeat was said to be the worst the legions had ever suffered. For the time being, the Romans relinquished their rule beyond the Rhine.

Roman historians described the place where the slaughter occurred as the Teutoburg "Saltus" or Wooded Area. The present-day Teutoburg Forest was called Osning until it was renamed in the 17th century. Archeological evidence has recently pointed to Kalkriese, near Osnabrück, as the place of conquest. Grateful Germans embellished the Kalkriese battlefield with a museum of artifacts found on-site.

After the battle, Arminius' fame quickly waned. In the year 14, the Romans re-invaded Germany. Roman legions under the command of Germanicus, Caesar's adopted son, eventually defeated Arminius and took his pregnant wife Thusnelda captive. Only the recall of General Germanicus saved the German tribes from further devastation. But Arminius himself, hero and freedom-fighter against Roman tyranny, fell victim to a plot. Accused of seeking to become sole ruler of his country, he died tragically at age 37 by the hands of his own people.

THE LEGEND

The German name for Arminius is lost to us. But the legend of Arminius lived on in the German folklore and gained prominence 1500 years later when northern Europe again challenged the authority of Rome. In 1529, a German patriot, Ulrich von Hutten, knight and humanist, helped to enflame German national pride by putting the ancient story of Arminius into print.

In the next century, when nationalism turned Europe's culture away from Latin to native tongues, the Germans substituted the name "Hermann" for the Roman "Arminius." Hermann and Armin sounded alike. But, interestingly, a "heermann" was a "warrior", a role that especially fit the image of the folk-hero.

Hermann literature now flooded the market, and the legend of Hermann was embellished with feelings of national character. Hermann came to stand for

fidelity, freedom, and honor. Some 75 dramas, odes, poems, and novels celebrated the escapades of the freedom fighter. Great German writers picked up the Hermann theme: a tragedy by Schlegel (1737), a drama by Wieland (1751), a trilogy by Klopstock (1787), two drams by Kleist (1808).

Enthusiasm for Hermann transferred to German immigrants in the United States. In 1810, a Hermann's Lodge was founded in Philadelphia, the first of its kind. In 1834, German settlers founded the town of Hermann in the new state of Missouri. Several years later, Town Hermann in Sheboygan County, Wisconsin came into being. Then in 1840, a nationalistic German order of the Sons of Hermann was organized in New York City. It was this organization that eventually brought the Hermann monument to New Ulm in the New World.

MEMORIAL TO A FOLK HERO

First ideas for the construction of a Hermann memorial monument can be traced to Count Friedrich of Hessia-Homburg in 1782. In his day the French Revolution stirred national feelings throughout Europe, and Germany was no exception. But the Count's desire for an idyllic image of the legendary national hero remained a dream.

The dream soon came alive in the artistic mind of Joseph Ernst von Bandel, creator of the Hermann Monument in the German northlands. When completed, the national monument was able to feature two unions: the old union of German tribes under Hermann in the first decade A.D., and the founding of the second German Empire in 1871. Under von Bandel's hands, the legend had become a symbol.

Von Bandel (1800-1876) was still a youth when Napoleon Bonaparte shattered the 1000-year German empire. Hopes for a renewed empire filled the artist's thoughts. At age 19, he conceived plans for constructing a monument to honor the nation at a time when Germans longed for political unity. The young Bavarian artist unveiled his plans before his patron, King Ludwig I of Bavaria. But the King did not share his vision.

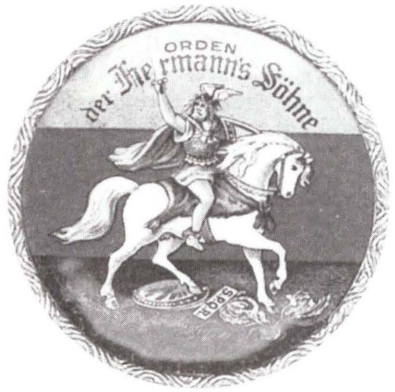
The architect left Bavaria in search for a place to fulfill his dream. He chanced to stay with a friend from student days, who lived in Detmold, in the vicinity of the present-day Teutoburg Forest. Here, on Grotenburg Hill, the picturesque highpoint of the surrounding woodlands, von Bandel decided to erect the statue of Hermann. The legendary folk hero of the German people had found a home.

Seven years of site preparation preceded setting the foundation stone - on September 8, 1841. Determined but lacking funds, von Bandel dedicated himself to seeing the project through; it was to take him over 40 years. Like Gutzon Borglum of Mt. Rushmore fame, he worked from a primitive cottage near the construction site and personally supervised the work. Final stages of construction received special recognition when William I, King of Prussia, visited the site in 1869. On 16 August 1875, von Bandel proudly presented the Hermann monument to the German people.

THE SONS OF HERMANN

Only 13 years later, in 1888, construction of a second Hermann memorial was underway in New Ulm on the American prairie. The legend turned symbol had been transferred to the New World by immigrants and, within a half century, became a national monument on the historical register of the United States. How did this happen?

While von Bandel was exciting patriotic fervor at home, German folk were immigrating in droves to America. Once there, new immigrants experienced first-hand what resentment local people felt toward them. Members of the American Party, a secret political organization (better know as the "Know Nothing Party") used ruffian tactics to intimidate immigrant "foreigners." In many places the American melting-pot boiled over. In Cincinnati, Germans had to organize themselves into military companies for protection.



MEDALLION of the "Order of the Sons of Hermann"

Hermann, as a freedom fighter on a white charger, tramples under foot the mighty Roman legions, symbolized by the SPQR (Senate & People of Rome). All is displayed on the background of the German tricolor: Black - Red - Gold.

Such acts of violence led directly to the founding of a German national society. In 1840, George Heiner from New York City suggested starting an organization to cultivate understanding of his people. Hermann's name gave the new society identity and unity. On June 21, 1840, the first chapter of the Sons of Hermann was constituted in New York, a simplified form of freemason societies already in existence.

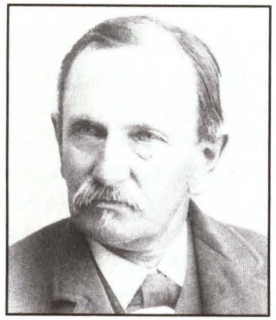
By 1848, the first chapter outside New York State was founded in Milwaukee, Wisconsin. The same year, the March revolution in Germany - patriots in search of a constitutional government - caused the Sons of Hermann to celebrate with special flair: the society became the "Order of the Sons of Hermann." By its 21st national convention in 1897, representatives of the 500 chapters of the Order were able to gather in the prairie town of New Ulm, Minnesota, for the dedication of the Hermann Monument.

HERMANN ON THE AMERICAN PRAIRIE

A Hermann memorial on American soil was the dream of another artist and architect. Julius Berndt (1832-1916). Berndt was uniquely qualified to create the junior version of the Detmold memorial. An emigrant from Silesia in Germany at the age of 20, Berndt brought artistic skills and ideas from his homeland to the New World.

The youth first settled in Chicago, where he was elected secretary of the Chicago Land Association, a partnership of recent German immigrants who desired to leave the city confines to homestead on the frontier. In 1854, the members, about 800 in number and many from Ulm in south Germany, selected a strip of land along the Minnesota River, thirteen miles from reserved hunting grounds of the Dakota Indians.

During the next year Berndt surveyed the land and wisely laid out plans for the town, mostly up from the floodplain of the river. The wide streets and thoroughfares were determined by the lay of the river, not by compass point. In 1856, the Chicago Land Association united with the colonization association of the Turner Society of North American to give the settlement financial stability. Within two years the original half dozen framed homes multiplied into a respectable village in which two steam-driven mills were operative.



JULIUS BERNDT
(1832-1916)

Architect and Builder
of the Hermann Monument
in New Ulm

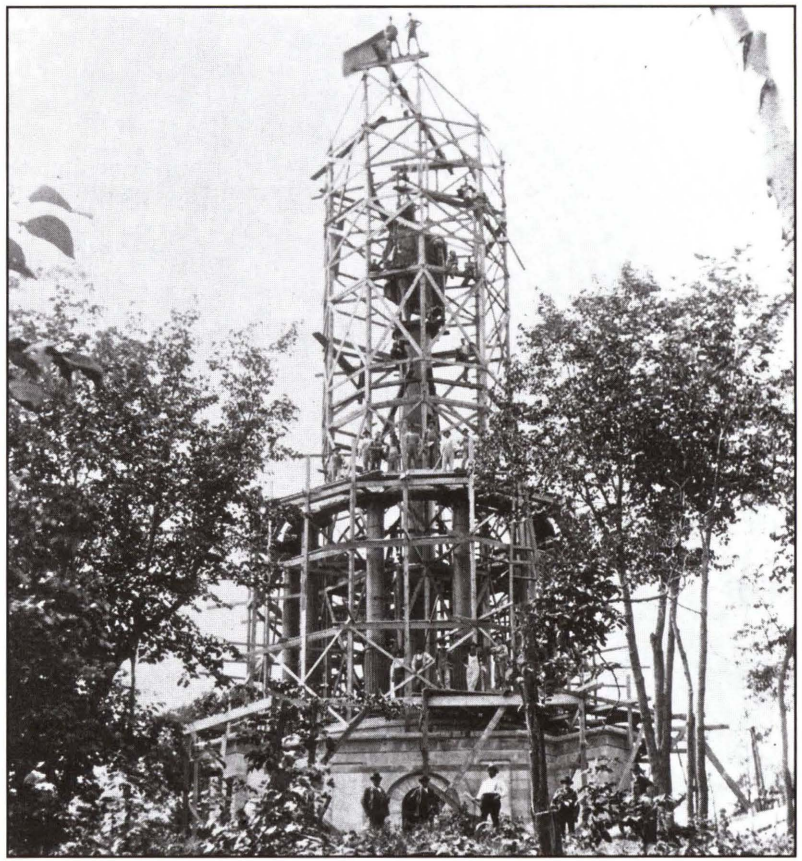
The town's growth was severely set back during the Civil War (1861-1865). The 600-800 inhabitants received protection from a company militia stationed at Fort Ridgely, some 18 miles upriver, to keep the peace on the frontier. But the outbreak of the Dakota Conflict upset the peace and friendship between settlers and the Dakota nation. In August, 1862, two attacks on New Ulm destroyed the homes, but defenders saved the town.

As the town rebuilt, the talents of Julius Berndt - architect, building inspector for Brown County, and entrepreneur - were again put to use. In 1882, twenty years after the defense of the city, Berndt became the first president of the New Ulm chapter of the Order of the Sons of Hermann. He had already drawn up plans for a Hermann monument to be set on a scenic vantage point overlooking the city.

Like von Bandel before him, Berndt pushed the project of a Hermann memorial without having available funds. He had first broached the prospect in 1881 at a national convention of the Sons of Hermann in Chicago. Four years later, on September 3, 1885, he placed specific plans before the national convention in Philadelphia. The New Ulm proposal was adopted and the chairman appointed a committee of three Minnesota representatives to report to the next assembly.

But at the next convention in Milwaukee, the national secretary announced: "Every German should be proud to erect such a memorial. But until now, unfortunately, only $10.50 has been collected for this purpose." Needed was $20,000.00. Despite seeming lack of enthusiasm for a monument out on the prairie, Berndt was commissioned in 1887 to secure materials for the monument and to oversee construction.

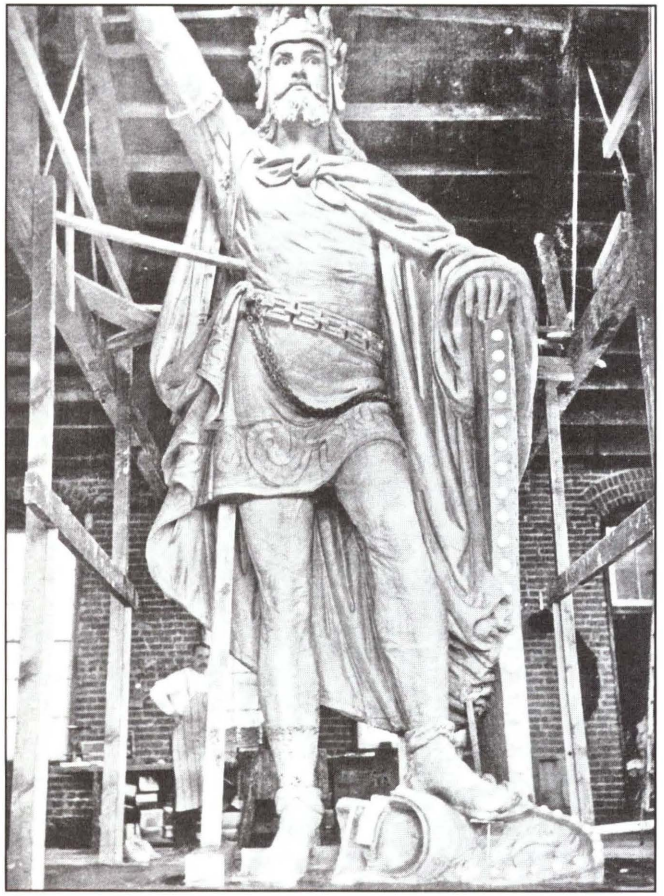
PICTURE ESSAY



MONUMENT IN THE MAKING

Julius Berndt, first president of the New Ulm Order of the Sons of Hermann, planned, designed and personally supervised the building of the Hermann memorial, here seen in the final stages of construction. The two men standing on top of the scaffolding are perched precariously over 100 feet from the ground.

PICTURE ESSAY



WORKSHOP WONDER

The statue so outgrew its bounds that the crafting company of W.H. Mullins Manufacturing Co., Salem, Ohio, had to make room in the roof of the workshop to accommodate Hermann's upraised arm. Detailed description of Hermann's attire is on pages 20-21.

PICTURE ESSAY



HERO IN PIECES

Comic posing with Hermann's head and arm prior to assembly has a serious intent. The three men demonstrate for us the relative size of the head and the sword-bearing right arm. The face, well crafted, is classical, combining assertiveness and determination with concern. In Berndt's portrayal, Hermann wears a full beard, typical of the time.

PICTURE ESSAY



A MONUMENTAL TASK DONE!

The ca. 33 foot statue towers above the workshop and workmen of the W.H. Mullins Company. Completing such a monumental task is celebrated with a picture of the proud workmen and their product.

The same sense of accomplishment and exhilaration can be seen (opposite) as workmen in New Ulm pose on and around the completed monument in demonstration of its five parts: the base, pillars, cupola, upper viewing-platform and the statue.

PICTURE ESSAY



HERMANN MONUMENT COMPLETE

The New Ulm chapter of the Sons of Hermann now purchased two acres west of the city for $350.00; four additional acres were reserved in the hope that the New Ulm citizens would purchase them. An appeal for funds went out within the national order. Building began in the spring of 1888.

The Hermann Monument building committee targeted the cornerstone laying to coincide with the festival of the Minnesota Turner Society on June 23-25, 1888. In celebration, the city of New Ulm arranged an authentic folkfest. Visitors from neighboring cities, guests, and officials of the order joined the parade of Hermann Heights, participated in the festivities, watched the cornerstone being set on Sunday, the 24th, and enjoyed the colorful decorations throughout the town.

HERMANN UNDER CONSTRUCTION

Construction now began in earnest. A contract to fashion the Hermann statue from Berndt's blueprints was let with the W.H. Mullins Company of Salem, Ohio. Although specialists in classical statuary and animal figures, the company also listed among its credits the copper roofing of the Library of Congress. In the Mullins workshop, responsibility for the statue was undoubtedly assigned to Alfons Pelzer. The German sculptor advertised as part of the Pelzer Brothers' sculptor studio "for works of art in wood, stone, and metal, monuments, figures, and ornaments."

The making of Hermann proved to be a special challenge. Twenty tons of clay were used in the model. The assembled statue outgrew the bounds of the workshop. *[See the Picture Essay on page 12.]* Made out of heavy copper sheeting riveted to strips of metal for strength, the statue was supported by an interior framework of steel pipes and beams. It measured almost 33 feet from sword tip to toe and weighed well over two tons. Hermann was probably the largest and most striking figure of its kind made in the United States.

The statue was ready for shipment in June of 1889. By July it had arrived in New Ulm but had to be stored in a shed for over five years, awaiting completion of the substructure. Financial problems and waning support in the national order slowed work on the building. Even a fund raiser of 5000 medallions at 50 cents apiece did not bring in the necessary cash. Finally, after nine years, in January of 1897, the state chapter in St. Paul succeeded in securing the funds needed for completion.

Dedication rites for the Hermann Monument were now set for the last Saturday in September, 1897. In New Ulm, eleven local festival committees went to work: invitation, reception, finance, housing, decorations, entertainment, park, souvenir, publicity, banquet and refreshments, and transportation.

Representatives from 23 states - from New York to California, Texas to Washington State - registered both to attend the 21st national convention of the order, held in the city prior to the festivities and, above all, to participate in the dedicatory ceremonies of the monument. At the time the 500 chapters of the Sons of Hermann counted about 33,000 members nationally. The Northwestern Railroad put on special trains to accommodate all visitors. Estimates indicate that the trains alone brought some 20,000 people to the city.

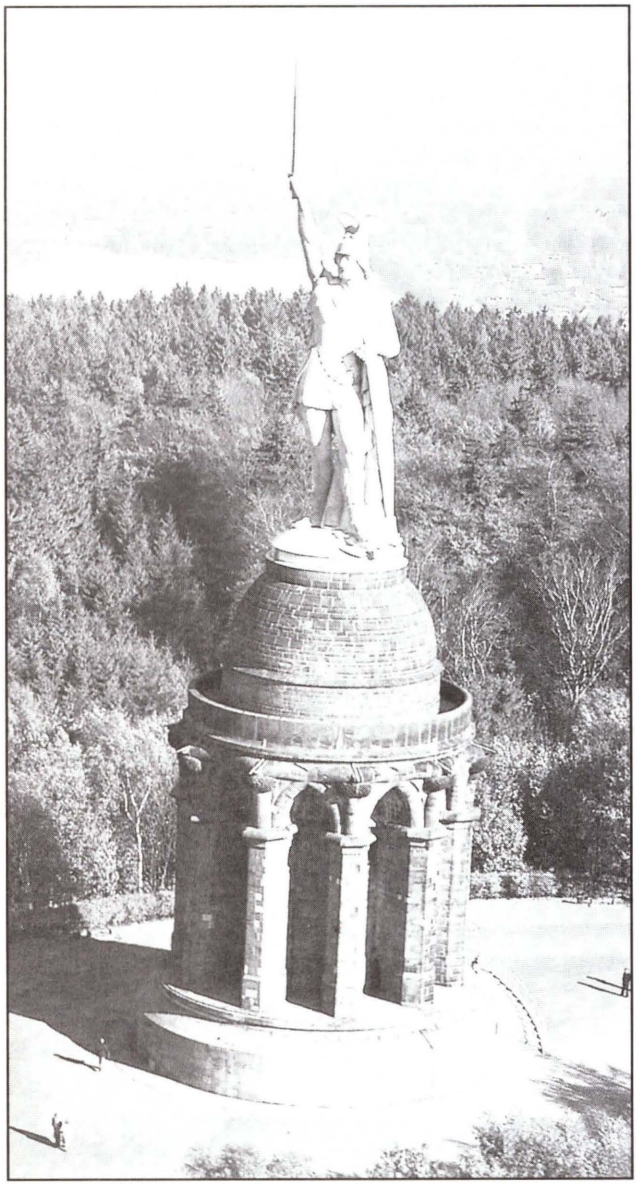
On the 25th of September, an historic festival procession marched from Turner Hall along Center Street to Hermann Park. An opening song by the assembly, an address by the national president of the Sons of Hermann, a transfer of official documents by the building committee were followed by the festival address and the unveiling of the statue. The dedication closed with songs by a mass choir and two poems set to music and sung by the assembly.

On Sunday, the crowd enjoyed a day-long picnic in the park, entertained with music and song from local groups. The local Hauenstein's Brewery even brewed a special festival Hermann's Brau beer for the occasion. A dance at Turner Hall ended the festivities. Hermann's home on the prairie was secured.

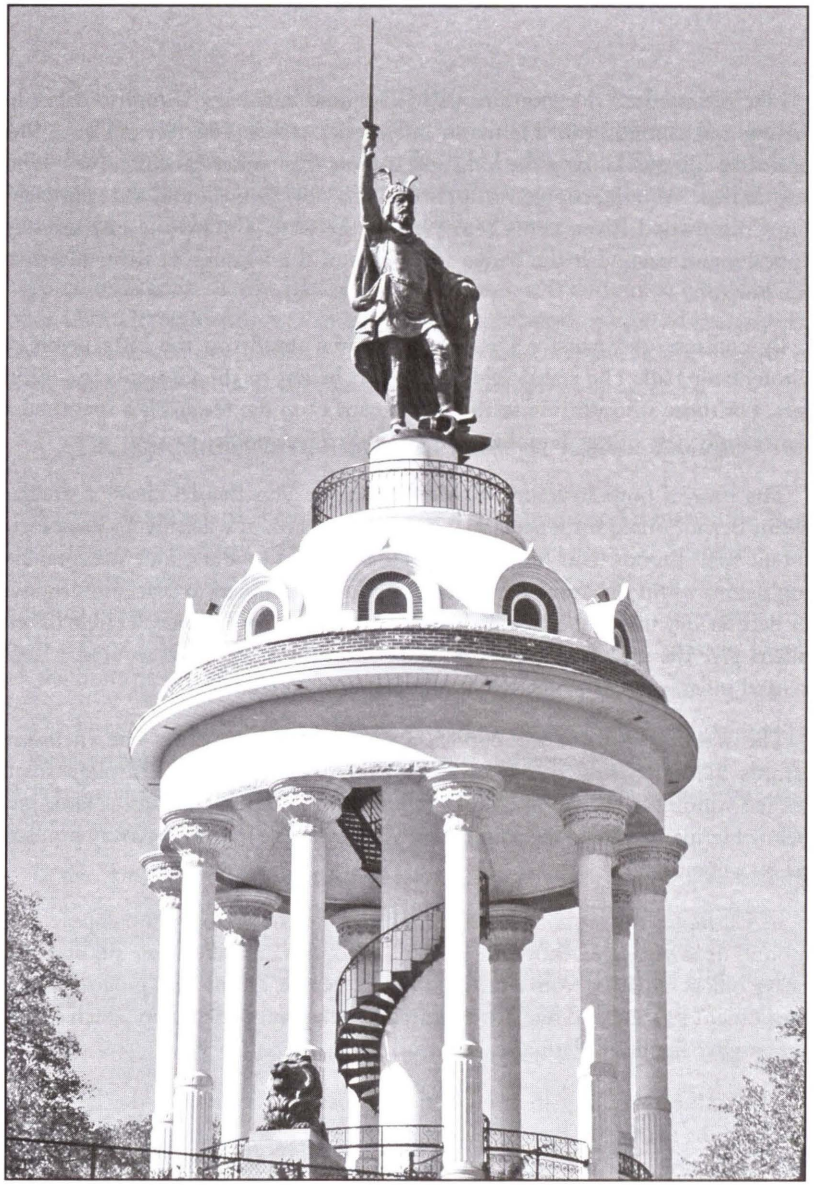
But the fortune of the Hermann Monument changed quickly in the 20th century. The Order of the Sons of Hermann declined rapidly as a result of World War I. When the local chapter disbanded after the war, the city of New Ulm took over the care and ownership of the monument and the park in 1929. The Hermann memorial now entered the public domain. In 1973, it was placed in the National Register of Historic places.

IMAGES IN CONTRAST

As an idyllic symbol, Hermann is pictured either sitting or standing. Sitting, Hermann is poised for action, sword upraised, and mounted on a white charger. Hermann standing is more passive. He stands erect, decked out with golden tunic and helmet, a red mantle flung boldly over the right shoulder and arm. Pants and shoes are black - to complete the German national tricolor. Both images served the architects as models.



HERMANN MONUMENT IN DETMOLD, GERMANY



HERMANN MONUMENT IN NEW ULM, MINNESOTA, U.S.A.

Like the models, the monuments in Detmold and New Ulm also differ in setting and composition. Hermann in America stands 102 feet tall on a low bluff-like hill overlooking the long and narrow river valley in which New Ulm lies nestled. From its cupola vast prairie lands, now farmed, and the approaching Cottonwood River, come into view to the west. Toward the east the city appears, and beyond it the banks and bluffs of the Minnesota River intersect the horizon.

By contrast, the massive Detmold memorial stands on the lofty perch of Grotenberg Hill. The statue adds 75 feet in height to the Grotenberg's 1250 feet. For those who venture to the monument's top the reward is a spectacular panoramic view of the Teutoburg Forest and of Detmold.

The base of both structures also are different. Von Bandel chose a circular form; Berndt opted for a octagonal base. Each served the architect's geometric intent well. Berndt used four points of the octagon to allow four stress-relieving pylons to jut out from the base, on which he planned to place lion figures in decoration. Inside the base is a small museum. Atop the base, a circle of ten pillars give the monument its airy appearance. In the center is secured a large central pillar, around which winds an open circular staircase.

The staircase leads to the cupola, a pavilion-like platform. The enclosure affords the less daring a view of the surrounding countryside through small arched windows. The more bold can climb to the top of the cupola and, just below Hermann's feet, take an open-air view from the narrow walkway protected by a guardrail.

In Detmold, the lookout gallery is located, not in or above the cupola, but around its lower edge. Above the viewer's head, this cup-like dome sits atop ten heavy pillars radiating from a central inner structure. Dome and pillars give the monument its solid and massive appearance, as a giant pedestal on which stands the mighty figure of Hermann.

The statues also vary in composition. Most eye-catching is the lay of the mantle. The mantle on Berndt's Hermann is prominent, flaring out over his left arm, sweeping over the back, and hooked loosely under the right arm into a belt. Von Bandel lets the mantle fall, almost unobtrusively, to the left side of Hermann, forming a vertical line and effecting a slender and stark silhouette. It leaves the impression of an ideal warrior, calm, cool and collected.

Berndt's figure is more alive and flashy. The sweep of the mantle gives the feeling of movement and action. The arms and the sword reinforce the impression. Both arms stretch out away from the body - the left resting on the shield, the right arm flexed, giving the upraised sword a sense of readiness. For balance, the left leg is also bent and rests on the spoils of war.

As an indication that images reflect their times, it is curious to note that the New Ulm Hermann sports a more powerful full beard, typical of the popular style of 19th century German Americans. Despite variations, the impact of both monuments remains the same, as does their symbolic value.

THE HERMANN MONUMENT LIONS *"A Vision Completed"*

Perched atop each of the four pedestals of the Hermann Monument in New Ulm crouches a majestic lion. The city put the lions in place on September 25, 2001. The weathered copper-toned lions now complete the vision of the monument's designer. Julius Berndt (1832-1916), architect of the monument and one of New Ulm's founding fathers, served as secretary of the National Order of the Sons of Hermann.

The lions are constructed of heavy wrought iron, skillfully spray-painted by a local artisan to match the statue's weathered-copper look. They say, to remember the original plans of coordinating metals of lions and statue, each lion came to rest on a copper penny.

As the "king of beasts," lions represent superior strength and regal leadership. In this respect the lions complement the statue's symbolic significance. Hermann was a first-century freedom fighter, under whose superb leadership German tribal forces resisted Roman tyranny and destroyed three elite Roman legions in battle.

Today Hermann's exploits have moved from legend to symbol. The 106th Congress of the United States designated the Hermann Monument in New Ulm to be a national symbol for the contributions of American citizens of German heritage . The monument is listed on the National Register of Historic Places and has become a first-rate tourist attraction.

MONUMENT DATA

Architect	Julius Berndt, New Ulm, Minnesota
Manufacturer	W.H. Mullins Manufacturing Co., Salem, Ohio
Sculptor	Alfons Pelzer
Placement	993 feet above sea-level
Overall Height	Monument: ca. 102 feet
Foundation	Granite
Base	Kasota stone
Shape	Octagonal
Diameter	42 feet
Height	18 feet
Pillars	25 feet high
Cupola	27 feet high
Statue	32 feet high
	Copper sheeting
	Steel interior frame
Cornerstone set	1888 ♦ June 24
Monument finished	1897 ♦ September 25



AN ENDURING SYMBOL

The transfer of the Hermann Monument to the public domain was in itself a symbolic act. As children of immigrants are assimilated into the nation and transfer the strength of their heritage to it, Hermann has also become part of the national fabric. The richness of his heritage bonded with the multi-national peoples who became native to America. The unique experiment of peoples from diverse origins living together under one form of government, tested so often in the history of the country, worked.

Passing from ancient legend to modern symbol, Hermann highlights the enduring and most delicate function of government - the function of the sword. The sword, when rightly used, has a humble and unpretentious service, not for assault, but for defense and protection. Government carries the sword, on alert, to curb rash outbursts of injustice and tyranny. Lady Liberty in the harbor with torch upraised welcomed huddled masses yearning for freedom to live under the protection of a constitution guaranteed by a bill of rights. Hermann on the Prairie with sword in hand reminds the generations of a simple truth of governance:

ETERNAL VIGILANCE
IS THE PRICE OF LIBERTY.

CREDITS

FOR TEXT:

Dr. Erich Sandow, DAS HERMANNSDENKMAL IN NEW ULM, MINNESOTA, U.S.A.: Ein Beitrag zum 80jährigen Bestehen des Bandelschen Hermannsdenkmals (pages 61-93). Available at the Brown County Historical Society in New Ulm, Minnesota.

Dr. Gerhard Sollbach, Professor of History at the University of Dortmund, THE BATTLE OF TEUTOBURG FOREST (Teutoburger Wald) - Sources, Theories and Facts. Available in typewritten translation at the Brown County Historical Society in New Ulm, Minnesota.

FOR ADDENDUM:

Mr. Bernd Lehrke and Mr. George L. Glotzbach
for Addendum, pp. 26-29.

FOR PHOTOGRAPHS:

Brown County Historical Society, New Ulm, MN
for p. 8, p. 10, pp.12-15, p.18.

Mr. Allan R. Gebhard, New Ulm, MN
for front and back cover photographs, frontispiece, p. 19, medallion on p. 25, and endpage.

Minnesota Historical Society, St. Paul, MN
for p. 11 with permission.

Mr. Denis J. Warta, New Ulm, MN
for lion on p. 25.

Mr. Arnold J. Koelpin, New Ulm, MN
for p. 5 and p. 23.

IN GENERAL:

Dr. Theodore R. Fritsche and Mr. Denis J. Warta, New Ulm, MN, members of the Centennial Committee, for securing sources for research.

Ms. Darla Gebhard, member of the Centennial Committee and Research Librarian at the Brown County Historical Society Museum, for the help with the archives.



Monument dedication souvenir - 1897



ADDENDUM

Transcriptions and Translations of Plaques on

Hermann Monument

New Ulm, Minnesota, USA

by Bernd Lehrke and George L. Glotzbach

N.B. *These transcriptions are taken directly from the plaques. Spellings herein are unchanged. The translations attempt to reflect the meaning of the originals in a modern context.

Hermann Monument Plaque # 1

Left of Entrance

(Deutsch)

An F. L. und T.
errichtet
von den Hermanns=Söhnen
der Vereininten Staaten.
zur Ehren.
ihres grossen Vorfahrens
HERMANN

Unter der Leitung des Bau=Comites
H. Orlemann, Wm. Theobald,
J. Hauenstein, H. Rudolphi,
Alb. Steinhauser,
Julius Berndt, Architekkt.

Begonnen 1885.
Vollendet durch Baumeister
Wm. Foellen.
Enthüllt ANNO A DOMINI
25. Sept. 1897.

(ENGLISH)

To Friendship, Love and Fidelity
erected
by the Hermann's Sons
of the United States.
in Honor.
of their great Forefather
HERMANN

Under the Supervision of the Building Committee
H. Orlemann, Wm. Theobald,
J. Hauenstein, H. Rudolphi,
Alb. Steinhauser,
Julius Berndt, Architect. [1]

Begun 1885.
Completed through Master Builder
Wm. Foellen.
Dedicated the YEAR OF OUR LORD
25. Sept. 1897.

Hermann Monument Plaque # 2

Right of Entrance

(Deutsch)

NATIONAL - GROSS - BEAMTE
EX N. GR. PRAES. FRITZ DICKROEGER.
N. GR. PRAES. PAUL GEBHARD.
1. N. GR. VICE-PRAES. JOSEF SANTA.
2 N. GR. VICE-PRAES. ALBERT PAEGEL.
N. GR. SECR. RICHARD SCHAEFER.
N. GR. SCHATZM. CONRAD W. WALTHER.

GROSS - BEAMTE v. MINNESOTA.
EX GR. PRAES. E. C. NEUMEIER.
GR. PRAES. PAUL HAESECKE.
GR. VICE PRAES. Wm FOELSEN.
GR. SECR. HERM. CIRKLER.
GR. SCHATZM. E. E. LEMKE.

GR. - VERWALTUNGSRATH.
CHRIST FIGGE. GUST. PFLAUM.
ED. HAMMER.

DIRECTORIUM - RATH.
HERM. SCHNELL. HERM. VOGT.
CARL. HERRMANN. JOHN KUNZ.

(ENGLISH)
NATIONAL - GRAND - OFFICERS
EXECUTIVE NATIONAL GRAND PRESIDENT.
FRITZ DICKROEGER.
NATIONAL GRAND PRESIDENT.
PAUL GEBHARD.
FIRST NATIONAL GRAND VICE PRESIDENT.
JOSEF SANTA.
SECOND NATIONAL GRAND VICE PRESIDENT.
ALBERT PAEGEL.
NATIONAL GRAND SECRETARY.
RICHARD SCHAEFER.
NATIONAL GRAND TREASURER .
CONRAD W. WALTHER.

GRAND - OFFICERS from MINNESOTA.
EXECUTIVE GRAND PRESIDENT.
E.C. NEUMEIER.
GRAND PRESIDENT. PAUL HAESECKE.
GRAND VICE PRESIDENT. Wm FOELSEN.
GRAND SECRETARY. HERM. CIRKLER. [2]
GRAND TREASURER. E. E. LEMKE.

GRAND - ADMINISTRATION.
CHRIST FIGGE. GUST. PFLAUM.
ED. HAMMER.

DIRECTORS - COUNCIL.
HERM. SCHNELL. HERM. VOGT.
CARL. HERRMANN. JOHN KUNZ.

Hermann Monument Plaque # 3

Northeast Corner

(Deutsch)

Gewidmet in F. L. & T.
zum Andenken an
AUGUST ZIEGLER, MORITZ WALTER,
HEINRICH ORLEMANN, HEINRICH GUTHUNZ,
L. KOHLMANN, E. RICHTER, K. NÄHER,
EDWARD HAMMER, & OTTO WEIS
Gründer der Washington Loge, No. 1 O. D. H. S.
im Yahre 1870, in St. Paul, im Staate Minnesota.

(ENGLISH)
Dedicated in Friendship, Love and Fidelity
in Memory of
AUGUST ZIEGLER, MORITZ WALTER,
HEINRICH ORLEMANN, HEINRICH GUTHUNZ,
L. KOHLMANN, E. RICHTER, K. NAEHER.,
EDWARD HAMMER, & OTTO WEIS,
Founders of the Washington Lodge, Number 1
Order of Hermann's Sons
in the Year 1870, in St. Paul, in the State of Minnesota

Hermann Monument Plaque # 4

Northwest Corner

(Deutsch)

Erinnerung
an
KARL BACHMANN
den
Pionir. Sänger. Patriot u. Soldat.
Geb. in Weiden in Saxen am 29 Dez. 1837
Gest. in Young Amerika Minn. am 5 Sept. 1889

(ENGLISH)
In Memory
of
KARL BACHMANN
the
Pioneer. Singer. Patriot and Soldier.
Born in Weiden in Saxony on 29 December 1837
Died in Young America, Minnesota on 5 September 1889

Hermann Monument Plaque # 5

Southwest Corner

(Deutsch)

1897
Erinnerung an der Grundung
des
Schweizer Bundes
1291

(ENGLISH)
1897
In Memory of the Founding
of the
Swiss Union
1291

Hermann Monument Plaque # 6

Southeast Corner

(Deutsch)

ZUM ANDENKEN AN
JOH. CHRISTOPH FRIEDRICH
v. SCHILLER,
an den herold der freiheit auf gestigem
sittlichem und politischem gebiete sowie
hasser alles falschen.
Gewidmet zu seimem hundertsten todestage von
FRAU BERTHA GEBSER,
New Ulm, May den 9ten 1905.

(ENGLISH)
IN MEMORY OF
JOH. CHRISTOPH FRIEDRICH
von SCHILLER,
to the herald of freedom in spiritual,
ethical, and political matters as well as
a hater of everything false.
Dedicated on his hundreth death date from
MRS. BERTHA GEBSER [3]
New Ulm, May the 9th 1905.

Footnotes:

1. Julius Berndt, born in Silesia in 1832, arrived in New Ulm in 1857, and was the architect of numerous buildings in early New Ulm. He was the first President of New Ulm Lodge No. 21 of the Order of Hermann's Sons, and later became National Secretary.

2. Herman Cirkler, born in Prussia circa 1833, was President of the Town Council of New Ulm 1860-61.

3. Bertha Gebser, born in Saxony in 1821, was a pioneer settler of New Ulm who arrived in 1860.



The Daggers of Jorge Luis Borges

Michael Greenberg

Professor Borges:
A Course on English Literature
by Jorge Luis Borges,
edited by Martín Arias and
Martín Hadis, and translated
from the Spanish by Katherine Silver.
New Directions, 306 pp., $24.95



Ferdinando Scianna/Magnum Photos

Jorge Luis Borges, Palermo, Sicily, 1984

Throughout his life, Jorge Luis Borges was engaged in a dialogue with violence. Speaking to an interviewer about his childhood in what was then the outlying barrio of Palermo, in Buenos Aires, he said, "To call a man, or to think of him, as a coward—that was the last thing...the kind of thing he couldn't stand." According to his biographer, Edwin Williamson,[1] Borges's father handed him a dagger when he was a boy, with instructions to overcome his poor eyesight and "generally defeated" demeanor and let the boys who were bullying him know that he was a man.

Swords, daggers—weapons with a blade—retained a mysterious, talismanic significance for Borges, imbued with predetermined codes of conduct and honor. The short dagger had particular power, because it required the fighters to draw death close, in a final embrace. As a young man, in the 1920s, Borges prowled the obscure barrios of Buenos Aires, seeking the company of *cuchilleros*, knife fighters, who represented to him a form of authentic *criollo* nativism that he wished to know and absorb.

The *criollos* were the early Spanish settlers of the pampa, and their gaucho descendants. For at least a century now, the word has signified an ideal cultural purity that, according to its champions, was corrupted by the privatization of the pampa and, later, by the flood of immigrants from Italy and elsewhere in Europe that took place in the late nineteenth and early twentieth centuries.

Borges spent much of his twenties attempting to write a full-length epic poem that would mythologize this "innumerable Buenos Aires of mine," as he called it—a work that would, in Borges's words again, "converse with the world and with the self, with God and with death." He saw it as a way to reflect the city's essence, as Joyce had done with Dublin, a way to establish a lasting cultural identity that Argentina did not yet possess in the world. His aim, in part, was to enshrine the urban descendent of the *criollo*, with his ubiquitous dagger and supposedly honorable outlaw ways. Eventually he would abandon the project—Borges was never able to conquer the long form; and though his cultural vision, as it later developed, would be much broader, the romance of the *criollo* would continue to animate his imagination. Some of his finest fiction—including the stories "The South," "The Dead Man," and "The Intruder," to name just a few—was kindled by the dagger.

The deeply Argentinian nature of Borges's work is often camouflaged by his metaphysical preoccupations and far-flung literary references. But his involvement with Argentine history and politics, and his belief that the country's fate was entwined with his own, persisted almost to the end of his life. Politics was an emotional matter. His family wasn't wealthy but his bloodline was illustrious. Some of the most prominent streets of Buenos Aires are named after his ancestors, most notably Isidoro Suárez, his great-grandfather on his mother's side, a hero of the Battle of Junín in 1824 that would turn the tide in South America's war for independence from Spain. The battle was fought in the Peruvian Andes, with swords and lances. "*No retumbó un solo tiro*," not a single gunshot resounded, Borges writes in a poem to commemorate Suárez. This "clash of the lances" was of high significance to Borges, as was his great-grandfather's feat of running through a Spaniard "with his spear."

Borges's paternal grandfather was a colonel in the Indian wars who died in battle. Another ancestor led the vanguard of José de San Martín's army against Spain. "At last the blow/At last the hard blade ripping my chest,/the intimate dagger at my throat," wrote Borges in "Conjectural Poem." The narrator of the poem is yet another of Borges's famous ancestors, Francisco Laprida, who was murdered in 1829 on the orders of a gaucho chieftain or caudillo.

The poem is not a celebration of violent death but an anguished response to the coup of 1943 in Argentina that was sympathetic to the Nazis. Borges was outspokenly antifascist during those critical years. But his allegiances were split. Culturally he was a nationalist, politically a liberal. In 1934, a rising faction of right-wing *nacionalistas* attacked him for "slyly" concealing his Jewish ancestry. Borges answered the attack with an essay entitled "I a Jew" that mocked the *nacionalistas*' anti-Semitism and general bigotry. "I wish I had some Jewish forefathers," he would tell an interviewer later on—probably because it would have allowed him to take psychological possession of a bookish tradition he admired.

By the early 1940s, *nacionalistas* were marching in the streets of Buenos Aires, chanting slogans in support of the Nazis. During World War II, Borges was closely aligned with socialist and liberal writers. And during the most oppressive years of Juan Domingo Perón's government, in the early 1950s, he was assigned a detective to keep track of his moves and monitor his lectures, which were often caustically critical of Perón.

Yet in the conundrum of Argentine politics of those days, his liberalism was shot through with ambivalence. In principle, he favored a centralized, European-style democracy, but he worried that such "progressivism" amounted to "submitting to being almost–North Americans or almost-Europeans, always almost-others"—a threat to Argentina's precarious cultural maturation. He also knew from experience that, given free elections, Argentines would, more often than not, vote into power a tyrannical caudillo with no interest in cultivating an independent judicial system or other reliably democratic institutions. Perón, who was elected president in 1946 when Borges was forty-seven, was a prime example of this. "Our vernacular imitation of fascism," he called Peronism, with its roving bands of pampered workers, modeled on Mussolini's Blackshirts, who acted as street enforcers and unofficial thugs.

The conundrum led Borges to the misguided belief that what Argentina needed was an enlightened dictatorship that would train its citizens in the ways of true democracy, and then oversee free elections. His public support for the violently repressive juntas of Generals Jorge Rafael Videla in Argentina and Augusto Pinochet in Chile, in the 1970s, has left a permanent stain on his reputation. Without excusing it, one can comprehend it as an act of despair, as Argentina tumbled toward bankruptcy and civil war, and a seemingly endless succession of inept governments collapsed. At the time, no political faction offered anything resembling a solution.

While an official guest of Pinochet, in 1976, Borges spoke of the "sword of honor" that would draw "the Argentine Republic out of the quagmire" just as it had done in Chile. Referring to the underground guerrilla groups that were battling the junta in Argentina, he said he preferred "the sword, the bright sword" over the "furtive dynamite" of the enemy. While in Spain, he called Videla's junta "a government of soldiers, of gentlemen, of decent people."

Sheltered at this point by fame, blindness, and the private mythology of honor that he had been cultivating for fifty years, he seemed not to understand the extent of Videla's reign of terror. He made the mistake of lending the luster of his name to a more virulent version of the fascist state he had condemned in Perón. In place of the personality cult of Peronism, Videla's junta offered an impersonal justification of patriotic murder. Later, when censorship of the press was eased and Borges learned about the atrocities of the Dirty War, he regretted his support, calling the members of the junta "gangsters" and "madmen" who should be prosecuted for their crimes.

Professor Borges is the literal transcription of a course in English literature that Borges taught at the University of Buenos Aires in 1966. The course begins with *Beowulf* and ends with Robert Louis Stevenson and Oscar Wilde, a total of twenty-five classes. It's no surprise that Borges's discussion of

[1]See Williamson's *Borges: A Life* (Viking, 2004), for a thorough, often incisive account of the writer's life.

it was never enough to engage in self-criticism, in writing or in public meetings; the cadres had to be convinced that the criticism was "sincere." You could say you were the most poisonous of weeds, but this would not save you from further torments if your interrogators were unconvinced that you really meant it.

In most accounts, the distress caused by endless indoctrination, public denunciation, and self-criticism was worse than physical torture. Physical pain still allows the victim to retreat into himself. After days, months, years of mental torture there is no longer a self to retreat into. Besides self-abasement, victims were made to show their sincerity by persecuting others, sometimes friends or relatives. In many cases, suicide was the only way out. But ideally, if a person had finally reached the stage when his confessions were totally convincing, there was no longer any gap between acting and natural behavior, between faked and true thoughts. The process ended, in the phrase of a Chinese former victim, with "the physical and mental liquidation of oneself by oneself." The theater had become real.

One former victim, quoted by Dikötter, called this type of thought reform a "carefully cultivated Auschwitz of the mind." There is something particularly awful about the systematic destruction of fine minds. This is why the persecution of intellectuals who had not yet abdicated all their critical faculties, in Yanan in 1942, and after the "Hundred Flowers Campaign" in 1956 and 1957, strikes the reader as particularly painful.

In one of his periodic efforts to stir up the bureaucracy and unbalance potential rivals for the Party leadership, Mao in the mid-1950s invited people to voice their criticisms of the New China. Intellectuals were told that the policy of letting "a hundred flowers bloom and a hundred schools of thought contend" was meant to promote the arts and scientific progress. Mao saw little risk, since by then, he thought, the intelligentsia had been effectively tamed. He was proved right at first. But slowly, more and more people came forward with criticisms, not just of local instances of abuse or corruption, but of the Party dictatorship itself.

Panicked by what he had unleashed, Mao quickly decided to crack down on "rightists" and other "enemies of socialist thought." Victims of this latest "anti-rightist" campaign were not just writers, scientists, or university professors, who were humiliated in public "struggle sessions," expelled from their homes, sent to the gulag, or assaulted by mobs, but anyone who had annoyed, for whatever reason, a Party official with the authority to dispose of him or her.

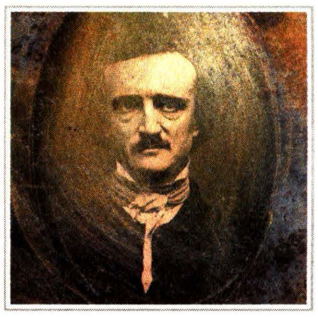
However, the sourest irony of those first years of Communist rule is that intellectuals, however badly treated, were not the worst victims of Maoist class struggle. The suffering was far worse in the rural areas, among the very peasant class that the revolution had promised to liberate from their traditional hardships. By squeezing the farmers for more and more grain (often to be shipped to the Soviet Union in a show of Chinese bountifulness), forcing them into large, inefficient collective state enterprises overseen by ignorant and incompetent cadres, and mobilizing villagers as unpaid laborers to build dams and other huge projects, the state killed the individual peasant economy and caused widespread destitution. Stalin had done much the same two decades earlier, with devastating results. As usual, Mao wanted to be even more radical; what took more than ten years in the Soviet Union had to be accomplished in a year or two in China. Here is what Richard L. Walker wrote in 1955:

> For the sake of an outmoded doctrine maintained by a few people in power, the Chinese peasant is to be brought under a system which according to figures released by Stalin's successors has failed to solve the problem of increasing agricultural production. And this will be and has already been at a cost in human destruction which staggers the imagination.

What Walker didn't know, because he couldn't know, is that far worse was still to come. Three years later, Mao embarked on one more effort to outdo the Soviet Union—spurred in this case by Nikita Khrushchev's vow to overtake the US economy in fifteen years. China would do so in less time. Steel production would be doubled in one year. So farmers would have to abandon their land to build steel backyard furnaces. Crops would be boosted by experiments copied from the Soviet crank Trofim Lysenko. Workers would be conscripted for gigantic construction projects. Ever bigger, ever greater, and always with a smiling face. It was called the Great Leap Forward, the subject of Frank Dikötter's previous book. In his estimation, at least 45 million people died an early death as a result.[4] □

[4] *Mao's Great Famine* (Walker, 2010), reviewed in these pages by Roderick McFarquhar, February 10, 2011. Yang Jisheng, whose book *Tombstone* (Farrar, Straus and Giroux, 2012) was published earlier in Chinese, puts the figure at 36 million. See Ian Johnson's review in these pages, November 22, 2012.

NYR EVENTS



Edgar Allan Poe: Terror of the Soul

The Morgan Library, New York City
October 4, 2013–January 26, 2014

A marvelous, small exhibition of Poe's manuscripts and first editions at the Morgan Library. My favorite item in the exhibition is a page of the *New-York Mirror*, dated February 8, 1845, on which his celebrated poem "The Raven" was printed in company of what must be a hundred classified ads offering for sale everything from hardware to real estate. They make for fascinating reading and so do the captions in the exhibition telling the story of each manuscript and letter displayed. —*Charles Simic*

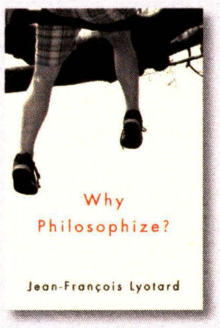
See more at www.nybooks.com/events

new books *from* polity

Why Philosophize?
Jean-François Lyotard

"Reading Lyotard is like leaping into a mental maelstrom. And yet, with enough of these immersions, the vortex reveals wonderful currents of connection."
– The New York Times Book Review

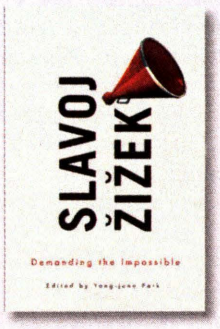
Paper | 144 pages | 978-0-7456-7073-7 | $12.95



Demanding the Impossible
Slavoj Žižek

"Žižek is to today what Jacques Derrida was to the '80s: the thinker of choice for Europe's young intellectual vanguard."
– The Observer

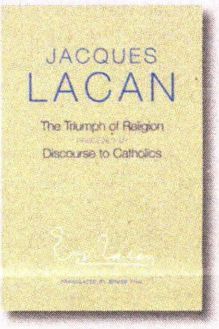
Paper | 160 pages | 978-0-7456-7229-8 | $14.95



The Triumph of Religion
Jacques Lacan

"Lacan's work marks a crucial moment in the history of psychoanalysis, a moment which will perhaps prove as significant as Freud's original discovery of the unconscious."
– Colin McCabe, University of Pittsburgh

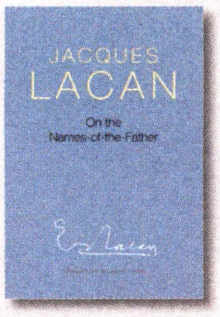
Cloth | 104 pages | 978-0-7456-5989-3 | $16.95



On the Names-of-the-Father
Jacques Lacan

"What astonishing success the Name-of-the-Father has had! Everyone finds something in it."
– Jacques-Alain Miller

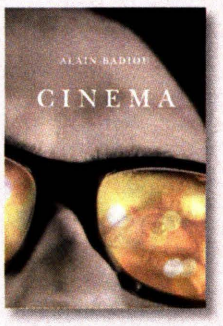
Cloth | 120 pages | 978-0-7456-5991-6 | $16.95



Cinema
Alain Badiou

"The best of French philosopher Badiou's over 50 years' worth of writing on cinema is collected in this intriguing volume."
– Publishers Weekly

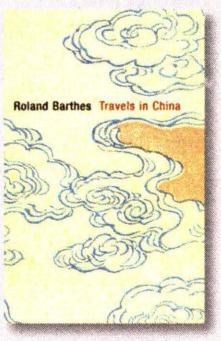
Paper | 280 pages | 978-0-7456-5568-0 | $24.95



Travels in China
Roland Barthes

"This book is of great value... an encounter between one of modern France's most influential intellectuals and a China undergoing profound change."
– Times Higher Education

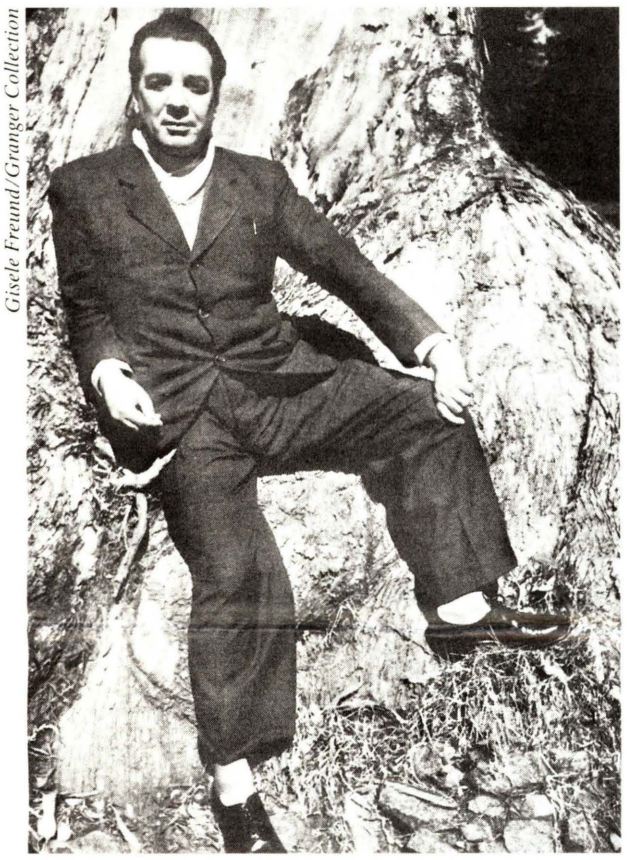
New in Paper | 240 pages | 978-0-7456-5081-4 | $14.95



polity
30 years of independent thinking
Cambridge | Oxford | Boston
www.politybooks.com
polity

the ancient Anglo-Saxon epics make up this book's most inspired chapters. With its harsh consonants and open vowels, and its unambiguous vocabulary of *things* that "correspond to fire, metals, man, trees," Anglo-Saxon was perfectly suited to the poetry of battle.

Borges had been reading English translations of the epics throughout his life, but when he was fifty-nine, he set out to teach himself Anglo-Saxon, a process he called "the pure contemplation of a language at its dawn." The epics provided him with a kind of literary ideal: concrete, precise, and suffused with the glow of the sword as a magical object. His reader's eye was keen, and interestingly unpredictable. He admires the "Finnsburh Fragment" over *Beowulf*, for instance, though it consists of a mere sixty lines, preserved



Gisele Freund/Granger Collection

Jorge Luis Borges, 1943

from what surely was a much longer poem, and composed, perhaps, as early as the late seventh century. What moves Borges is the directness of the language that comes at the reader with an illuminated power, unobscured by kennings, a common literary mannerism of the Middle Ages. Kennings were a form of metaphor fashioned primarily from composite words: "whale road" for sea, for example, and "sea stallion" for ship, and "sword-storm" for battle.

At the heart of the "Finnsburh Fragment" is a Danish princess who has been married off to Finn, the king of Frisia, to avoid a war. The princess's brother, king of the Danes, comes to visit her at Finn's castle for the winter. They are attacked by the Frisians and the Danish king manages to hold them off, but kills his own nephew in the process, a tragedy (though the poet would never call it so) that suggests a future conflict with no obvious resolution.

Borges revels in the image of the hall of Finn aglow "with the shimmering of the swords, 'as if Finnsburh were in flames.'" This glow is not from a fire, as the king's guards originally suppose, but from the moon "'shining through the clouds' and onto the shields and spears of the Frisians who have come to attack." He notes an analogous metaphor in the *Iliad* that likens a battle to a fire—the comparison referring "to the glow of the arms as well as its moral stature"—and also the Scandinavian myth of Valhalla, "illuminated not with candles but with swords that shine with their own supernatural glow."

"Supernatural" is the key word. In Borges's ideal literary creation, the letters of the alphabet themselves would be supernaturally charged. The runic letters of Saxon, designed with their hard edges to be carved into the metal of blades and the wood of shields, possessed a special physical power. As for the origin of the word "runes," Borges tells his students:

> The word *run* in Saxon means "whisper," or what is spoken in a low voice. And that means "mystery," because what is spoken in a low voice is what one doesn't want others to hear. So *runes* means "mysteries"; letters are mysteries.

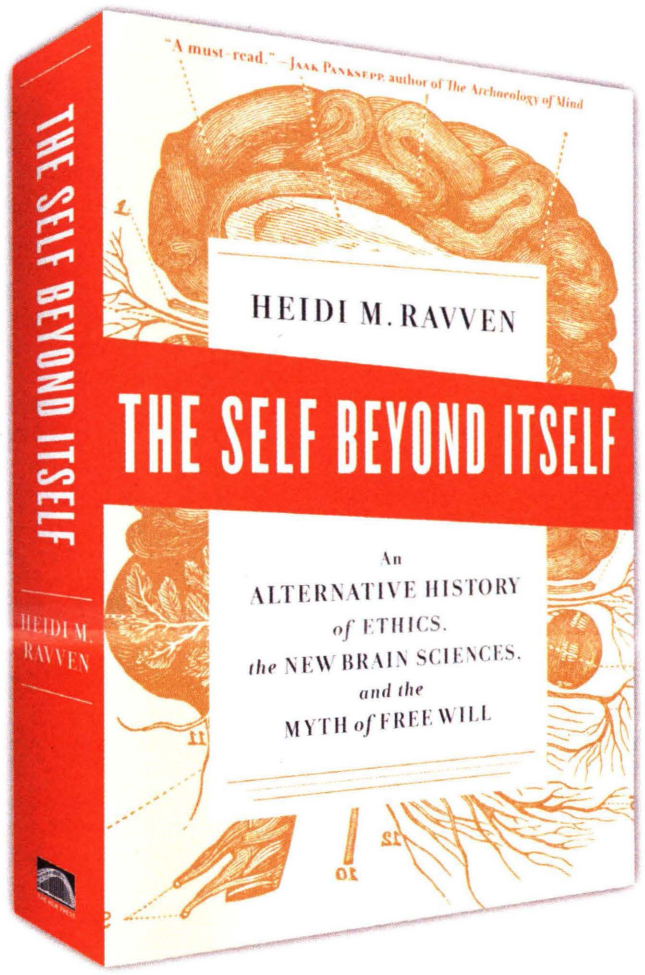
Certainly this is the idea behind Borges's famous story "The Aleph," which is the first letter of the Hebrew alphabet. When the protagonist gazes at the Aleph in the story, the confusion of the universe becomes coherent and clear.

Borges calls himself a "hedonic" reader—he seeks pleasure in books, and beyond that, a "form of happiness." He advises his students to leave a book if it bores them: "that book was not written for you," no matter its reputation or fame. As a reader, he hunts for specific passages, or even just phrases, that move him. "One falls in love with a line, then with a page, then with an author," he says. "Well, why not? It is a beautiful process."

Thus, in "The Battle of Brunanburh," a tenth-century epic that is included in the *The Anglo-Saxon Chronicles*, Borges singles out the tactile description of a crow, "with his beak 'as hard as a horn' that eats, devours, the corpses of men." Borges approvingly reminds us that, "in the Middle Ages, circumstantial details were never invented." They were either commemorated for their experiential truth, or not mentioned at all.

Beowulf, the only surviving full-length Saxon epic, is, to Borges's mind, "poorly wrought." Unlike the "Finnsburh Fragment" with its implied familial tragedy, *Beowulf* simply introduces us to a hero—"a northern Hercules," Borges calls him—and then goes on to show him doing heroic things before he dies. The author, we know, was most likely a monk who set out to write a Germanic *Aeneid*, and what irritates Borges is that he mimics the syntactic rules of Latin. At the time *Beowulf* was composed, probably during the eighth century, there were only about five hundred Latin words in Saxon, religious words for the most part, describing abstract and, to the Saxons, alien concepts. Borges is annoyed by *Beowulf*'s piousness and "pompous" tone. Borges, of course, wrote in a Latinate language; the hard Saxon words

"An **intellectual hand-grenade**, *The Self Beyond Itself* is a magisterial survey of how contemporary neuroscience supports a vision of human morality which puts it squarely on the same plane as other natural phenomena."
–William D. Casebeer, author of *Natural Ethical Facts*



"The most **brilliant, original** book on ethics in decades. Ravven's immense erudition and sharp critical insights are extraordinary."
–Susannah Heschel, Eli Black Professor of Jewish Studies, Dartmouth College

"A **must-read** for anyone interested in the breadth and depth of our moral mentality."
–Jaak Panksepp, Baily Endowed Professor in Animal Well-Being Sciences, Washington State University, and author of *The Archaeology of Mind*

"**Fascinating**, accessible, and engaging."
–Wendell Wallach, Yale Interdisciplinary Center for Bioethics

THE NEW PRESS
Publishing in the Public Interest
www.thenewpress.com

that represented "essential" things in English carried for him an exotic sonic power. Latin-derived words in Saxon seemed imitative and watered down. In his most metaphysical stories and poems, he searched, in Spanish, for primal, material words. In the alchemy of composition, their clarity of meaning had the effect of making the overall mystery of a story sharper.

"I have felt epic poetry far more than lyric or elegy," Borges told *The Paris Review* in 1966, "perhaps... because I come from military stock." But in fact he is unexpectedly stirred by the Saxon elegies of the ninth and tenth centuries, when there occurs, in Borges's words, "the most important thing that can take place in poetry: the discovery of a new inflection." These are not poems of battle but personal poems of solitude and sadness. "The Seafarer," for instance, has a startling opening that anticipates centuries of literature to come, including, most obviously, Walt Whitman: "I will sing a true song of me myself and tell of my travels." Borges delights in the unselfconscious, colloquial way that, later in the poem, the poet describes a snowstorm from the north: "Hail fell on the earth, coldest of seeds." This metaphorical pairing of opposites is new—hail summons death, seeds summon life—yet one doesn't feel the poet straining for effect; it just seems to be the way he saw it.

The most remarkable of the elegies is the second part of "The Dream of the Rood," when the tree from which the cross was made to crucify Christ speaks to us directly. The wood of the felled tree is sentient and alive. It tells us its story, it asks for forgiveness, and we feel the extraordinary imaginative newness of the poet becoming the voice of a tree. There is nothing pious or dutifully Christian about this part of the poem. It is the voice of the earth itself, expressing a torn sorrow. "The cross trembles when it feels Christ's embrace," remarks Borges. "It is as if the cross were Christ's woman, his wife; the cross shares the pain of the crucified God."

What captivates Borges is the apparent purity of feeling in these verses, the sense that the writers are unaware of the originality of their poems. "They were forcing an iron language, an epic language, to say something for which that language had not been forged—to express sadness and personal loneliness. But they managed to do it."

Readers of *Professor Borges* may be taken aback, as I was, when Borges jumps from the Norman Conquest of 1066 straight to the eighteenth century, bypassing Chaucer, Milton, Shakespeare, and every other English writer for a period of seven hundred years. The writer Borges alights upon after this leap in time is Samuel Johnson, who lamented the loss of English's Teutonic character, believing that the language had been degraded by the Gallicisms of the French.[2] This invasion of Latinate words would expand the language immeasurably and come to comprise about two thirds of modern English. But for Borges this meant the sacrifice of an austere language of precision and action in favor of one stocked with abstract, vague, and overwrought locutions—the very elements in Spanish that he struggled against in his own work.

Shakespeare, in particular, unsettled Borges. He seemed to regard him with a mix of awe and instinctive aesthetic recoil. His improvised remarks about Shakespeare can seem simplistic, designed to shock. "I always feel something Italian, something Jewish about Shakespeare," he told an interviewer, "and perhaps Englishmen admire him because of that, because it's so unlike them." He sincerely objected to what he characterized as Shakespeare's overstatements, his habit of "piling on the agonies."

It's easy to imagine how the bursting soliloquies of Lear or Leontes in *A Winter's Tale* might grate against Borges's coolly metaphorical sensibility. Yet he agreed with Coleridge that "Shakespeare took everything out of himself," that he was a kind of pantheistic force, "capable of assuming all shapes," who had the capacity to become even his most minor characters when he wrote them. The great personal cost of Shakespeare's pantheistic genius, Borges believed, was that he himself had no individual identity. "Behind his face... and his words... there was only a bit of coldness, a dream dreamt by no one," he wrote.

During a class on Romanticism in *Professor Borges*, he tells his students:

> One of a writer's most important works—perhaps the most important of all—is the image he leaves behind of himself in the memory of men, above and beyond the pages he has written.

He is speaking of Coleridge, whose posthumous fame is equal, say, to that of Wordsworth, though "Coleridge's work, which fills many volumes, actually consists of only a few poems... and a few pages of prose." He says this is because when one thinks of Coleridge "one thinks of a character from a novel."

In a way, we think of Borges too as someone who has been conjured: a blind, oracular man who imagined a world of doppelgängers and endless cosmic repetitions, and who wrote a handful of "essay-fictions" that have made him one of the most influential writers of the twentieth century.

Contributing to this image of Borges as an invented figure is his own preoccupation with the idea of an alternate self. He sometimes spoke of a second Borges who was born the same day as the first Borges, bore his name, but was a different person. This second Borges was an observer or spectator of the "real" Borges—the profounder Borges—whom the second Borges has come to identify with, as one identifies with a character in a movie or a play, because his actions are always before his eyes. He borrowed this idea from a Hindu school of thought, a theological attempt to reconcile our self-conscious way of being with our inner, immutable selves.

In 1973, I attended a lecture Borges gave in an elegant room at some historical society in Buenos Aires. I arrived an hour early because the year before, in New York, I had been unable to get into one of his talks—the crowd, at Columbia University, had been so large that it had spilled out onto Broadway. In Buenos Aires there were four people in the audience; one of them was Borges's assistant, another his close friend. The joke in Buenos Aires at the time was that if Borges had been Czech or French, Argentines would be reading him in translation in droves.

The lecture I attended was on José Hernández's 1872 epic poem *The Gaucho Martin Fierro*. In the poem, Martin Fierro is pressed into military service during the Indian wars; he deserts, lives with the Indians for a time, kills a man in a barroom knife fight, and becomes an outlaw, hunted by the authorities. Fierro is left with two choices: to become a tamed ranch hand for one of the large beef growers who were in the process of cordoning off the pampa, or surrender to the police—both a form of imprisonment.

Borges admired the poem for its rich, colloquial authenticity. A sign of this authenticity, he said, was that the protagonist never described the sky—so ubiquitous on the pampa that it goes without remark. The vastness of the landscape is implied in the way the characters move through their lives.

The rhythm of *Martin Fierro* was drawn from the *payada*, a kind of gaucho field song with a driving eight-syllable line. The *payada* would provide the basis for the guitar-sung ballads known as *milongas*, which in turn would give way to the tango, Argentina's most recognized artistic form.

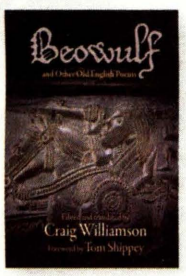
Criollo, gaucho life, like that of the characters in the Saxon epics, was marked by an unassailable code of violence. Death was never far away; nor did the gaucho—who, ideally at least, lived in a cult of courage that Borges championed and admired—want it to be. This presence of death, as in the Saxon epics, provoked an elemental expression that he wished to emulate. He strived for a warrior-like stature, or some equivalent of it, in his work, believing that it could lift us out of what he called the "nothingness of personality" with its picayune neuroses and personal complaints.

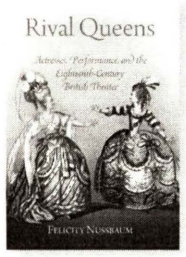
When he was in his late seventies, he still lived in the modest Buenos Aires apartment he had shared with his mother until she died. His biographer, Edwin Williamson, describes his bedroom as resembling "a monk's cell with its narrow iron bed, single chair, and two small bookcases where he kept his collection of Anglo-Saxon and Scandinavian books." Those ancient books were an integral part of the ethos that sustained this most modern of writers.

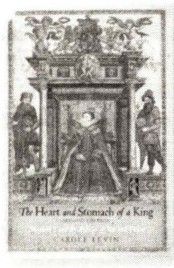
Professor Borges is an important addition to his work. These are not academic lectures but spoken essays. Borges's students didn't record these classes out of reverence for their teacher, but because it would help them prepare for exams. This messy, casual approach is one of the book's great strengths. The editors have expertly tidied up the text, hunting down nearly indecipherable references that the students had phonetically transcribed—"Wado Thoube" was the poet Robert Southey, for instance, and "Bartle" was the philosopher George Berkeley. What we end up with is the flavor of Borges's voice, with its spontaneous digressions and self-entertained ease—his deepest literary influences and concerns, unmediated by the polished and revised nature of the written word. □

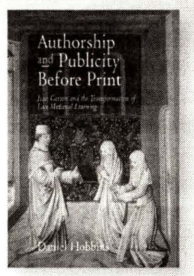
[2]For one of the lectures on Samuel Johnson, see Jorge Luis Borges, "A Lecture on Johnson and Boswell," *NYRblog*, July 28, 2013.

New in Paperback from **Penn Press**









"BEOWULF" AND OTHER OLD ENGLISH POEMS
Edited and translated by Craig Williamson
Foreword by Tom Shippey

"Craig Williamson's *Beowulf* is superior, both in truth to the original and in readability, to any other version of the poem now available. Williamson's translations are very good and very accurate, which is a difficult combination to achieve."
—Tom Shippey

The Middle Ages Series
2013 | 288 pages | 2 illus. | Paper | $19.95

RIVAL QUEENS
Actresses, Performance, and the Eighteenth-Century British Theater
Felicity Nussbaum

"A pleasure to read, with a deft balance of anecdote and theory, statistical data and narrative. The book will certainly appeal to feminists, theater historians, and scholars looking for nuanced histories of acting."—*Theater Survey*

Feb 2014 | 392 pages | 29 illus. | Paper | $29.95

THE HEART AND STOMACH OF A KING
Elizabeth I and the Politics of Sex and Power
Second Edition
Carole Levin

Praise for the first edition:
"Written in a lucid, often witty prose style, Carole Levin's volume . . . promises to become a classic of enduring interest to specialists and general readers alike."—*Sixteenth Century Journal*

2013 | 264 pages | 12 illus. | Paper | $27.50

AUTHORSHIP AND PUBLICITY BEFORE PRINT
Jean Gerson and the Transformation of Late Medieval Learning
Daniel Hobbins

Awarded the Jacques Barzun Prize for Cultural History

"*Authorship and Publicity Before Print* is tightly argued, and based on prodigious research, elegantly and unobtrusively presented."—*TLS*

The Middle Ages Series
2013 | 352 pages | 21 illus. | Paper | $27.50

UNIVERSITY OF **PENN**SYLVANIA **PRESS**
WWW.**PENNPRESS**.ORG

John Keats Lives!

Richard Holmes

The Keats Brothers: The Life of John and George
by Denise Gigante.
Belknap Press/Harvard University Press, 499 pp., $35.00

John Keats: A New Life
by Nicholas Roe.
Yale University Press, 446 pp., $32.50; $20.00 (paper)

1.

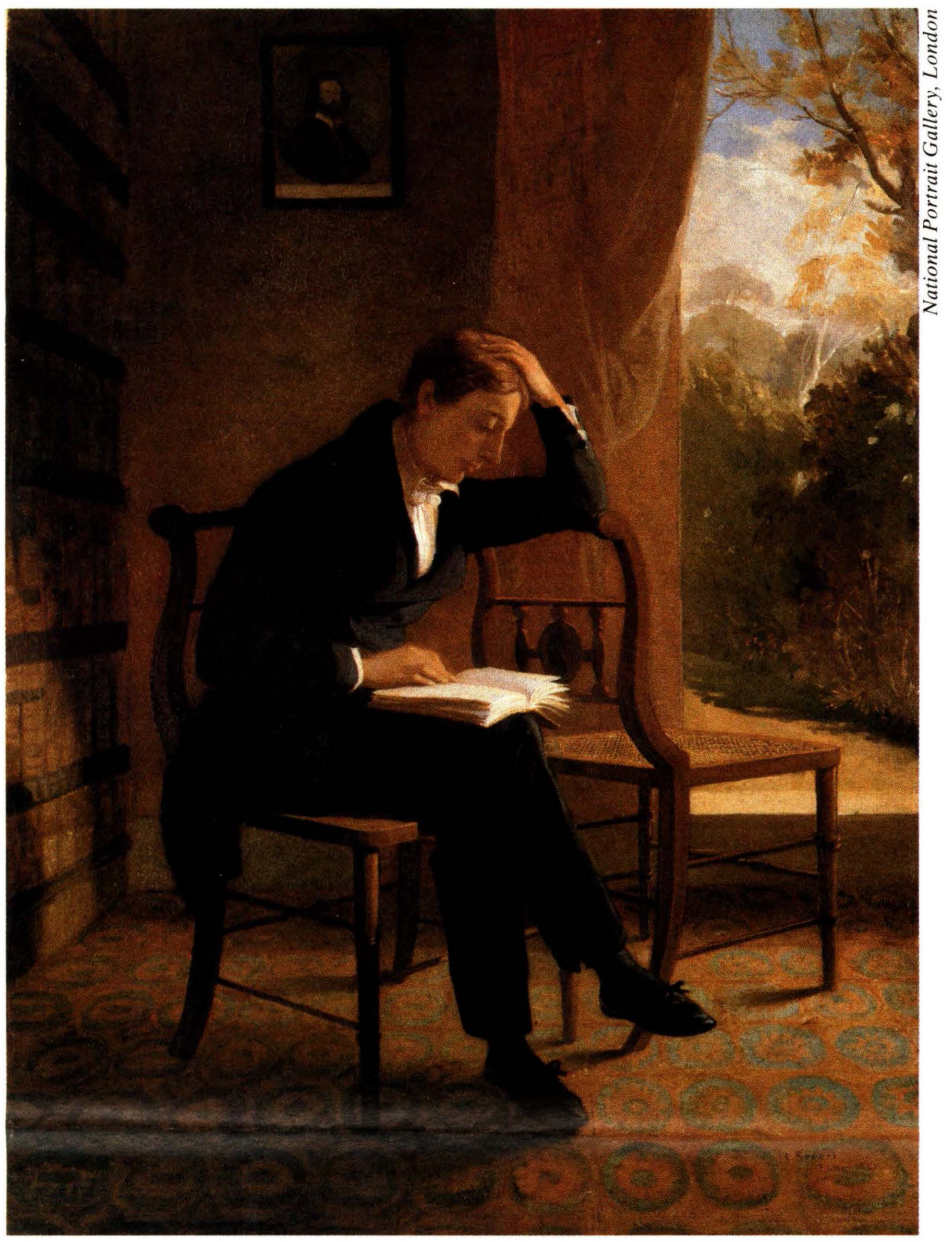
Forty years ago this autumn, I spent a week working at a small wooden table on a tiny ironwork balcony in Rome. The balcony was directly above the Spanish Steps. The apartment was on the second floor of 26 Piazza di Spagna. It was the apartment where John Keats died at 11 o'clock at night on February 23, 1821, with the famous injunction to his faithful companion, the painter Joseph Severn. "Severn—Severn—lift me up for I am dying—I shall die easy—don't be frightened—thank God it has come."

My balcony was built onto the room at the back of No. 26 (to the left as you look up from the steps): the room where Severn, Keats's nurse through those last four agonizing months of tuberculosis, sometimes managed to snatch a few hours of exhausted sleep. It was not Keats's own room, the famous bedroom with the marble fireplace and the daisies "growing over him" on the ceiling and the sound of the Bernini fountain plashing in the piazza, which every visitor rightly remembers. It was the back room, the proper place for a biographer.

I was actually working on a life of Shelley. But for those six days it was the life of Keats, or rather his death, that haunted me. Every creak that ran through the old polished wooden floorboards of the apartment behind me broke my concentration and made me think, painfully and uneasily, of the dying man, and the letters from Fanny Brawne he would not open, and the opium painkiller that was taken from him, and the poems he was forbidden to write. Finally, as a sort of protective charm, I turned to Shelley's "Adonaïs" (1821), the famous Olympian elegy inspired by Keats's death, lifting it into the less painful stratosphere of myth:

Peace, peace! he is not dead, he
doth not sleep—
He hath awakened from the
dream of life—

It was only while reading this poem that the idea, not of Keats's death but of its exact opposite, Keats's awakening, his *extraordinary survival after death*, first struck me. The imaginative impact of Keats's life—his "orphaned" childhood, his letters, his poetry, his friendships, his illness, his agonizing love affair—has continued unbroken for nearly two hundred years. It has retained a magnetic force, not really matched in its personal immediacy by any other Romantic poet—neither by Shelley nor even by Byron. During that week, below me on the Spanish Steps, there always seemed to be some young figure standing or sitting beyond the buckets of the flower sellers, similarly reading from a book, and looking anxiously up at the second floor of No. 26. I cannot believe it has changed to this day. Why should this be?



National Portrait Gallery, London

John Keats; portrait by Joseph Severn, 1821–1823

The "living hand" of his famous late fragment, possibly the last poem he ever wrote, really does reach out toward us and make a claim:

This living hand, now warm and
capable
Of earnest grasping, would, if it
were cold
And in the icy silence of the tomb,
So haunt thy days and chill thy
dreaming nights
That thou would wish thine own
heart dry of blood,
So in my veins red life might
stream again,
And thou be conscience-calm'd.
See, here it is—
I hold it towards you.

In part, this must be because his poetry is so richly embedded in his wonderful letters, so that the two together form a natural autobiography of haunting power. Many of his most celebrated short poems simply rise out of the pages of the long letters he dashed off, appearing, as he put it, "as naturally as the leaves to a tree."

"To Autumn" for example, perhaps his most perfect poem, simply sprouts from a description of warm-looking stubble fields outside Winchester—"Aye better than the chilly green of the spring"—and concludes with a smiling, throwaway comment: "I hope you are better employed than in gaping after weather."

The youthful animation of these letters is constantly astonishing. Who could resist the way he frames his early life-plan, to put a knapsack on his back, and "to write, to study and to see all Europe at the lowest expense. I will clamber through the Clouds and exist." Or his explanation why he never intends to marry: "The roaring of the wind is my wife and the Stars through the window pane are my Children." Especially as this is written approximately two months before he meets Fanny Brawne.

His gift for entering imaginatively into physical objects is equally beguiling. The way he hoisted himself up, looking "burly and dominant" when he first met Spenser's description of "*sea-shouldering whales*"; or mimed the "pawing" of a dancing bear, or the rapid flurry of a boxer's punches like "fingers tapping" on a windowpane. Or those famous moments of imaginative attention and empathy. "If a Sparrow come before my Window I take part in its existence and pick about the Gravel." Or simply eating a ripe nectarine: "It went down soft pulpy, slushy, oozy—all its delicious embonpoint melted down my throat like a large beatified Strawberry." Or even entering into the spirit of a billiard ball, so he could feel "a sense of delight from its own roundness, smoothness, volubility, & the rapidity of its motions." As he summarized this power: "Imagination may be compared to Adam's dream—he awoke and found it truth."

But besides these matchless letters, his contemporaries also wrote vividly about him in short formal memoirs—his school friend Charles Cowden Clarke on his childhood and medical apprenticeship; his editor Leigh Hunt on his early poetry; his friend and amanuensis Charles Brown on his Hampstead days; and Joseph Severn on his dying. In particular, Brown's description of Keats writing "Ode to a Nightingale" (1819) on a kitchen chair under a plum tree has achieved a lasting image of creativity not dissimilar to William Stukeley's description of Isaac Newton conceiving of "universal gravity" under an apple tree:

> In the spring of 1819 a nightingale had built her nest near my house. Keats felt a tranquil and continual joy in her song; and one morning he took his chair from the breakfast-table to the grass-plot under a plum-tree, where he sat for two or three hours. When he came into the house, I perceived he had some scraps of paper in his hand, and these he was quietly thrusting behind the books. On inquiry, I found those scraps, four or five in number, contained his poetic feeling on the song of our nightingale. The writing was not well legible; and it was difficult to arrange the stanzas on so many scraps. With his assistance I succeeded, and this was his *Ode to a Nightingale*, a poem which has been the delight of every one.

2.

Yet John Keats's survival in the popular imagination, his "posthumous existence" as he called it (angrily, to his doctor in Rome), has achieved an altogether different kind of life of its own. This was already stirring, long before the modern biographies, in the many paintings of the English Pre-Raphaelites, notably J. E. Millais's *The Eve of St. Agnes* (1863) and Keith Waterhouse's *La Belle Dame Sans Merci* (1893), which drew so richly on Keats's imagery. He floats back quite unexpectedly in the science-fiction short story by Rudyard Kipling, called "Wireless" (1910), in which Keats's voice is poignantly resurrected across the airwaves. Indeed Keats, perennially popular with students, has emerged as a cult figure in the recent fashion for literary tattooing. Quotations from the odes and even *Endymion*—"A thing of beauty is a joy forever"—are gracefully emblazoned around naked arms, wrists, and ankles.

Most influential of all has probably been his glamorous, willowy, unshaved reincarnation by Ben Whishaw in Jane

support within the Alawite and Christian communities and in other parts of an increasingly fragmented and terrorized polity. Among the resistance, meantime, the more hard-line Islamists seem to be gaining ever greater sway. Is it too late—or perhaps too early—to negotiate a path out of what seems to be unending war?

Is it conceivable, for example, that the way might gradually open to the kind of "managed transition" that removed Ali Abdullah Saleh from power in Yemen in 2012, as Asli Bali and Aziz Rana suggest? Such a transition might lead to the eventual removal of Bashar al-Assad himself—a central demand not only of the rebels but of the United States and its allies—but retain elements of his regime, perhaps as part of a federal state with provisions for regional autonomy of Alawi, Sunni, and Kurds. Some have speculated that Assad could step down when his second seven-year term ends next spring.

Syria and Yemen are dramatically different countries, of course, and amid the present savagery and bitterness in Syria, the comparison might seem utopian, or worse. To take the first steps down the path to such a settlement—or one by which Assad would remain in Syria with more circumscribed political power—would require the Americans and the Russians, as well as the Iranians, the Saudis, and the other regional players who are fueling the war, to make a real commitment to diplomacy—and that means giving up on the dream of victory on the battlefield.

Such a settlement, or indeed any diplomatic outcome, seems hard to imagine today. It is a testament to the grim realities of Syria, and to the legacy of a zealously misguided US policy in Iraq, that the alternative seems much more likely: ongoing and increasingly savage war, and an eventual reckoning, perhaps many years from now, with the cold logic of mass graves. □

—October 9, 2013

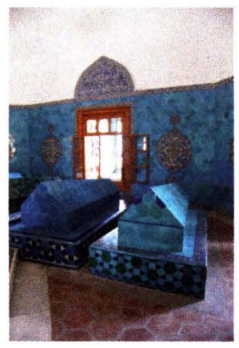
GALLERIES AND MUSEUMS

A CURRENT LISTING



William Henry Hunt. The Gallery, Chiswick House, *1828. Watercolor. © Devonshire Collection, Chatsworth. Reproduced by permission of the Chatsworth Settlement Trustees, WC 44.*

Bard Graduate Center Gallery; 18 West 86 Street; Tel.: (212) 501-3023; Fax: (212) 501-3079; www.bgc.bard.edu/gallery; Tuesday through Sunday, 11–5 PM., Thursday to 8 PM. *William Kent: Designing Georgian Britain* is the first major exhibition to examine the life and career of one of the most influential designers in eighteenth-century Britain. Discover Kent's genius through examples of his elaborate drawings for architecture, gardens, and sculpture, along with furniture, silver, paintings, and illustrated books. Organized by the BGC and the V&A. Through February 9. Also on view: *An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928.*



Digital photograph by Mary Cross. Tombs of family members of Sultan Mehmed I (reigned 1413–1421) at the Green Mosque in Bursa, Turkey.

Bernstein Gallery, Robertson Hall, The Woodrow Wilson School (lower level), Princeton University, Princeton, NJ 08540 (corner of Washington Road and Prospect Street). Fax: (609) 921-6055; www.marycrossbooks.com. Hours of operation: 9:00AM–6:00PM. Photographs by Mary Cross exhibited October 19–November 1, 2013. A collection of 45 photographs of mosques and tombs in the Istanbul, Edirne, and Bursa sections of Turkey. Exquisite details of the interiors of Turkey's finest mosques, many designed by the famed Ottoman architect Sinan, showing a heightened sensibility of ornament and color and the intertwining of physical and spiritual worlds.



Raqib Shaw
St. Sebastian of the Poppies, *2011–2012*
oil, acrylic, enamel, glitter and rhinestones on Birch wood
60" (152.4 cm), diameter
© Raqib Shaw, courtesy Pace Gallery

PACE(212)421-3292;www.pacegallery.com; newyork@pacegallery.com. **32 East 57th Street.** Tues–Fri, 9:30–6; Sat 10–6; Tel.: (212) 421-3292, Fax: (212) 421-0835. Ilya & Emilia Kabakov. November 2, 2013–December 21, 2013. **510 West 25th Street.** Tues–Sat, 10–6; Tel.: (212) 989-4258, Fax: (212) 659-0096. **508 West 25th Street.** Tues–Sat, 10–6; Tel.: (212) 255-4044, Fax: (212) 659-0096. **534 West 25th Street.** Tues–Sat 10–6, Tel.: (212) 929-7000, Fax: (212) 929-7001. Raqib Shaw: *Paradise Lost.* November 8– January 11, 2013.

American Painting Fine Art, 5118 MacArthur Blvd., NW, Washington, DC 20016, (202) 244-3244, www.classicamericanpainting.com, Wed thru Sat 11 am–7 pm, and by appointment. Oct. 12–Nov. 9: *Great American Cities*, paintings by David Baise, Hiu Lai Chong, Michael Francis, Andrei Kushnir, Bill Schmidt, and Michele Taylor. Our gallery is dedicated to the finest work in landscape, still life, genre, urban and marine art by current traditional American painters, many with national reputations. Paintings in oil, acrylic and watercolor, all framed. Also: recent works by Barbara Nuss, Carol Spils, Barry Lindley and Sara Poly.



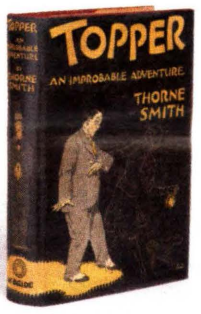
David Baise, NYC Streets, *22" x 30" Watercolor*

Shepherd/ W & K Galleries, 58 East 79th Street, NYC; (212) 861-4050; www. shepherdgallery.com; shepherdny@aol.com. Tuesday through Saturday, 10 AM–6 PM. Judith Reigl: *Entrance—Exit* (1986—1989).

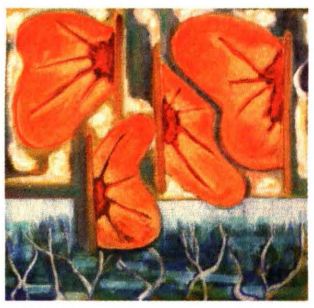


Facing, *117 x 77 inches, mixed media on canvas.*

Swann Auction Galleries, 104 East 25th Street, NYC; (212) 254-4710; Upcoming Auctions: *19th & 20th Century Literature,* November 21, offers highlights from the 19th century, including an extremely rare surviving copy of Jane Austen's *Mansfield Park* and a superb first edition of *Adventures of Huckleberry Finn* by Mark Twain. Among modern first editions are copies of W.R. Burnett's *Little Caesar* and Thorne Smith's *Topper* (pictured), each in the scarce dust jacket. More recent items of note include two signed Charles Bukowski limited editions, each with an original painting.



Thorne Smith, Topper: An Improbable Adventure, *first edition, New York, 1926. Estimate $4,000 to $6,000. At auction November 21.*



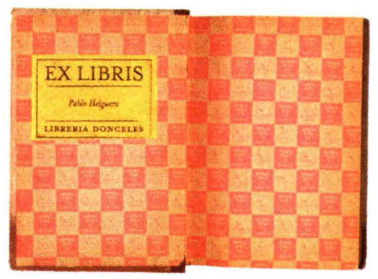
Gregory Amenoff, Pageant, *2013, oil on canvas, 30 x 30 inches*

Alexandre Gallery, 41 East 57th Street (at Madison Avenue), Thirteenth Floor, New York, NY; (212) 755-2828; inquiries@alexandregallery.com. www.alexandregallery.com. Hours: Tuesday through Friday, 10am–5:30pm and Saturday 11–5pm. Gregory Amenoff: *Trace.,* Paintings and Drawings. October 17 through November 23, 2013. Catalogue available with text by Fionn Meade. Upcoming: Emily Nelligan: *Drawings.* Marvin Bileck: *Thimbledon Bridge.* December 7, 2013 through January 18, 2014.



Bowl, *c. 1920, 11 3/8 x 8 1/4 inches, ink and pencil on graph paper.*

Shepherd/ W & K Galleries, 58 East 79th Street, NYC; (212) 861-4050; www. shepherdgallery.com; shepherdny@aol.com. Tuesday through Saturday, 10 AM–6 PM. Josef Hoffmann: *30 Designs* (1900-1935). October 30–December 14.



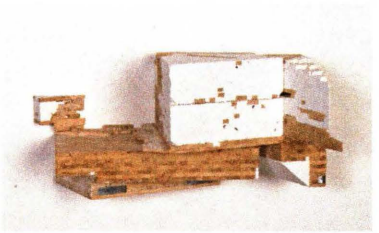
Kent Fine Art 210 Eleventh Avenue, Second Floor, New York City; www.KentFineArt.net; Tuesday through Saturday 10–6; Info@KentFineArt.net. *Librera Donceles* is an itinerant bookstore of ten thousand used books, in Spanish, of virtually every subject—literature, poetry, art, history, science, anthropology, politics, and children's books—that fosters the unhurried atmosphere of a used-book store. While at Kent, *Libreria Donceles* will literally be one of the very few used-book stores in New York and the only one devoted to Spanish books, drawing attention to the scarcity of books in Spanish, despite the fact that there are nearly two million Spanish speakers in the city.

Aspen Art Museum 590 North Mill St., Aspen, CO, (970) 925-8050; info@aspenartmuseum.org; www.aspenartmuseum.org. On view beginning November 15: *Holt Quentel* (through January 19, 2014)—Existing as a vital, if underground, presence, Quentel and her works have maintained a cult following since the late 1980s, her sculptures falling somewhere between the readymade and found object assemblage and using personalized icons of modern design. 23 years later, the AAM brings these objects back together for the artist's first solo museum presentation; *Trapping Lions in the Scottish Highlands* (through February 2, 2014) includes works by Mac Adams, Matthew Brannon, Katarina Burin, Gerard Byrne, Alejandro Cesarco, Saskia Olde Wolbers, John Smith, and Kerry Tribe that deal with questions of narrative complexity, disjunction, and ambiguity, and blur the line between fiction and reality.



Holt Quentel, Orange Plastic Armchair Tube Steel Base, Eames for Herman Miller/Grateful Dead Decal, *1989. Image courtesy of the artist. Photo: Jeff Wells.*

The Drawing Room, 66H Newtown Lane, East Hampton, NY 11937, (631) 324-6015, www.drawingroom-gallery.com; Monday, Tuesday, Thursday, Friday & Saturday 10–5; Sunday 11–5. October 4–November 4, 2013. Chuck Holtzman drawings and wall architectures. Holtzman's rigorous practice includes cubistic sculptural works as well as an ongoing examination of the gestural qualities of charcoal, the liquidity of ink wash, the expressive power of direct drawing and the precision and vitality of the intellect. Concurrently, Robert Dash: *From Blue Hill Pastels* highlights recent works on paper by the late artist, writer and creator of the spectacular organic environment at Madoo Conservancy.



Chuck Holtzman
S100, *1981*
plaster, wood and aluminum
4 1/2 x 9 5/8 x 4 9/16 inches

GALLERIES AND MUSEUMS
A CURRENT LISTING

If you would like your gallery or museum exhibition to appear in **The New York Review's** Galleries & Museums Listing, please contact (212) 293-1630 or gallery@nybooks.com

Campion's 2009 movie, *Bright Star*. Here the center of the myth is firmly relocated in the final Keats–Fanny Brawne love story. Or more unconventionally, in the emotional triangle formed between them and Keats's best friend and faithful amanuensis, Charles Brown. This triangular geometry of attraction, rivalry, and jealousy is curiously reminiscent of Campion's previous film *The Piano*.

In biographical fact this love story, or love triangle, occupies only the last twenty months of Keats's life—essentially between late June 1819 (the first love letters to Fanny) and his death in Rome in February 1821. It is often forgotten that *Endymion*, *Hyperion*, "The Eve of St. Agnes," "La Belle Dame sans Merci," and the five great odes were already written by then, and Keats was increasingly ill and emotionally unstable. For the last four months the lovers were apart, and Keats had stopped writing altogether, except for a few brave and tragic letters, mostly to Brown, but not to Fanny. How significant is the love story for the writer's story? Or, a rather different matter, how important for the poet's popular survival?

3.

There have been at least ten major literary biographies of Keats over the last fifty years, and several of them remain classics of the genre. Walter Jackson Bate's large, stately, old-fashioned study of 1963 is still unsurpassed in its tender, patient treatment of the poetry. Aileen Ward (also 1963) brings unrivaled emotional insight into the poet at work. Robert Gittings (1968), a British radio producer who spent half a lifetime editing the manuscripts of Keats's odes, fitted them into the most captivating of all the straight biographical narratives, while Andrew Motion (1997), who inspired Campion's film as well as writing a novella that imagined Keats living to the age of fifty (*The Invention of Dr. Cake*, 2003), is perhaps most perceptive about Keats's mysterious love life, including the long shadow cast by his wayward mother, Frances Keats, and the complex, agonizing emotional endgame of the Fanny Brawne affair. It is also hard not to conclude that each of these biographers, in their different ways, fell passionately in love with their subject.

Yet fresh and more dispassionate points of view are still possible. Denise Gigante, in *The Keats Brothers*, gives us the story as seen essentially from the outside, through the eyes of Keats's younger brothers Tom and especially George, the least like the poet.

George Keats, born in 1797, was the Keats brother who married and prospered. He and Georgiana Wylie emigrated to America in 1818, where they struggled to establish themselves as pioneers along the Ohio River. They met John James Audubon, lived briefly in his deluxe log cabin (silver tea set, piano, turkey carpets), and got entangled in his steamship and sawmill businesses, which almost bankrupted them. But by 1836 they had established themselves and their children in Louisville, Kentucky, and built a large mansion with four Doric pillars, known as the Englishman's Palace. They are an adventurous and attractive couple, but the real fascination of their story lies in the transatlantic perspective, as it were, that they bring to brother John.

The contrast in the brothers' characters is especially revealing. George is a natural entrepreneur, straightforward, cheerful, outgoing, and businesslike, a man—as Audubon observes—who can learn to chop logs, while John has an essentially dreamy, evasive temperament. Outside his own circle, he is seen as moody, unreliable, even something of a spendthrift, "melancholy and complaining."

Keats himself of course recognizes these differences, and writes movingly of George as his first protector:

> George is in America and I have no Brother left.... [He] always stood between me and any dealings with the world—Now I find I must buffet it—I must...begin to fight—I must choose between despair & Energy—I choose the latter.



Granger Collection

John Keats; pencil drawing by his friend Charles Brown, 1819

We see their different views on marriage, or on money, or on children. Keats wishes that one of Georgiana's offspring will be "the first American Poet"; and later writes delightfully that her daughter is the "very gem of all Children—Aint I its Unkle?"

Keats also sends George and Georgiana some of the most memorable letters in English literature. (They now reside in the Houghton Library, Harvard, so worn by admirers' fingers that they are encased in plastic like religious relics.) For example, the forty-page "Journal" letter written between February 14 and May 3, 1819, includes the first version of "La Belle Dame sans Merci," Keats's disquisition on life as "a vale of Soul-making," the comic-epic meeting with Coleridge on Hampstead Heath, a verse satire on his ebullient friend Charles Brown ("a melancholy Carle"), an erotic dream and sonnet inspired by Dante, and the first of the great odes, "To Psyche."

Gigante's style as biographer is bustling and informative, if sometimes rather impressionistic. She loves lists and inventories, and takes twelve pages to get George and Georgiana aboard their emigrant ship docked in Liverpool. Meanwhile, without waiting, and probably as impatient as the reader, Keats and Brown have gone off to Scotland.

But she makes many helpful discoveries, such as finding alongside the notorious attack on Keats as one of the "Cockney Poets" in the *Quarterly Review* an equally revealing attack on the "Cockney Pioneers" of America. Far from reducing Keats, this fraternal view of a more vulnerable man has the paradoxical effect of making Keats even more striking and vivid, as no doubt Gigante intended. As George reflected: John "was open, prodigal, and had no power of calculation whatever."

The book is constantly enlivened by mischievous touches. In old age, Georgiana was remembered for her caustic wit and her scandalous remarriage to an engineer twenty years her junior, John Jeffrey, whose street lamps lit up the whole town as well as her. Oscar Wilde, when he came to Louisville on tour in 1882, tremulously examined Keats's manuscripts (before Harvard secured them), and lectured passionately to the astonished Ohio pioneers on Beauty and "that godlike Boy."

4.

The familiarity of Keats's story is precisely the thing that makes it such a challenge for any new biographer. Nicholas Roe confronts this in *John Keats: A New Life* with an unusual combination of scholarship, speculation, and deep background research. Though traditional in form, the whole biography is astonishingly fresh and observant, with a magical sense of Keats's shifting moods and workplaces. Meticulously researched and precisely visualized, it produces a hypnotic portrait of Keats, day by day and sometimes hour by hour, in numerous settings: London, Hampstead, Scotland, Devon, the Isle of Wight. Throughout Roe has a special gift for the odd, revealing detail: while struggling to finish his epic *Hyperion*, Keats got a black eye from a cricket ball.

The fine evocation of the poet's disturbed city childhood—his father died when he was eight, his mother when he was fourteen—is brilliantly fed back into the complex imagery of the later poetry. Roe's deep knowledge of Keats's wide and raffish circle of London friends—Leigh Hunt, Benjamin Haydon, William Hazlitt, Charles Lamb, John Reynolds, Joseph Severn, and especially Charles Brown—makes us see the poet from multiple angles, in all his fierce contradictions, so sympathetic and so strangely modern.

For a start, Roe reminds us that Keats's literary life was not only short but remarkably uncertain. Keats published only three books in his lifetime: *Poems* (1817); *Endymion* (1818); and *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* (1820). The first two were virtually destroyed by the critics; and Keats died believing he had failed: "Here lies one whose name was writ in water." Thomas Carlyle could still opine in 1871 that "Keats wanted a world of treacle."

From age fourteen he was always trying to decide on a professional career. His ambition constantly altered, and only in retrospect—when he was dying—was it uniquely that of a lyric poet. At one time or another he seriously considered becoming a physician at Edinburgh hospital; a ship's surgeon aboard an Indiaman; a professional dramatist at Drury Lane; a literary journalist for the *London Magazine*; a tea merchant in the City of London; a freedom fighter with Simon Bolívar in Brazil; and most bizarre of all, as advised (surely provokingly) by the family solicitor Abbey, a hatmaker in the West End.

Dramatizing this contingent, shape-shifting quality is one of the great strengths of Roe's big, robust book. He states in a combative preface that "the great Romantic poet" was "also a smart, streetwise creature—restless, pugnacious, sexually adventurous." Roe has steadily developed this account from a previous academic study, *John Keats and the Culture of Dissent* (1997), in which he set out "to restore the vivacious, even pugnacious, voices of Keats's poetry...to rehabilitate the 'Cockney School.'" He has also minutely explored its background in *Fiery Heart* (2004), a lively biography of Keats's journalistic mentor Leigh Hunt and the atmosphere of radical politics surrounding him.

Despite a certain scholarly gravitas, Roe too reveals a genuine passion for his subject. There is a telltale trail of "author's photographs," faithfully following Keats through southern England, Scotland, and Italy, with a particularly evocative study of the Old Mill House, in Bedhampton on the Chichester estuary, where Keats started work on "The Eve of St. Agnes" in January 1819. All Keats biographers go to Rome; but Roe's researches even took him to New Zealand, on the trail of the later life of Charles Brown, where he delivered an oration at Brown's graveside.

Roe is especially strong on Keats's "unsettled, orphaned" childhood and his education in the North London suburbs of Edmonton and Enfield, rather than in the city itself. He describes Keats as drawing peculiar inspiration from this world of urban borders and shorelines, "casements and chasms," and shadowy transitions. He projects these images back into the poetry with often startling freshness and effect. The contorted stone statues of "Raving and Melancholy Madness," which had transfixed Keats as a schoolboy outside Bedlam, the local lunatic asylum, later become the suffering gods of *Hyperion*. It is interesting to compare this with Aileen Ward, who writes: "He had studied the Elgin Marbles hour after hour till the silent eloquence of the Parthenon friezes spoke through every gesture of his fallen gods."

Roe gives special extended attention to the twenty-two-year-old Keats's tour of the Scottish Highlands with Charles Brown in 1818. They slogged over 640 miles with backpacks and notebooks, scaled Ben Nevis, and had a notable liquid encounter with the spirit of Robert Burns and the weird Celtic hallucinations of Fingal's Cave. All the time Roe shows Keats harvesting sounds and images, making a physical preparation for the huge metaphysical effort he was about to undertake. The trip also produced a particular bond between the two young men.

Keats came back to the daily and nightly bed-nursing of his tubercular brother Tom, in a tiny claustrophobic apartment at Well Walk, Hampstead. This calvary, a premonition of his own to come, dominated the last three months of the autumn of 1818, and prepared for the composing of the great odes. Robert Gittings considered this "the single most significant experience" of Keats's life. Roe narrates it with quiet power, and links it skillfully to *Hyperion*, which Keats was writing

in a corner of the sickroom even as his brother lay dying. When we know this, the opening of this unfinished epic poem, in the form of a blank verse sonnet, takes on a stunning visual and psychological force:

Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat grey-haired Saturn, quiet as a stone,
Still as the silence round about his lair;
Forest on forest hung above his head
Like cloud on cloud. No stir of air was there,
Not so much life as on a summer's day
Robs not one light seed from the feathered grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deadened more
By reason of his fallen divinity
Spreading a shade: the Naiad 'mid her reeds
Press'd her cold finger closer to her lips.

From here on, Roe's handling of the major poetry is frequently brilliant, if sometimes idiosyncratic. Drawing on his own previous investigations in *John Keats and the Culture of Dissent*, he gives a remarkable account of "To Autumn." He makes us see it afresh by framing it inside a long newspaper article ("The Calendar of Nature") by Leigh Hunt, which Keats had evidently read in *The Examiner*. The article contains seasonal nature notes on September—"the month of the migration of birds... of nut gathering, of cyder and perry-making... swallows... loads of fruit on the trees"—mixed with political journalism (the bitter "harvest" of the Peterloo massacre), and a stanza by Keats's favorite, Spenser: "Next him September marched eke on foot;/Yet was he heavy laden with the spoyle/Of harvest's riches...." The topical echoes and connections leap out from Roe's account, giving the poem a new sense of resonance and immediacy, yet without in any way damaging its perfect calm and sweetness, its glowing sense of "ripeness to the core." This is a very considerable achievement.

Roe makes a similarly inspired commentary on the heartbreaking sonnet of literary ambition and premonition, "When I have fears that I may cease to be..." Roe runs it alongside two sonnets of Shakespeare, and invokes the "ghostly Ossianic epics that he fears he may not live to write." He adds that it was written by "an edgy Keats, excited and unsettled at Hunt's and Hazlitt's ideas, awed by the sheer abundance of his own imagination."

Probably Roe's most controversial reading is that of the "Ode to a Nightingale." He omits all reference to Brown's classic account of the "plum-tree," and suggests instead an altogether darker context: that the poem is the work of a drug addict, a man with a "long-term... opium habit." The ode is therefore "a drug-inspired dream-vision," comparable to Coleridge's "Kubla Khan" and, even more strangely, to De Quincey's *Confessions*.

This oddly reductive interpretation is ironically based on another observation by Charles Brown, that after Tom's death, Keats began "secretly taking, at times, a few drops of laudanum to keep up his spirits." No doubt he did so, but this seems a world away (literally) from true drug addiction, as anyone who knows the contemporary letters of Coleridge on that painful subject will testify. For once Roe's presentation closes down a poem, rather than opening it up.

One might immediately set against it Roe's fascinating reading of "The Jealousies, or The Cap and Bells," which has been studiously overlooked by most biographers. This is Keats's strange, late Byronic satire written in the summer of 1820, only months before he died, desperately encouraged by Brown, in an effort simply to keep Keats at work. As Roe observes, despite all the circumstances Keats comes up with a witty, nimble form of light verse that is strangely original and had "terrific potential." Here he is on his favorite subject of claret, but now as his ludicrous Emperor Elfinan swallows down a bumper:

Whereat a narrow Flemish glass he took,
That since belong'd to Admiral De Witt,
Admir'd it with a connoisseuring look,
And with the ripest claret crowned it,
And, ere one lively bead could burst and flit,
He turn'd it quickly, nimbly upside down,
His mouth being held conveniently fit
To catch the treasure: "Best in all the town!"
He said, smack'd his moist lips, and gave a pleasant frown.

Roe shrewdly adds that this kind of poetry suggests how Keats might genuinely have had a future as a verse dramatist; while combined with some of the "rodomontades" of his letters (what we might call "riffs"), he also suggests that he might equally have become a comic novelist in the manner of Dickens.

5.

Like Gittings and Motion before him, Roe is particularly thoughtful on the treatment of Keats's women, and the subtle way in which they move from his life and letters into his poetry: becoming "transformed" into the fatal Belle Dame, the cruel Isabella, the sensuous Madeline, the sinuous Lamia, the icy Moneta (even, it has been suggested, into the "full-throated" Nightingale). Long before Fanny Brawne, there is the unknown Beauty glimpsed at Vauxhall gardens; there is Jane Cox, the bold exotic parlor "Leopardess," who probably became the "Lamia" ("striped like a pard"); above all there is the mysterious Isabella Jones, about whom almost nothing is known for certain: her dates, her education, her voice, the color of her eyes.

Keats may possibly have had some kind of affair with her before meeting Fanny Brawne. He wrote an amusing, seductive account of her "very tasty" apartment in Islington, North London, which he visited alone and unchaperoned in October 1818. It had an "aeolian Harp; a Parrot a Linnet—A Case of choice Liquers &c &c." He certainly kissed her, and what's more recorded it. She loaded him with grouse and other treats for the dying Tom (a psychologically acute gesture), and according to his friend Benjamin Bailey supplied the idea for "The Eve of St. Agnes" and "The Eve of St. Mark." Chronology would suggest that the sexual force of these poems was probably inspired by Isabella rather than Fanny Brawne. There is even the possibility, which Roe considers, that the sonnet "Bright Star" was originally written for her, not Fanny.



Granger Collection

Fanny Brawne, to whom Keats was briefly engaged; watercolor miniature, 1833

Gittings believed she was Keats's lost first love; Motion is less certain. Roe investigates her in forensic detail, establishing a slightly louche but attractive background, a seductive personality, unattached but with a rich Irish "patron," and an interest in young literary types. It seems that Isabella Jones "collected" promising young poets, flirted with Keats's publisher Taylor, and had a simultaneous interest in the young author Barry Cornwall. Significantly, Keats burned Isabella's letters soon after he had met Fanny Brawne. He appears to mock her, retrospectively, in a love letter to Fanny of July 1819. "I have met with women whom I really think would like to be married to a Poem and to be given away by a Novel." Perhaps it was a passing infatuation, or merely a fancy; a cold pastoral on both sides? In a letter to Taylor of 1821, having read the terrible accounts of Keats's death in Rome, Isabella Jones criticized Severn for making a fuss about it all, and coolly referred to Keats as "the fine-hearted creature we both admired." She remains puzzling and mysterious, even to Roe.

Roe's restrained treatment of Fanny Brawne herself is surprising. Their passion does not catch fire until June 1819, when Keats was away in the Isle of Wight, alternately writing *Lamia* and the first of an explosion of love letters to Fanny. He suddenly bursts out: "Love is my religion." It continues, with increasing intensity and desperation, until Keats's death twenty months later. It includes some striking erotic poetry, not only "Bright Star" but also the palpitating sonnet "The day is gone...":

The day is gone, and all its sweets are gone!
Sweet voice, sweet lips, soft hand, and softer breast,
Warm breath, light whisper, tender semi-tone,
Bright eyes, accomplish'd shape, and lang'rous waist!
Faded the flower and all its budded charms,
Faded the sight of beauty from my eyes,
Faded the shape of beauty from my arms,
Faded the voice, warmth, whiteness, paradise,
Vanish'd unseasonably at shut of eve,
When the dusk holiday—or holinight—
Of fragrant curtain'd love begins to weave
The woof of darkness, thick, for hid delight;
But, as I've read love's missal through to-day,
He'll let me sleep, seeing I fast and pray.

Andrew Motion gives up nearly a fifth of his six-hundred-page biography to this love story, quoting extensively from Keats's letters to Fanny, and all five of his desperate late poems to her. Both Bate and Gittings are rather less effusive. By comparison Nicholas Roe is positively austere, covering the whole episode in less than forty pages (compared to Motion's 120). He quotes from only one of the "Fanny" poems, and only fragments from the love letters. He narrates the final illness in the form of a diary, a plain record of the sickroom, almost without commentary. Emotionally the effect is undoubtedly powerful. Yet it is almost as if he were trying to protect Keats from Fanny Brawne.

Instead he lays unusual emphasis on the unexpectedly successful publication of the *Lamia* volume in June 1820, and its impact on Keats's ever-widening circle of friends and admirers, now including Charles Lamb, John Clare, Coleridge, Barry Cornwall, and even the acerbic Francis Jeffrey of the *Edinburgh Review*. Perhaps this is his own way of granting Keats a "posthumous existence."

6.

Despite the familiarity of the Keats story, several enigmas remain. One of the most fascinating, strongly thrown into relief by Roe's biography, is the unlikely nature of his friendship with bluff, cynical, womanizing Charles Brown, starting with the athletic Scottish tour of 1818. Brown was in fact eight years older than Keats, had traveled in Russia, and had had a successful opera staged at Drury Lane in 1814. He clearly became the substitute brother and confidant, once George left for America and Tom died.

The time together sharing the house at Wentworth Place, Hampstead, between December 1818 and May 1820, was the period of Keats's greatest

creativity. In this respect Brown significantly antedates Fanny Brawne. For many months they were working opposite each other at the same table. Brown helped him combat the terror of tuberculosis in the spring of 1820, and kept alive the possibility that he might expand the range of his writing and actually make a living from it.

It became an intimate friendship, emotionally more intense than either would quite admit. Keats hesitatingly uses the word "heart" in expressing his feelings of gratitude to Brown:

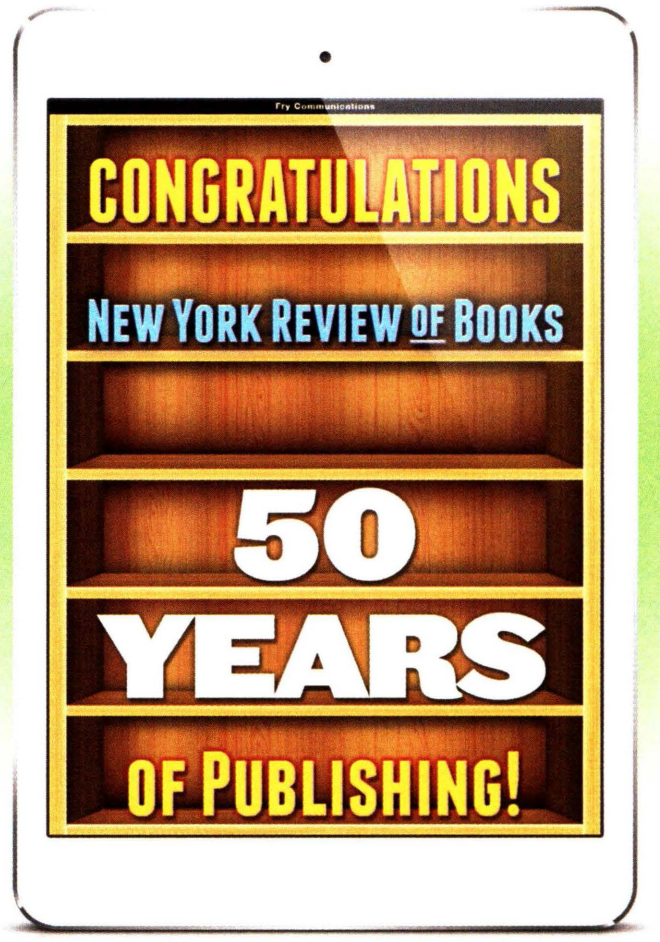
> I wish, at one view, you could see my heart towards you. 'Tis only from a high tone of feeling that I can put that word upon paper—out of poetry.

In turn, Brown later said he had not realized how far Keats had "entangled" himself about his own heart. Brown once drew a very striking and romantic picture of Keats, his hair a bramble of curls, and his fist resting thoughtfully on his cheek (see illustration on page 97). This drawing seems an act of devotion, revealing feelings that could not otherwise be expressed. The friendship was temporarily shaken by jealousy and misunderstanding in May 1820, when Keats bitterly reproached Fanny for her "habit of flirting with Brown."*

It is clear that both Brown and Fanny always felt guilty that they had not accompanied Keats to Rome. Perhaps in some way they were rivals in love. Fanny wore mourning for years, though she did eventually marry. Brown married but almost immediately abandoned his wife, a young Irish serving girl. He was psychologically prevented from writing his friend's full biography, as he longed to do, by some unspoken form of regret. The short memoir that he finally pulled together just before he emigrated with his son to New Zealand in 1841 has many of the features of a delayed love letter. In this, it set the tone for most of these subsequent modern biographies. It explains why they are all so different yet all so excellent; and why Keats has survived so vividly. He has survived because he has been greatly loved. □

---

*New and appealing light is thrown on Brown by the recent publication of "New Letters from Charles Brown to Joseph Severn," edited by Grant F. Scott and Sue Brown (Romantic Circles, 2007). He writes: "Know, my dear Severn, I feel towards you as a brother for your kindness to our brother Keats."



We are proud to be your print partner.

Generate More Revenue. Engage More Readers.

Contact Fry to learn how the Fry Family Network™ is shaping the future of content distribution through print, mobile, online, and tablet.

FRY COMMUNICATIONS, INC.
Invested in Your Future
frycomm.com | 800.334.1429

LETTERS

MISUNDERSTOOD EGYPT

To the Editors:

Yasmine El Rashidi's riveting description of the events in Egypt ["Egypt: The Misunderstood Agony," *NYR*, September 26] either ignores or denies the evidence that it was a military coup against the elected Morsi government. Perhaps the reason for this evasion is that under American law, taxpayer funds cannot be disbursed to a faction that comes to power through an overthrow of elected government. That is why President Obama hesitated to release the $1.3 billion in military assistance to Egypt's new military junta, and is leaning against sending military hardware to the generals.

According to Washington officials I have interviewed, the $1.3 billion cannot be disbursed in the case of a coup without a waiver from Congress. If the president tries limiting aid only for counterterrorism operations in the Sinai, he still faces an argument with Congress. Key senators including Patrick Leahy (D-Vermont) and John McCain (R-Arizona) have described the overthrow of the Morsi government as a coup.

Perhaps El Rashidi refuses to brand what happened to Morsi as a coup because it could affect the flow of American funding. But facts should matter. It doesn't matter if Morsi was unpopular, or how many Egyptian protesters demanded that he step down. That it was a coup is suggested graphically in the author's own statement that "today, the sight of police and army vehicles brings a sigh of relief, as do reports of arrests of top Brotherhood leaders." We are being dragged into another sectarian civil war in violation of US law.

Tom Hayden
Culver City, California

Yasmine El Rashidi *replies*:

Tom Hayden makes numerous assumptions in his response to my piece. It might be worth pointing out that my intention is not to write to enlighten those who govern in the US or to clarify the US government's responsibility under its laws with respect to my country, but rather to reflect and document a reality on the ground in Egypt—in this instance, the back-story to the events of June 30, July 3, and August 14; the record of Morsi's government during a year in office; and why his ouster was so widely supported (despite the unfortunate violence and killing of many civilians that ensued in the police's confrontation with Islamist protesters).

The American view seems insistent that if a leader is chosen through a "free and fair" election, it means we have a system of democracy in place. If we had a fair election, as is widely assumed, then Mr. Hayden would be correct in his assertion that Morsi's lack of popularity does not justify his removal from office. But what is more important, which Mr. Hayden fails to address, is that Morsi undermined every democratic principle, and with his constitutional declaration of November 2012—in which he asserted that the president's actions are not subject to any judicial oversight—gave himself power more absolute than even Mubarak before him. He and his Islamist government did everything in their power to undermine the foundations of democracy and the rule of law—starting with the judiciary, which he and his supporters obstructed and subverted.

The debate over whether this was a "coup" or not is one that has troubled Americans, but few Egyptians seem to care much how events are defined or labeled by the West; they care about how the reality—past or present—affects their everyday lives. A large proportion of Egyptians view the events of July as a popular uprising against the Morsi regime. If one is to look at facts, and recent examples from our own history, the only real difference between what happened on February 11, 2011, when Mubarak was deposed following demonstrations, and what happened on July 3, 2013, when Morsi was removed, is that in the case of the latter, even more people turned out onto the streets

Give the gift of a book a month with membership in the

NYRB CLASSICS BOOK CLUB

NYRB Classics are available through our subscription book club, for gift-giving, reading groups, or simply the pleasure of reading.

The editors will select one book each month from among our newest titles and send the selection postage-free to any US address (shipping charges will be applied to international orders). There has never been a more inexpensive way to purchase this series of classics, described by Michael Dirda in *The Washington Post* as "amazingly fine in its choice of titles and in the design of the books."

You may select a six-month plan for $85 or a twelve-month plan for $150. If you subscribe by November 15th, we'll send our November selection, *The Skin* by Curzio Malaparte. This sequel of sorts to Malaparte's disconcerting and beguiling *Kaputt* shares its predecessor's uncanny vision of a world at war. Here Malaparte accompanies the American forces as they liberate Naples, Rome, Florence, and Milan. But as Malaparte shows, liberation brings with it its own set of horrors. The NYRB Classics edition of *The Skin*, translated from the Italian by David Moore, includes an introduction by Rachel Kushner.



For a look at the entire series, please visit www.nyrb.com.

To join now, go to www.nyrb.com/bookclub or call 646-215-2500.

nyrb CLASSICS

*Shipping charges will be applied to international orders.

and specifically asked for the army to intervene.

While it could be argued that the military acted too swiftly this past July, following just six days of protest compared to eighteen days in 2011, it also seemed that if it had not done so, the state could have collapsed, not only economically but into violence as well. The real coup happened in February 2011, as I wrote. Little has changed since then in the way of the police or military state, whose actions I outline extensively in the piece.

If the US were to cut aid, it seems that this should have happened in 2011, or perhaps in late 2012, when the Islamists pulled off a coup of their own, with Morsi arrogating to himself extralegal powers and the Islamists taking over the country's legislative body. The US administration chose not to take action in either of those instances since it wasn't in its best interest. Indeed, policy toward Egypt has been rather piecemeal, with little consistency and little commitment to the ideals of democracy and human rights the US has so long preached.

It is hard to take seriously the words of certain senators, such as those Mr. Hayden names. In 2011, Senator John McCain described the Muslim Brotherhood as a "radical group" that was "anti-democratic" and said: "They have been involved with other terrorist organizations and I believe that they should be specifically excluded from any transition government." If we consider the Muslim Brotherhood's record of abuse of power and of human rights during and after a year in office, and the senator's apparent wholehearted support of them in 2013, his credibility, integrity, and commitment to democratic ideals in Egypt are certainly put in question.

Perhaps it is worth noting that a large proportion of Egyptians would welcome the cutting of the US's $1.3 billion aid package to Egypt, which seems to be largely to the benefit of the United States and Israel.

THE FICTION OF J. F. POWERS

To the Editors:

Garry Wills is an acute observer of Catholic culture, as he indicates in his informed review of the letters of J. F. Powers [*NYR*, September 26]. But he obviously fails to appreciate the artistry of Powers's fiction, a writer who was well aware of Catholicism's foibles and stupidities, but loved "the Church" nonetheless.

Flannery O'Connor, among his many admirers, wrote that Powers was "one of the country's finest story writers," who, like other good writers, "knows how to write and that writing is his vocation." Evelyn Waugh regarded Powers as "almost unique in his country as a lay writer who is at ease in the Church; whose whole art, moreover, is everywhere infused and directed by his Faith."

Powers was not a satirist, but an ironist, with a realist's eye for detail. And his characters, however faulty, are capable of positive change. Priests who are central characters in his two novels, for example, have obvious limitations, duly noted, but eventually redeem themselves to some extent.

In this regard, Flannery O'Connor's review of Powers's first novel, *The Presence of Grace* (1956), is much to the point:

> In addition to a deadly accurate eye and ear, he has a sense of form which controls what he sees and hears in such a way that the many levels of meaning are all brought successfully to operate in the story.... And one feels that he has not merely seen the immovable pastor, the ambitious curate, the salesman missionary, the gothic housekeeper, the regulars of Altar and Rosary, but that he has suffered them and has come through with his Faith intact.

One would hardly guess, from Mr. Wills's characterization of Powers's fiction, that it is subtle, precise, and extremely witty. In other words, one must not confuse Powers's obvious limitations as a family member with his achievement as a writer. And it is a tribute to NYRB Classics that his books remain still in print.

Michael D. True
Emeritus Professor
Assumption College
Worcester, Massachusetts

Garry Wills *replies*:

Ironist?

A PLUG FOR LI XINGFU

To the Editors:

I read Robert Brustein's recent report on the Wuzhen Theatre Festival, for which he served as honorary chair, with great interest and pleasure [*NYR*, September 26]. But I was surprised that in it one of the most distinguished figures in American theater wrote that "Chinese playwriting is a relatively new phenomenon. (Until the early part of the twentieth century, theater in China was mostly composed of Beijing and Cantonese opera and shadow puppetry.)"

Bertolt Brecht's *Caucasian Chalk Circle* is widely known. Less familiar now is the remarkable thirteenth-century play by Li Xingfu that Brecht based his script on, also borrowing the Chinese convention of characters addressing the audience and explaining the plot before engaging in dialogue. Li was one of many playwrights who flourished during the Yuan Dynasty, when the Mongol government suppressed more traditional Chinese literary forms. This golden age was brief, but should be better known in the West.

I write to plug Li and his contemporaries, not to criticize Brustein. His production of *Chalk Circle* is one of my favorite plays in any language.

Eric Mankin
Los Angeles, California

Robert Brustein *replies*:

My thanks to Eric Mankin for his helpful scholarship. My error was to omit the word "modern" in writing about Chinese playwriting, because, while the spoken play, or *Huaju*, apparently existed as early as the thirteenth century, it died out for a long while, having been replaced by Beijing opera. Only in the early part of the twentieth century did it experience a revival.

Aside from this, *Angels in America* consists of two plays, not three, as I had written.

CORRECTIONS

In Darryl Pinckney's review of Vladimir Alexandrov's *The Black Russian* [*NYR*, October 10], the boxer Jack Johnson did not defeat the heavyweight champion of 1910; Johnson was already heavyweight champion. He defeated the former champion James J. Jeffries in that year.

In Michael Greenberg's "The Next Mayor?" [*NYR*, October 24], Rudolph Giuliani attended Bishop Loughlin Memorial High School in Brooklyn.

Letters to the Editor: editor@nybooks.com. All other correspondence: The New York Review of Books, 435 Hudson Street, Suite 300, New York, NY 10014-3994; mail@nybooks.com. Please include a mailing address with all correspondence. We accept no responsibility for unsolicited manuscripts.

Subscription Inquiries Worldwide: The New York Review of Books, P.O. Box 23022, Jackson, MS 39225-3022, or email nyrsub@nybooks.com. In the US, call toll-free 800-354-0050 or 888-357-9379. Outside the US, call 601-354-5306. Subscription rates: US, one year $74.95; in Canada, $95; elsewhere, $115. Visit our website at www.nybooks.com.

Advertising: To inquire please call 212-757-8070, or fax 212-333-5374.

Copyright © 2013, NYREV, Inc. All rights reserved. Nothing in this publication may be reproduced without the permission of the publisher. The cover date of the next issue will be November 21, 2013.

The Classifieds Inquiries (212) 293-1630 or classified@nybooks.com

The Classifieds

To place an ad or for other inquiries:
email: classified@nybooks.com
tel: (212) 293-1630.
You may also place an ad through our website at www.nybooks.com/classifieds/

Classified Department
The New York Review of Books
435 Hudson St., Suite 300
New York, NY 10014-3994

All contents subject to Publisher's approval. Publisher reserves the right to reject or cancel, at its sole discretion, any advertising at any time in *The New York Review of Books* or on our website. The advertiser and/or advertising agency, if any, agree to indemnify the Publisher against any liability or expense resulting from claims or suits based on the contents or subject matter of the advertisement, including, without limitation, claims or suits for libel, violation of rights of privacy, plagiarism, copyright or trademark infringement, or unauthorized use of the name, likeness, statement or work of any person.

PERSONAL SERVICES

THE RIGHT STUFF—Date fellow graduates and faculty of the Ivies, Stanford, and a few other excellent schools. *www.rightstuffdating.com; (800) 988-5288.*

EROTIC EXPLOSION. Let me blow your mind, your ultimate erogenous zone. Provocative talk with educated beauty. No limits. *(866) 540-7588.*

AURAL EROTICA with a naughty raconteur. Uninhibited, unhurried kinky fun and fetish-friendly. *Elizabeth: (800) 717-LIZZ (5499).*

GreenSingles.com—Meet single book lovers who value green living, natural health, personal growth, spirituality. *www.greensingles.com.*

SACRED SPACE: attentive, sensitive full-body touch by elegant, empathetic woman. *(212) 362-8176.*

EXCELLENT MASSAGE by Attractive Asian Female—Midtown Eastside *(646) 515-2858. healthandbeauty1618@gmail.com.*

EROTIC, PROVOCATIVE, CONVERSATION and fetish role-play with sexy, dominant, educated woman. *www.pamela347.com, 1 (855) 9-PAMELA.*

SACRED EROTIC...with Zeus' Darlins'. Incredible Lightness of Touch. Private, safe, tasteful. Greenwich Village. *(212) 337-9665.*

SINGLE BOOKLOVERS—We wrote the book on dating. Providing uninterrupted service since 1970. *www.SingleBookLovers.com. (336)-298-1767.*

PERSONALS

For NYR Boxes only
send replies to:

46¢
NYR Box _____
The New York Review of Books
435 Hudson Street, Suite 300
New York, NY 10014-3994

NYC MATCHMAKING SERVICE is offering complimentary memberships to men. Meet attractive, accomplished individuals who are interested in long-term, substantive companionship. *(212) 877-5151; fay@meaningfulconnections.com.*

SAUCY, SEASONED, RENAISSANCE WOMAN seeks cheerful Pulcinella to share Stravinsky, Jazz, Chagall, James Joyce, Central Park birding. *sassafras1230@gmail.com.*

LOS ANGELES MAN, 69, is ready to share life. Passions: physical fitness, nonfiction reading, holding hands. *NYR Box 63400.*

AND DARE I AFTER ALL—to yearn for that man, 80+, whose wrinkled brow is kind of spirit—dances with wit and intellect—for this lady fair of mind and sweet of face? *NYR Box 64400.*

CENTRAL PARK ARTIST SEEKS PATRON. Accomplished artist and gifted teacher seeks benefactor to support one year of painting in Central Park. For more information, *email CentralParkArtist@gmail.com or mail Jean Marie Modl, Box 913, Grand Marais MN 55604.*

WOMAN WHO LOVES TENNIS, yoga and the arts. Also values intimacy, communication and sharing. Seeking man, 37–55, with diverse interests. *lovelylady3333000@gmail.com.*

CHOREOGRAPHY OF DESIRE.....Spoken language of longing.....Creating an enduring bond with accomplished female in NYC. Gentlemen, 55 to 65, unattached...reach me at *inquiring.gaze@gmail.com.*

ONCE, TWICE, FOUR TIMES an author....and a lady, too. African-American writer and former television and radio host, early forties, curvy and stylish, has traveled the country and the world. Seeking a successful, centered and unconventional man who can appreciate that I've been on Air Force One and to Burning Man. Could you be love? And be loved? *BrooklynSheba@yahoo.com.*

WONDERFUL SMILE, contagious laugh, strong aesthetic sense. Passionate, very pretty, professor/research scientist—always keeps a grip on funny aspects of life. Adventurous yet respects tradition. Slender with sparkling blue eyes, no hidden agendas and a knack for gathering people around her. Enjoys hiking and bike rides but draws line at anything that requires pick axes or power bars. Avid reader, piano jazz/college basketball fan, great travel companion. Curious, thoughtful, intellectual with a love of style and creativity. Considered "one of the best cooks ever," believes Broadway is a blast. Loves the ocean and old family cottage, dogs, Cole Porter, Tom Stoppard, biological research, art galleries, Charlie Rose, fresh air, visiting great cities (London, NY, Paris...), cooking with friends. Would like to meet accomplished, active, financially comfortable, attractive man, 58-72. *lily42748@gmail.com, (919) 536-2620.*

SEEKING A GENTLEMAN WITTY, wealthy and wise. Me: Former intellectual, NYC restauranteuse, Zagat rated: "makes a mean risotto", "Nicole Kidman could play her on screen ", "gracious. a lot of fun". Looking for an excuse to sell the business to share amazing dinners, travel, hiking, film and jazz festivals. *lesternilsson@gmail.com.*

BEAUTIFUL PROFESSOR SEEKING a successful husband. Chinese lady, Ph.D, professor, age 42, divorced, no kids, athletic, *jinwowo66@gmail.*

LONG-HAIRED, THROWBACK TO THE 60'S, white male, 66, confined to wheelchair and living on disability seeks sexy, together woman with enough money for two. If you're living alone, this is your chance to wake up to the gentle touch of a man. Race, age, immaterial. *NYR Box 64401.*

POOL DANCER: Cheery lady seeks special man, 60+, to enjoy saltwater pool, golf, dinners, theater and pooch. Palm Springs. *Apply dobermanatthedoor@gmail.com.*

SF BAY AREA—DM, semi-retired professor/researcher/writer/editor with French connections. Tall, trim, active. Caring, responsible, attentive, reflective, discriminating, socially conscious. Backpacker, world traveler, lover of wild places, the Languedoc, good cooking, good writing, good communications and all earthy domestic pleasures. Seeks woman of similar bent for lasting relationship. Diversity always a plus. *For photo and more contact paix@corbieres.org.*

1,042 issues 7,759 contributors 10,601 book reviews 7,079 essays 4,077 letters 659 poems 11,266 reviews 56,634,347 words 50 Years

Celebrating 50 years



50th Anniversary Tote Bag
This 100% recycled cotton black ECOBAGS® tote highlights classic *New York Review* authors and articles from the past 50 years.
$17.50 ***plus shipping***

To order: call (646) 215-2500 or shop online at www.nybooks.com/shop

The New York Review of Books
50 Years

1,042 issues 7,759 contributors 10,601 book reviews 7,079 essays 4,077 letters 659 poems 11,266 reviews 56,634,347 words 50 Years

Daring

Michael Gorra

The Lowland
by Jhumpa Lahiri.
Knopf, 340 pp., $27.95

Subhash Mitra comes home one day from his Rhode Island lab to an unexpectedly empty apartment and finds the bedroom table covered with the dark hanks of his wife Gauri's hair. She's chopped it all off with a pair of kitchen shears, and then taken the blades to her clothes as well, so that "her saris, and her petticoats and blouses, were lying in ribbons and scraps... as if an animal had shredded the fabric with its teeth and claws." When she returns a few minutes later she's dressed for the first time like an American, in pants and a breast-hugging sweater, but she can't really be bothered to explain. "I was tired of it," she says, that's all, and sweeps the old things into the trash, while Subhash bites his anger down, unable to tell her how wasteful she seems, or how bad such "destructive behavior" must be for the child she's carrying.

The moment pulls us within the bitter logic of the Mitras' marriage and forecasts the eventual relations of this Calcutta-born pair with their daughter Bela, the girl who isn't Subhash's, and yet will be. But it also says a great deal about the deliberate restrictions of Jhumpa Lahiri's own work. Because we don't get the rage Gauri must have felt as she sliced through the cotton and silk, or the determined grimace—I'm inventing these details—on her face as the scissors met the resistance of her hair. Lahiri underplays it all. The scene she actually writes presents Subhash's reaction to that earlier and unwritten moment of wreckage, and her prose remains unruffled. Gauri may burst beyond decorum. Her creator never does. Nothing extreme, nothing unmannerly; it's all a little bit gray, as if the novel itself were as determined as Subhash to refuse any moment of emotional crisis.

That makes Lahiri sound cautious, and in reading her I have in fact sometimes wished she would break her own rules, and allow herself to flower into extravagance. Yet restraint has a daring of its own, and *The Lowland* is her finest work so far, rivaled only by the "Hema and Kaushik" stories in *Unaccustomed Earth* (2008). It is at once unsettling and generous, bow-string taut and much, much better than her episodic first novel, *The Namesake* (2003), in which an open ending fizzled out into inconsequence. At the same time, I expect it will prove her most controversial book to date, for its plot grows out of the Maoist-inspired Naxalite uprising that began in West Bengal's Darjeeling district in the late 1960s.

The Naxalites had their roots in the countryside, in the disputes between landlords and peasants, and even now remain a potent force in India's tribal areas. They also appealed, however, to an urban intelligentsia, radicalizing those students, like Subhash's younger brother Udayan, who could no longer abide the country's poverty and corruption, and in the early 1970s their actions, along with the government's smothering response, gave Calcutta its own years of lead. The Naxalites killed



Marco Delogu

Jhumpa Lahiri, Rome, February 2013

policemen along with some teachers and businessmen, and many people saw—see—them as terrorists. Others admired their idealism, regretting their tactics while sharing their goals, and still more were appalled by the scale of the state's paramilitary reaction. Lahiri takes no explicit position, and reading *The Lowland* made me recall one of Stendhal's most famous aphorisms: politics in a novel are like a pistol shot in the middle of a concert. They are entirely out of place but impossible to ignore, and though Lahiri herself has put those politics in, she also wants us to look away from them, to concentrate on the spectators instead of the struggle around the gun.

This book is a determinedly apolitical writer's attempt to deal with an explosive subject, and some readers will think it quietist. They will miss the edge of impassioned engagement that they might find, say, in Arundhati Roy, and argue that with this material Lahiri should have produced a different kind of book. But there's another way to put it. For though she deals more fully here than ever before with a specifically Indian subject, though the book both begins and ends in Calcutta and what happens there will forever mark its characters' lives, *The Lowland* is written in an American vein.

The title comes from a few acres in the south Calcutta district of Tollygunge, a marshy spot that floods during the monsoon, growing so "thick with water hyacinth" that it looks solid. The surrounding neighborhood is one of "narrow lanes and modest middle-class homes," and a good place for an uneventful childhood. Subhash and Udayan were born only fifteen months apart, shortly before the subcontinent's 1947 independence, and their bond is so tight that their parents hold the older boy back so that they can start school together.

Subhash is the cautious one, who likes helping his father plant dahlias, and strives "to minimize his existence, as other animals merged with bark or blades of grass." Udayan is in contrast "blind to self-constraints," impetuous and charming, always arguing with his teachers and making his parents worry. But their voices are almost identical, and Subhash has "no sense of himself without" his brother; "each day of his life began and ended with Udayan beside him."

The boys do well in school and go on to university, but they begin to separate when in 1967 the radio starts to carry a few news items from the Himalayan foothills, stories from a far-off village called Naxalbari. Local quarrels don't normally merit much coverage. A sharecropper gets beaten, his family starves? No news there, but in this village the Communist son of a local landowner has taught the peasants to fight back. They burn records, they squat on the land from which they've been evicted, and they begin to carry red flags and weapons. A policeman is hit by an arrow; a riot is met by police bullets. To Subhash the revolt looks futile, but Udayan is stirred by the villagers' show of resistance. He begins to quote Che Guevara, spends his days at rallies, and even drags Subhash along one night while he tags a wall, writing "Long Live Naxalbari" in English. The older brother doesn't have the strength to resist, but he still manages to pose a question: "You don't think what you're doing is selfish?"

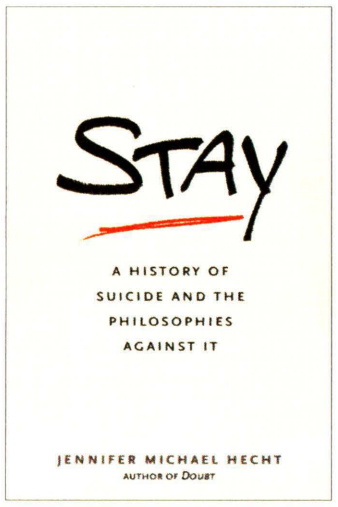
Udayan finds a job teaching high school, but the careful Subhash now makes a surprising declaration of independence. He applies to an American graduate school, and begins to study oceanography at an unnamed university in Rhode Island. At first the country scares him. Even that tiny state seems so large and so empty, and without his brother, Subhash's sense of self begins to shake. Still, the New England coast has its magic, its fog and marshes and the majesty of a "slate-colored" heron, and it isn't long before he begins to fall for this new land.

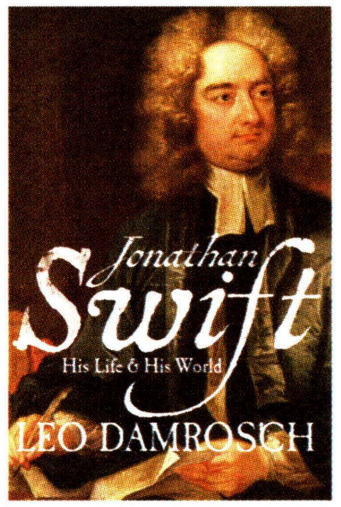
A letter from home does, it's true, disturb him. Udayan has gotten married—a love match with the orphaned sister of a friend, a girl who "prefers books to jewels and saris." Subhash has always believed that their parents would arrange their marriages; he's drawn to Gauri's smile in the enclosed picture, but is troubled by this new example of Udayan "getting his way." Nevertheless the marriage seems to have settled the younger man—the couple moves in with his parents, and his letters now say less about politics. Then a telegram arrives: "Udayan killed. Come back if you can."

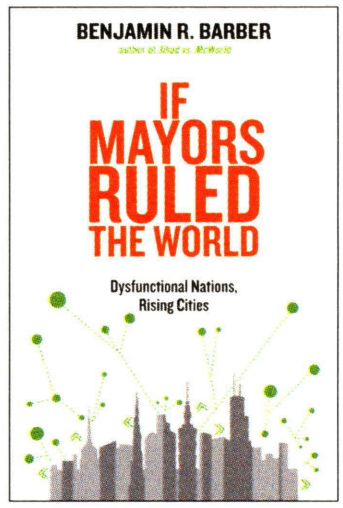
But Subhash's parents barely register his arrival. They ask no questions about his American life, and with their eyes "calloused by grief" they say nothing at all about what's happened. Moreover they ignore their pregnant daughter-in-law, who now wears a widow's plain white sari, and is no longer allowed to taste either meat or fish. It's a sign of respect on which Subhash's mother insists; he finds it demeaning and knows that Udayan would have as well. And in his parents' silence he turns to Gauri to learn about his brother's death. The police had come for him, she says, they marched the whole family away from the house and held them at gunpoint and threatened to shoot unless he surrendered, and then he burst up from beneath the water hyacinth in the lowland where he'd been hiding. His hand was bandaged, some fingers blown off by a pipe bomb, and they shot him in her sight. His body was never returned to them.

Subhash soon recognizes that he can do nothing for his parents, but he believes that "Gauri was different. Around her, he felt a shared awareness of the person they'd both loved." His parents see her only as a reminder of what they have lost, and his mother looks determined to push her out, to get rid of her and yet keep the child. He wants her, and he also wants to help her, but he quickly realizes that she can only escape this deadened house if he marries her, if he follows his younger brother "in a way that felt perverse, that felt ordained." Subhash will take









PIERRE MICHON, ***Rimbaud the Son,*** translated by Jody Gladding and Elizabeth Deshays "With a spellbound, ferocious humility . . . Michon writes an indispensable book. Joining Bonnefoy's *Rimbaud* and Miller's *The Time of the Assassins, Rimbaud the Son* accepts a great reading's most fateful election: 'To be poetry in person.'"—Donald Revell, author of *Pennyweight Windows: New and Selected Poems* ▪ Margellos World Republic of Letters

JENNIFER MICHAEL HECHT, ***Stay: A History of Suicide and the Philosophies Against It*** In this sweeping intellectual and cultural history, Hecht channels her grief for two friends lost to suicide into a search for history's most persuasive arguments against the irretrievable act.

LEO DAMROSCH, ***Jonathan Swift: His Life and His World*** "Damrosch conjures up Jonathan Swift with hallucinatory vividness, allowing the contradictions of this baffling, elusive genius full rein. He recovers in rich detail the world in which *Gulliver's Travels* and other enduring masterpieces were created. This is a brilliant and humane biography." —Stephen Greenblatt, author of *The Swerve*

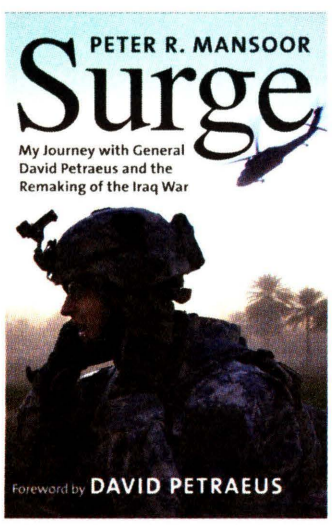
BENJAMIN R. BARBER, ***If Mayors Ruled the World: Dysfunctional Nations, Rising Cities*** "A provocative look at how cities can and do lead from the front in addressing the most pressing issues of our time."—Michael R. Bloomberg, mayor of New York City

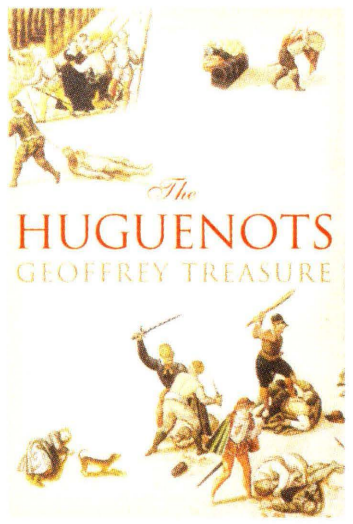
PETER R. MANSOOR, ***Surge: My Journey with General David Petraeus and the Remaking of the Iraq War,*** with a foreword by David Petraeus ▪ This firsthand, full account of the 2007–8 troop surge in Iraq reveals how the strategy was devised and implemented, who supported the effort and who didn't, and how the surge changed Iraqi history. ▪ Yale Library of Military History

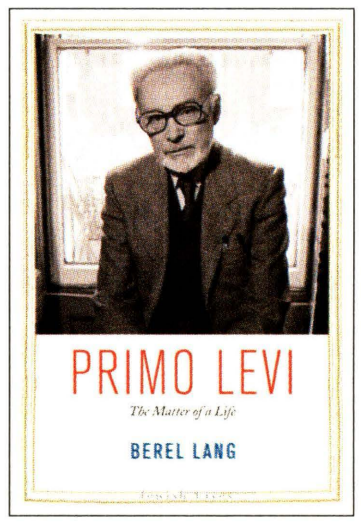
GEOFFREY TREASURE, ***The Huguenots*** From hopeful beginnings and rising political influence to Catholic reprisals and the repressive edict that forced hundreds of thousands to flee the country, this majestic historical narrative encompasses the entire Huguenot experience in sixteenth- and seventeenth-century France.

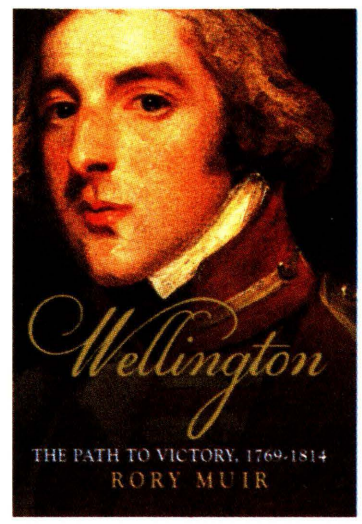
BEREL LANG, ***Primo Levi: The Matter of a Life*** This groundbreaking biography by a moral philosopher investigates the intersection of Levi's work as a chemist and as a writer while shining new light on his literary and intellectual accomplishments, as well as on his importance as a Holocaust writer and witness. ▪ Jewish Lives

RORY MUIR, ***Wellington: The Path to Victory, 1769–1814*** An authoritative reevaluation of Wellington's career, as both a soldier and a politician, gives new and unexpected insights into this talented, complex, and often difficult man.









Yale UNIVERSITY PRESS

yalebooks.com

her to Rhode Island and raise the child as his own; someday they will tell the truth, and someday, too, she might love him. Gauri accepts his argument but thinks that kindness has made him weak; when she lands in Boston she feels only "the reality of the decision she'd made." It will take forty years for the consequences of that choice to work themselves out.

Lahiri was born in London, an intermediate stop on her parents' westward journey from Bengal, and came to the States as a toddler. She has told a version of their happier tale in "The Third and Final Continent," the last story in her first book, *Interpreter of Maladies* (1999), and her concern lies as much with that older immigrant generation as it does with her own. Here she limits herself to her characters' voices and reactions, and avoids anything like a clinical language in describing Gauri's enduring grief and what, after Bela's birth, is clearly an untreated postpartum depression. She recovers only by retreating into a graduate student's life of crumpled papers and unemptied teacups, resuming the work in philosophy that her first marriage had interrupted, and eventually writing a dissertation on Schopenhauer. With time Gauri surprises herself with desire and begins to sleep with Subhash; but neither he nor her daughter will bring her any moment of joy.

The prose in which Lahiri defines these lives is a bit different than that of her earlier books. In dialogue she now does without quotation marks, and though her sentences have always been spare, she shows a new reliance on sentence fragments, at the end of a paragraph in particular:

> So many times Subhash and Udayan had walked across the lowland. It was a shortcut to a field on the outskirts of the neighborhood, where they went to play football. Avoiding puddles, stepping over mats of hyacinth leaves that remained in place. Breathing the dank air.

That train of gerunds provides something like a continuous present, pointillist and monumental at once, as though the image were carved. An almost Faulknerian moment of stasis—and yet impermanent too.

For Gauri will never get over her brief and forever vanishing life with Udayan. She will never put his killing behind her, but she does learn that "space shielded her more effectively than time.... As if her gaze had to span an ocean and continents to see." Physical separation makes the past less present. Yet it's always there, and she will finally need some distance not only from Calcutta but from Rhode Island as well. Subhash, a specialist in the chemistry of oil spills, somehow finds a job at a lab on Narragansett Bay. He builds himself into a modest American success, a good father too, and when Bela is twelve he takes her with him to India. They stay for six weeks in Tollygunge, and when they return the grass around their suburban house has grown waist-high. The windows are shut, the curtains drawn, and on the coffee table he finds a letter, written in Bengali so that Bela can't read it. "I hope," Gauri writes, that "you will tell her the truth. That I have not died or disappeared but that I have moved to California, because a college has hired me to teach."

The years unspool. The father and the daughter grow distant, close, and then distant once more; the mother vanishes not only from their lives but even from the narrative itself. It will be decades before she is heard from. Lahiri covered a great span of time in *The Namesake* as well, but that bildungsroman had a linear structure: the life of Gogol Ganguli, as seen first from his parents' point of view, and then his own. *The Lowland* has a far more complicated architecture, and the further one goes in it the more often its surface is broken by flashbacks or shifts in perspective. Gauri combs out her still-long hair in the bedroom in Tollygunge,



Carl De Keyzer/Magnum Photos

Indians at the Howrah River, Calcutta, 1986

Udayan beside her; it is 1971 and he asks if she regrets marrying him. But as he strokes her hair, it turns short and gray and coarse, and she is now "fifty-six, the years made present by virtue of the resilience they have taken away."

Even to Subhash Calcutta seems ever-present, the old-world point of reference by which he measures the distance he has come. Udayan is everywhere in his mind, and the details of their boyhood keep "distracting him, like pieces of landscape viewed from a train. The landscape was familiar, but certain things always jolted him." In fact Udayan is more vivid to him dead than he would have been alive, for Subhash knows that he must someday tell Bela that he isn't her biological father, and dreads it. So the past ripples out. Lahiri will bring this broken family up to our own day, but still their lives are touched by an absent presence, by the younger brother listening to a 1960s radio broadcast, and all that happened because of it.

Yet while the politics of that period—the Naxalite movement, the repression that followed it—prove determinative, they aren't what *The Lowland* is about. Lahiri concentrates instead on the survivors, those shaped by the dead man's actions, and it's crucial that she does not let us see him as the innocent victim of an extra-judicial murder. His killing may be horrifying, but he's not just a graffiti artist; the police know the man they are looking for and what he has done. I said at the start of this review that Lahiri takes no explicit position, and yet the very structure of her plot does suggest an implicit one. "You don't think what you're doing is selfish?" So Subhash had asked, and the question will echo on as with each chapter we see the ways in which Udayan's choices have helped deform the lives of everyone closest to him.

Few Bengali novels about the Naxalites have received an English translation, and of them the best-known is Mahasweta Devi's *Mother of 1084* (1974), in which an activist's mother must identify his corpse at the police morgue; the number suggests the scale of the government's reprisals. Devi's tersely written pietà fuses mourning and witness, and I suspect that Lahiri was thinking of it as she worked. But it comes from another time and another country, and her own imperatives are different. Lahiri isn't concerned with a structural analysis of oppression, or with the quarrels of ideology and commitment; she doesn't indict India's political class and isn't much interested in the question of what is to be done.

She understands and indeed makes us understand why Udayan joins the Naxalites, but the issues themselves don't matter to her as much as their consequences, the aftershocks felt over many years by the members of this new American family. What counts in *The Lowland* isn't the fate of society but rather the individual life and the chance or pursuit of an ever-frustrated individual happiness. In its explanation of the private damage that may lie within the pursuit of social justice, *The Lowland* is above all a liberal or even a bourgeois novel. That won't please everyone, but Turgenev among others would recognize the problem she defines, and in fastening on it Jhumpa Lahiri writes from deep within the guiding assumptions of Western realism.

Interpreter of Maladies had its initial publication in paperback, and its early sales and reception were modest. Its winning the Pulitzer Prize in 2000 was a surprise, albeit one whose merits the years have confirmed, but the genuinely astonishing thing was the commercial success that followed, the millions it then sold. One best seller leads to another, and for *The Lowland* Lahiri's publishers have announced a first printing of 350,000 copies. To explain that kind of popularity it's not enough to point to her artistry alone, and I'd like to know more about the interplay of marketing and demographics in building her audience. Still, quality is clearly a part of it. Fastidious, uncompromising, and yet clear, her books carry a note of accessible distinction that flatters the reader's own taste.

For me the most curious thing is the degree to which her early work seemed instantly recognizable, placeable within a literary landscape. And not that of South Asian fiction in English; I mean something much closer to home. Switch the names in some of her stories and you can trick yourself into believing you're back in Cheever country. Oh, not really. The relations of husbands and wives, parents and children, follow entirely different rules, and there's not even much gin. Yet he would have recognized the way she shapes an ending or handles point of view, and seen her suburbs as descendants of his own. She seamlessly inserts new people—new manners, mores, material—into a traditional American form, and is acutely aware of her predecessors.

The epigraph and title of *Unaccustomed Earth* come from "The Custom-House," Hawthorne's sly meditative preface to *The Scarlet Letter*:

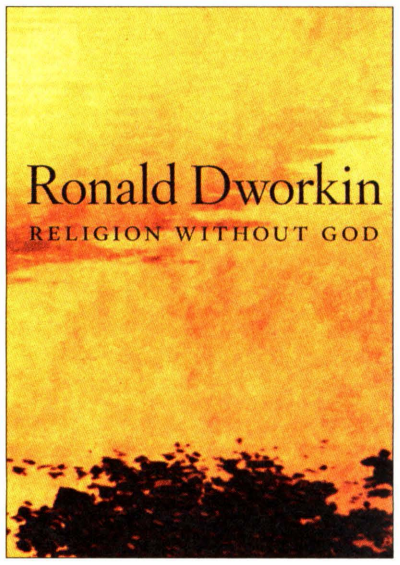
> Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil. My children have had other birthplaces, and, so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth.

Lahiri's use of those words suggests a slyness of her own; her characters have had to come all the way from Bengal, but for Hawthorne the few miles from Salem to Concord were enough. Still, the irony seems fond, and in that choice of an epigraph I hear no trace of postcolonial subversion. It is instead a mark of affiliation—she links herself to an American past, she claims her place in its tradition. Sinking your tendrils down into a fresh soil may revive a worn-out history; a different crop can enliven an exhausted ground. Either way, an unaccustomed earth makes for new stories. Neither Subhash's nor Gauri's later lives would have been possible in India, even as their origins make Lahiri's New England just a bit different than it was.

That, however, is the most optimistic of readings, and in her earlier work in particular Lahiri has often looked at the transplants that don't take. Some lives that seemed workable in India cannot accommodate themselves to a new land; and between the generations too much remains unsaid, as though the immigrant had left her words behind along with so much else. In America Gauri abandons her daughter, and never even writes. The two will meet each other just once more, when Bela is forty, in a carefully plotted accident that to the reader will seem shattering and satisfying in equal measure, and the novel will then forgive the older woman for her failure as a parent. Lahiri makes us see why she does it. Gauri sees it too, but that doesn't mean she will forgive herself. □

Harvard

Celebrating 100 Years of Excellence in Publishing



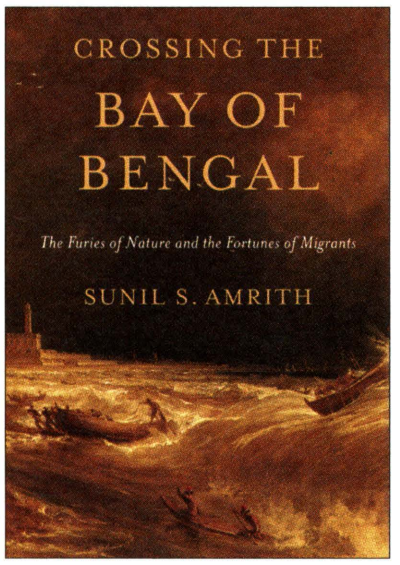
Religion without God

Ronald Dworkin

"Dworkin offers a way into discussions of science and human spiritual endeavor that is actually engaging and interesting, not combative and dogmatic . . . Dworkin is keen to show that—even for people who call themselves atheist—there remains a sense or a value to the world which bears so much in common with attitudes we call religious or spiritual."

—Adam Frank, NPR

New in cloth / $17.95



Crossing the Bay of Bengal

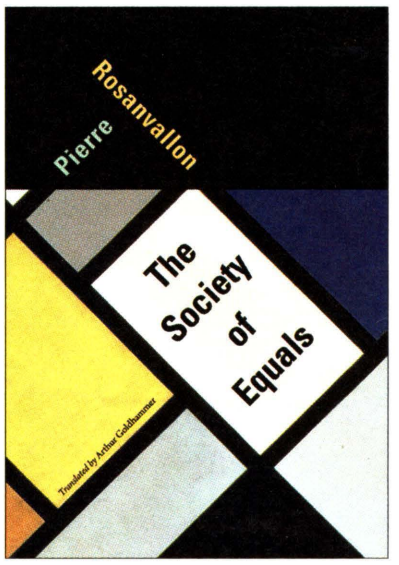
The Furies of Nature and the Fortunes of Migrants

Sunil S. Amrith

"[Amrith] gives voice—and an identity—to one of the most complex and culturally interesting regions of the world . . . The sheer accumulation of information, and the multiple, interwoven strands . . . yield an impressive, multifaceted portrait . . . A formidable work of scholarship."

—Akash Kapur,
New York Times Book Review

New in cloth / $29.95



The Society of Equals

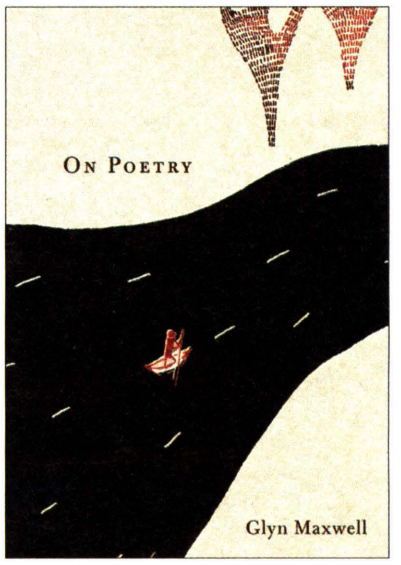
Pierre Rosanvallon

TRANSLATED BY ARTHUR GOLDHAMMER

"Rosanvallon takes fresh stock of the ideal of equality in *The Society of Equals*, an ambitious bid to revive egalitarian thought in a global economy that no longer recognizes any moral or political legitimacy in schemes to redistribute wealth . . . [He] deftly traces the slow collapse of the egalitarian tradition."

—Chris Lehmann, *Bookforum*

New in cloth / $35.00



On Poetry

Glyn Maxwell

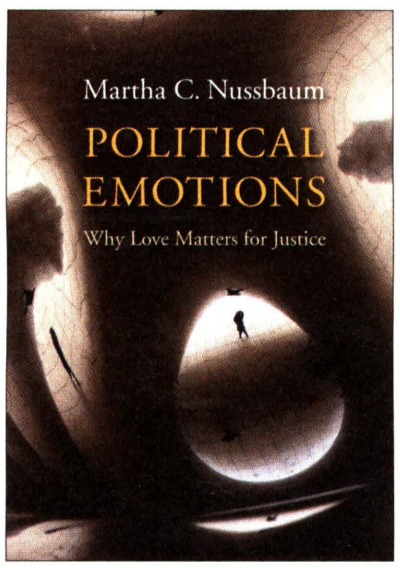
"Maxwell's intelligent, conversational approach is exhilarating in its openness and breathtaking in its insight into the art of writing poems."

—Herman Sutter, *Library Journal* (starred review)

"The best book about poetry I've ever read; certainly the only one that's made me laugh out loud."

—Adam Newey, *The Guardian*

New in cloth / $19.95



Political Emotions

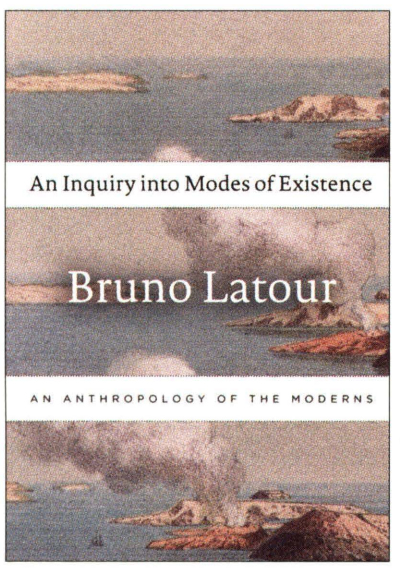
Why Love Matters for Justice

Martha C. Nussbaum

"The book sparkles with Nussbaum's characteristic literary analysis, drawing from both Western and South Asian sources . . . The elegance with which she negotiates this diverse material deserves special praise, as she expertly takes the reader through analyses of philosophy, opera, primatology, psychology, and poetry."

—*Publishers Weekly* (starred review)

Belknap Press / new in cloth / $35.00



An Inquiry into Modes of Existence

An Anthropology of the Moderns

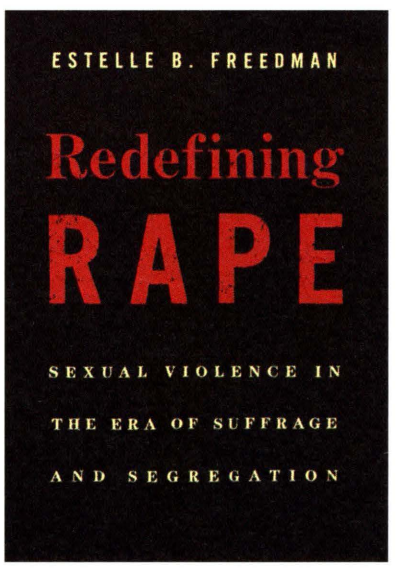
Bruno Latour

TRANSLATED BY CATHERINE PORTER

"Collective collaboration—some would call it "crowdsourcing"—is rare in philosophy, but Latour . . . is used to collaboration with scientists . . . Latour's work makes the world—sorry, worlds—interesting again."

—Stephen Muecke,
Los Angeles Review of Books

New in cloth / $39.95



Redefining Rape

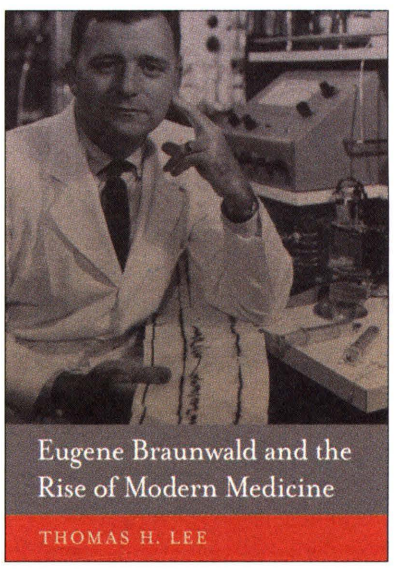
Sexual Violence in the Era of Suffrage and Segregation

Estelle B. Freedman

"Provides a sophisticated understanding of why rape is something we have been debating for centuries . . . In clear prose filled with riveting anecdotes and powerful stories, Freedman recounts the story of rape, its wounds, its discontents and our as-yet-incomplete march to its end."

—Imani Perry, *San Francisco Chronicle*

New in cloth / $35.00



Eugene Braunwald and the Rise of Modern Medicine

Thomas H. Lee

"Braunwald's finding has helped to cut U.S. heart-attack death rates from more than 30% to less than 10%. The story of the cardiologist's life and work . . . is told engagingly by medic Thomas Lee. Braunwald has lived several lives since his 1938 escape from Nazi-controlled Austria, [including his] glory years at the U.S. National Institutes of Health."

—*Nature*

New in cloth / $35.00

HARVARD UNIVERSITY PRESS www.hup.harvard.edu blog: harvardpress.typepad.com tel: 800.405.1619

Defiant, Exhilarating, and Poetic

Nick Laird

On Poetry
by Glyn Maxwell.
Harvard University Press,
170 pp., $19.95

When poets write prose about their art the result tends to be either a manifesto or *ars poetica*; a grab bag of lectures, expanded reviews, and commencement addresses; or a manual, a teaching aid. The English poet Glyn Maxwell's new book *On Poetry* is a curious alloy of all three, comprising soapbox declarations of what makes poetry endure, close readings of various canonical pieces, and a fictionalized account of a poetry workshop run by Maxwell for four apprentice writers. Books by poets about poetry tend to argue for the primacy of their own kind of writing, and Maxwell's is no different.

He favors well-tended poetry that is not obscure and that bears some relation to rhyme or meter or stanzas, and preferably all three. Certain about what does and doesn't work, he is fast to set out his argument. (The third page: "If you write poems that you might call free and I might call unpatterned....") His approach is both thrilling and frustrating: it is heartening to read his assurance and enthusiasm, but his dictums shut down interesting questions and his certainty occasionally feels like camouflage for its opposite.

On Poetry is divided into seven parts—White, Black, Form, Pulse, Chime, Space, Time—though these distinctions are pretty arbitrary, and the book feels like one long engaging barroom lecture. It is against "free" verse, by which he means

> verse that isn't formal at all, that neither shadows nor echoes it, has no interest in what it has foregone. Verse that on theoretical grounds has refused to engage with any traditional form at all. Which, in case you ask, means I don't mean Stein or Eliot or Pound or Jones or HD or Rosenberg or Williams or Bunting or Lowell or Plath or Morgan or Hughes. What I do mean is an awful lot of what we've got.

The book is defiantly and exhilaratingly poetic, employing metaphor relentlessly. Try this for a new perception:

> There are poems of mist and poems of smoke.
>
> By mist I mean something natural that thins or parts or deepens further, something through which a shifting truth is glimpsed with joy, understanding—or spotted with fear. Mist: breathable, water going by in a cloak.
>
> By smoke I mean man-made smoke, complex molecules conjured for reasons obscure, yet emanating from a single, explicable source. Clever to make, not clever to breathe. When you've blown it all away you're looking at a shell. By the time you get what it was you can't use it any more.

Maxwell deals with the metaphysics of writing poetry in a zesty tone but with serious intent. For him silence, the whiteness of the page, "*does the work of time*" (his italics, here and throughout). The silence is the time passing, which the poems must work through, and attempt to hold off. Time is the one deity, and a poem is different in kind from other art forms because (unlike music or theater or dance or TV, where time is entirely in the hands of the maker) a poem on a page is linear and each reader, alone with the text, can read the poem at his own pace: "time remains one's own—or, more exactly, *voice upon time* does." Maxwell thinks "poets are voices upon time. What makes poetry so giddyingly different from other forms is how naturally and plainly its reader can inhabit that voice."

He is very good at offering systems of approach, describing how the poems that endure have an eye to "prime meaning, resonant meanings, [the] way it *sounds* sans meaning, [the] way it looks sans meaning," and characterizing these categories as "solar, lunar, musical, visual." "Poems deficient in solar meaning," that is discernible, paraphrasable content,

> are quite easy to spot in the field, because vast trapezoids of critical scaffold have been constructed around them to clank in the wind. Measuring devices have been set up to record all resonance real and imagined. Cults spring up in the meadows thereabouts; outsiders are unwelcome. The Hard Question: *what actually happened here and is there a good enough reason why NOT SAYING held sway over SAYING?* No major poet has been used as a smokescreen for obscurity more than Ezra Pound, yet it's he who writes: "Language is the main means of human communication. If an animal's nervous system does not transmit sensations and stimuli, the animal atrophies."

This is symptomatic of Maxwell's persuasive, corrosive style—though is he saying that Pound is obscure, or that later critics have tried to make him obscure? One might also add that transmitting sensations and stimuli is different in kind from communicating a plain meaning. (Pound's own poems are not afraid to transmit sensations and stimuli *instead* of offering a coherent solar or surface meaning.) Poems "deficient in lunar meaning" (which Maxwell equates with resonance, with deeper meaning)

> might have immediate impact, might be strong on comedy, misery, shock-value, perhaps impressive in live performance. But written down the words are flat, go nowhere else.... (All song lyrics written down or recited are in this category, if only because the absent music plays the lunar role.)

Maxwell himself, though he doesn't note it here, used a lyric from Bob Dylan's dream to preface his own second collection *Out of the Rain*—though whatever he was then, he's now an essentialist:

> Songwriters stir up a living tradition, poets make flowers grow in air. Bob Dylan and John Keats are at different work. It would be nice never to be asked about this again.

Poems weak in music "sound like prose, are dull to read and hard to memorize." He quotes Pound again: "Poetry atrophies when it gets too far from music." The last fault is for poetry that lacks a "visual intelligence," that is "blind to the whiteness."



Nigel Norrington/Camera Press/Redux

Glyn Maxwell at the Globe Theatre, London, 2008

I like the urgency and stringency of Maxwell's advice, and it should be useful to students coming to a poem, providing a set of keys to allow them entry. Though I wonder whether they open every door. Maxwell takes poetry personally, so much so that he thinks "your meeting with a poem is like your meeting with a person. The more like that it is, the better the poem is, the longer you remember it, the longer it lasts." He believes that a poem coherently expresses the presence of a human creature, which is a beautiful sentiment, beautifully expressed, and yet oddly prescriptive when applied to the appreciation of "what we've got." Much contemporary verse is, according to Maxwell,

> colloquial, prosaic, apparently "free," going about its business without rhyme or meter or stanzaic pattern of any kind. But such poems, to survive, need two essential components: first their makers need to have truly mastered linebreak, which is simply to say that he or she can keenly feel the pressure of silence; second, the poem must act upon you in a way that resembles a human encounter. For alone, in your memory you, *you*, what's the difference—to the cells, to the synapses—between a poem you remember and a person you recall? You want lamps to go on.

Adverbs like "truly" or "simply" in an argument are like cracks in the plaster, indicative of structural problems. What can it mean to "truly" master line break? What does it mean to "keenly" feel the pressure of silence? There is something tautological here: for a poem to be great and survive it has to be by a "truly" great poet. And do poems really act upon a reader in a way that resembles a human encounter? When we think of a poem we remember words and lines, a verbal/musical memory, but when we think of a person our recollection is primarily visual or emotional. A voice can be very suggestive: if you are on a bus listening to someone behind you making a phone call, the way that person speaks may suggest their appearance, their personality, even their history—and not necessarily accurately. However, actually encountering another person is often a matter of contrasting linguistic differences, reading the cues that emerged to define our cultural identity and that reinforce the distinctions of our tribe (the in-group) from another (the out-group). Another human is, a priori, other—what cannot be synthesized with the self. They cannot be possessed, absorbed, assimilated, known, or appropriated: they cannot be internalized.

Reading a poem, however, is different: you experience the other as yourself. The brain's motor cortices are forced to say the words, and research suggests that doing this, putting one's self in a foreign tribe's perspective, may involve the removal of prejudice.* Poems open up channels, of course,

*See Tiffany O'Callaghan, "Voice Almighty: Decoding Speech's Secret Signals," *New Scientist*, July 16, 2013:

between the writer and the reader, challenging or reassuring or clarifying, acting as a way of being alone while finding you're not. Maxwell goes on to explain that, by saying "*a poem coherently expresses the presence of a human creature*," he means

> the same creature, in a consistent relation to you [the reader]. For example, standing a few feet away in a field, saying aloud into the wind: "Something there is that doesn't love a wall..." Intoning from a high lectern to the rafters of a hall: "Do not go gentle into that good night..." Muttering next to you, mid-afternoon in a sad pub, having drained a generous G-and-T: "They fuck you up, your mum and dad..." A *consistent relation*. The relation can change and still be consistent. The creature can approach you, back away from you, be gone a while, but this can only work if the relation changes like a human presence might change it. In the whiteness the poet can change it, make time pass, distance grow.

Though this is winningly presented, Maxwell, a playwright as well as a poet, privileges his own preference for dramatic monologue. What about poetry that deliberately lacks a setting? Maxwell is against what we might term nonrepresentational poetry. Consider the case, say, of John Ashbery, whose poetry, insofar as it doesn't always coherently express the presence of a human creature, might be considered an exemplum of nonrepresentational work. Ashbery's poetry eavesdrops and channel-hops and juxtaposes and surprises. It expresses, one might say, the *incoherence* of the presence of a human creature, the flippant, startled, flighty consciousness. His poems, even if dealing in traditional forms like the pantoum or the sonnet or sestina, frequently resist a consistent "presence." The trajectory of Ashbery (who made a living as an art critic, and was a member with Frank O'Hara and Kenneth Koch of the so-called New York School of poets) mimics his coevals in the New York School of painters, like Franz Kline or Arshile Gorky or Willem de Kooning, who began in figurative work and ended in abstractions. Thirty years ago Ashbery commented that

> the simultaneity of Cubism is something that has rubbed off on me, as well as the Abstract Expressionist idea that the work is a sort of record of its own coming-into-existence; it has an "anti-referential sensuousness," but it is nothing like flinging a bucket of words on the page, as Pollock did with paint. It is more indirect than that. When I was fresh out of college, Abstract Expressionism was the most exciting thing in the arts. There was also experimental music and film, but poetry seemed quite conventional in comparison. I guess it still is, in a way. One can accept a Picasso woman with two noses, but an equivalent attempt in poetry baffles the same audience.

The work of Ashbery clearly transmits stimuli and sensations, and has music and form, but often lacks an obvious paraphrasable *solar* meaning (the "*what actually happened here*"), and thus under Maxwell's Law is disqualified. Frequently in Ashbery's work a loose context can be discerned, an undercurrent of the "I" and the "you" (often corresponding to the wounded and the loved), but nothing that could be translated as a logical narrative. But should poetry be limited to the equivalent of portraiture and landscape painting? Can it follow a line for the sake of it, as Paul Klee did? I think of what Frank O'Hara almost said: If you don't like this sort of poetry, bully for you. The cinema's good too.

Maxwell, seemingly suspicious of that negative capability prized so much by Keats, "that is, when a man is capable of being in uncertainties, mysteries, doubts," is always reaching irritably after fact and reason. But maybe there is a good reason for NOT SAYING: maybe we don't know what or how we are experiencing. Maybe Ashbery's retreat into comic-seriousness, his sifting of low and high culture, his willed ambivalence and resistance to expository conclusion, are just as surprising and exciting and memorable to the reader as a linear narrative. It often seems so to me when I read Ashbery—though it's also true to say that I don't return often to his work, and I suspect it's because if you know a poem can go anywhere, all the terrains begin to seem alike, dreamscapes where anything can happen but nothing is real. Not everyone need write like Ashbery but we wouldn't willingly give up his work. After all a dream, when you're in it, is completely consuming, even if it can't be retold—that is paraphrased—successfully.

Maxwell is at his best when he discusses particulars, coming at well-worn poems from unusual angles. He compares, and asks the reader to compare, the flavors of silences that precede certain first lines; for example, what kind of mood engenders "Shall I compare thee to a summer's day?" (Shakespeare) or "Had we but world enough and time" (Marvell) or "There's a certain slant of light" (Dickinson). His reading of these canonical pieces is crisp and impressive, and the tone engaging. His shortness with prosody, though, is slightly depressing, and a little bullying: here's how he discusses the "most famous lines" of Marvell's "To His Coy Mistress":

> *But at my back I always hear*
> *Time's wingèd chariot hurrying near;*
> *And yonder all before us lie*
> *Deserts of vast eternity.*

Maxwell writes:

> Want to hear how fast time moves? Not with the regular step of, say, "The wingèd feet of Time draw near"—no, the word slams hard to the top of the line: "Time's wingèd chariot hurrying near...." You want to talk about iambs and dactyls and stress and unstress, as if the English language were some binary read-out, then you are missing the picture.

But it doesn't have to be a binary read-out: no one disputes the existence of metrically relative stress, and if you want to discuss "patterning," which is what Maxwell claims most poetry is missing, then you require some sort of terminology. "Slams hard" isn't going to cut it. As you read it, the shock isn't just the way the word *slams* to the top of the line—it's the spondee, the double syllabic stress with "wing," and the way the word "time's" is not just stressed but elongated by that *s*. There's a real tension with the way we are forced to hold the syllable in "time's" and the way we want to hurry on, to complete each rhyming couplet, to get away from time. The lines before and after it are solid iambic tetrameters—de dum de dum de dum de dum—but the pentameter of "time's wingèd chariot hurrying near" has something free-floating about it. It's the entrance of something temporally disruptive, something terrible and strange.

That spondee on "time's wing" is the unexpected thud thud of those wings beating, of time rearing up behind you. To shy away from the terminology that permits discussion of a poetic event like this smacks of anti-intellectualism, blokeishness. It's hard to talk about the meter of a poem without using the received terms, otherwise you end up saying things like "the word slams hard to the top of line." (And if you want to discuss the "truly great" mastery of line break in, say, George Oppen or William Carlos Williams, you need to be able to discuss meter, since successful lineation of free verse depends on stress.)

Maxwell anyway doesn't think the detail pedestrian, as he makes clear when he gets to prosody (in the chapter called "Pulse"). "I don't say you *can't* point out stresses and unstresses, I merely say there are infinite degrees of stresses and unstresses." Convincingly, he says one should think of "the stresses—the beats, the meter—as the *bars*, not as the notes, not as the crotchets or minims or breves. The meter should be time passing in the background." To Ezra Pound's dictat that poetry be "composed in the sequence of a musical phrase, not in the sequence of the metronome," he answers, accurately if immoderately:

> Well, musical phrases can show infinite variety and still be supported by a regular structure of bars, 4/4 can turn to 3/8 or 9/16 or 2/4 and turn back again. These are called *time-signatures*—what's poetic meter but time-signature? The metronome does its boring job, but only a fool—literally an idiot—would write upon its strokes.... It seems to me some poets extrapolate Pound's critique of late Victorian pentameters—or the general Modernist argument

"Patti Adank, now at University College London, and colleagues asked people who had never lived in Scotland, and were not often exposed to Scottish accents, to mimic speakers from Glasgow. Before and after, participants rated the attractiveness of the Glaswegian accent. Assessments of power and competence remained the same, but after mimicking the accent, participants consistently found it more attractive. 'After we asked people to imitate people from Glasgow, they liked them a bit more,' Adank says." (I wouldn't recommend this activity to those actually visiting Glasgow.)

THE MRS. GILES WHITING FOUNDATION
is pleased to announce the winners of the
2013 WHITING WRITERS' AWARDS

Hannah Dela Cruz Abrams:
Fiction & Nonfiction
Amanda Coplin: *Fiction*
Jennifer duBois: *Fiction*
Virginia Grise: *Plays*
Ishion Hutchinson: *Poetry*
Morgan Meis: *Nonfiction*
C.E. Morgan: *Fiction*
Rowan Ricardo Phillips: *Poetry*
Clifford Thompson: *Nonfiction*
Stephanie Powell Watts: *Fiction*

For 29 years, the Whiting Writers' Awards have been given annually to ten emerging writers who show remarkable achievement and promise. The Awards are now $50,000 each. More information can be found at www.whitingfoundation.org

MARVIN HAMLISCH

What He Did For Love

Friday,
December 27
9 pm on THIRTEEN



American MASTERS

PBS

THIRTEEN
WNET NEW YORK PUBLIC MEDIA

Tweet @pbsamermasters with **#HamlischAM** for a sneak peek

National Humanities Center

President/Director

The National Humanities Center, in Research Triangle Park, NC, is seeking a director to replace Geoffrey Harpham, who is retiring after having held the position since 2003.

The National Humanities Center is a private, nonprofit organization, the only institute for advanced study in the world dedicated exclusively to the humanities. Since 1978, the Center has provided residential fellowships to over fourteen hundred scholars, who have come from all over the world to pursue independent research. The Center also supports the humanities at the secondary school level through programs that provide online pedagogical resources and professional development for teachers. Additionally, the Center is an intellectual leader, sponsoring initiatives that bring humanistic scholarship to bear on issues of public importance. And lastly, the Center is part of an international network of scholarship, sharing interests and projects with peer institutions in the United States and abroad.

The director of the National Humanities Center leads a staff of twenty-four, while serving and reporting to a board of forty distinguished scholars and leaders in corporate and civic life. Among the director's immediate responsibilities are managing a budget of approximately $5.5M; stewarding an endowment of over $70M; leading fundraising initiatives; overseeing the Center's programs in education and its residential fellowship program; and developing outreach programs that engage both scholars and a broader public.

In a wider sense, the director is responsible for securing the Center's financial and organizational stability; for preserving and extending the reputation of the Center for intellectual distinction; and for developing programs that will convey the value of humanistic learning to the public.

Qualifications for the position include intellectual credentials appropriate to the position, relevant administrative experience, and a demonstrated interest in public outreach and advocacy.

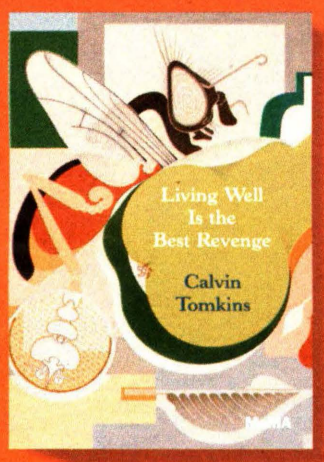
Nominations and applications will be accepted, either by mail or electronically, through January 31, 2014.

Applicants should send a cover letter; a curriculum vitae, not to exceed 1,500 words; and three references to

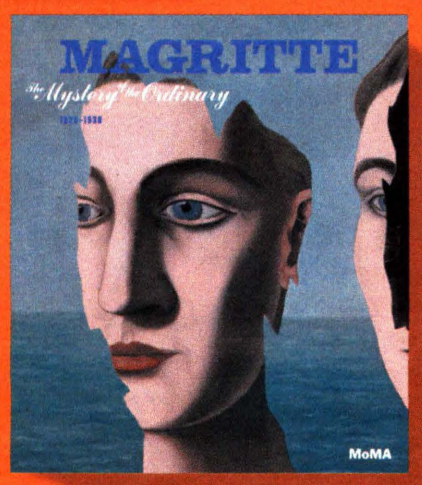
Search Committee
National Humanities Center
P. O. Box 12256
Research Triangle Park, NC 27709-2256

or to search@nationalhumanitiescenter.org.

PERFECT GIFTS FOR THE HOLIDAYS



LIVING WELL IS THE BEST REVENGE
By Calvin Tomkins
Paperback, $14.95



MAGRITTE: THE MYSTERY OF THE ORDINARY, 1926–1938
Edited by Anne Umland
Hardcover, $65.00

MOMA BOOKS

DOWNLOAD FREE PREVIEWS AT
MoMA.ORG/BOOKS

against metrical form—to include, frankly, Shakespeare.

Again and again he offers superbly insightful readings of extracts or poems by Dickinson, Edward Thomas, even Yvor Gurney. Writing of Thomas's "Old Man," a poem seemingly about nothing more than the contradictory names of a common herb known as both "Old Man" and "Lad's-Love," Maxwell singles out the penultimate line of this section of the poem:

> *Even to one that knows it well,*
> *the names*
> *Half decorate, half perplex,*
> *the thing it is:*
> *At least, what that is clings not*
> *to the names*
> *In spite of time. And yet I like*
> *the names.*

"How does one say that line?" Maxwell asks.

> The lips, the tongue, the throat, the *brows*, all are working, willing to know, falling short of it.
>
> Technically, it's a pentameter like these are: "I'll leap up to my God—who pulls me down?" "And flights of angels sing thee to thy rest...." Those are lines I used to look at like I look at stained-glass windows. But when I heard this—"At least, what that is clings not to the names"—what I heard was the mind, *my* mind at work, I heard English now.... Light meeting the mind, recorded on the breath and returned in thought—or half-thought—*or no thought at all.*

Here he is on repetition, citing Frost's repeated line "And miles to go before I sleep":

> Recurrence of words isn't repetition. Ever. Try saying the above couplet in exactly the same way twice. Not only will you not sound like Robert Frost, you won't sound normal. The second line is likely to elongate, its last word probably fall in tone.... What's intervened between the two technically identical lines is *the need to say the same again*. Either side of that are different worlds. The relation of the two lines *to thought* is entirely different. One line outran thought, the second walks in step with it.

Here he is on terza rima:

> This is the creature on the move through life. A new rhyme comes out of the mist, is developed in thought, is left behind.... Each bright new thought is escorted by a couple of now fading rhymes. If you imagine each rhyme-sound a thick strand of a certain colour, the form would soon resemble DNA, winding and recurring, always changing and never.

When it comes to form Maxwell repeats "you master form you master time," though he never quite explains what this means. Does form necessarily add stringency? It does in, say, Frost but that's because, as Maxwell might say, he's a "truly" great poet. But doesn't form often lead to padding and routine? Many authors write compacted lines of verve and rhythm and power without forms—or without exact forms. Is a seventeen-line poem by Louise Glück weaker in some way for not being a sonnet? Is it in reaction to that sonnet form or is it uninterested in it? Is it somehow more stringent for forgoing a fourteen-line frame for a length of its own organic necessity, dictated by the rhythms and value and content of the words, not the numbers of lines it contains? I don't know the answer to these questions, but they aren't even raised here. Form is taken as a given fact, and when a difficulty arises it's elided.

His big thesis is that Eliot and Pound and the modernists were revolting against

> a stale late-Victorian formalism which dragged on into the Edwardian and Georgian years, and which seemed to them inadequate in the face of a world changed not only by the horrors of the Great War, but by industry, technology, mass culture, migration to the cities with its attendant miseries of poverty, anonymity, pollution.

Maxwell thinks, rightly, that "a century's gone by and we're somewhere else in the story." The speeding up of technological development and the rampaging of social media, the comfort and security of the literate Western world, have contributed to a sense that nothing can amaze us, that there is "a kind of antiseptic *sealed* quality to our time." The upshot of this is that "the once-vital, visceral responses of early Modernism have dwindled over a hundred years into thoroughly private habits." In effect, late-modernist antiformalism has dragged on into the twenty-first century.

To counter this, Maxwell posits a different progenitor from Eliot and Pound that young poets could follow, Edward Thomas, whom Ted Hughes called "the father of us all." Though Pound might have said "Breaking the pentameter, that was the first heave," Maxwell lists the poets—Heaney, Longley, Mahon, Walcott, Murray—whose work shows a faith in the line of five beats, "the line that takes the time of a breath."

If the book is witty, and occasionally glib, it's also profound:

> Any form in poetry, be it meter, rhyme, line-break, is a metaphor for creaturely life. It looks to me as if the most durable are those most closely fused to what we are most deeply: organisms that *breathe* and *move* and *have*, who one day horribly learn they can't breathe or move or have forever.... The sound of form in poetry, descended from song, moulded by breath, is the sound of that creature yearning to leave a mark. The meter says *tick-tock*. The rhyme says *remember*. The whiteness says *alone*. The poem forms in space and time. It, at least, can be made to last.

Arguing with this book is part of the joy of it: it's provocative and opinionated and personal and urgent; by turns good-humored and intemperate; and full of earned advice on the writing and reading of poems. Even if it feels like a partial explanation and a limited taxonomy in the battleground of contemporary poetry, it's still a fine addition to "what we've got." □

concave.
huge gill
upswept tail fins
winged pectoral fins

1950 Cadillac Hood Ornament

Tim Gainey | #207 of 793 | PREV | NEXT



Share

Comment, Like & Favorite

0 0 1



Canvas Print
$85



Framed Print
$76



Art Print
$32



Acrylic Print
$120



Metal Print
$107



Greeting Card
$6.95

- ☐ Expert Printing and Assembly
- ☐ Shipping Within 2 - 3 Business Days
- ☐ 30-Day Money Back Guarantee
- ☐ Millions of Satisfied Customers

Tags: 1950 photographs, cadillac photographs, cadillacs photographs, hood ornament photographs, car photographs, 1950 canvas prints, 1950 iphone cases, cadillac canvas prints, cadillac iphone cases, cadillacs canvas prints, cadillacs iphone cases, hood ornament canvas prints, hood ornament iphone cases, car canvas prints, car iphone cases

Title	1950 Cadillac Hood Ornament
Artist	Tim Gainey
Medium	Photograph - Photograph
Description	1950 Cadillac Hood Ornament
Uploaded	December 30th, 2013
Statistics	Viewed 12 Times - Last Visitor from Fort Myers, FL on 02/17/2014 at 9:21 PM
Colors	☐ ☐
Link	<a href='http://fineartamerica.co copy and paste to your website / blog - preview
Sales Sheet	PDF Sales Sheet

Comments

Post a Comment

There are no comments for *1950 Cadillac Hood Ornament*. Click here to post the first comment.

Donny is called:

sport	
sparky	
mate	by Kate:
hombre	sweetie pie
sprout	honey bunch
	precious
	darling
	dearie
	adorable
	snookums
	chickadee
	sweetheart
nubbin	dumpling
short stuff	cookie
champ	lambie pie
bucko	
bub	
buddy	
sonny	
Jasper	
chum	
pidge	

Muumuu

From Wikipedia, the free encyclopedia
(Redirected from Muu muu)

The **muumuu** or **mu'umu'u** /ˈmuːmuː/ is a loose dress of Hawaiian origin[1] that hangs from the shoulder. Like the Aloha shirt, muumuu exports are often brilliantly colored with floral patterns of generic Polynesian motifs. Muumuu for local Hawaiian residents are more subdued in tone. Muumuu are no longer as widely worn at work as the aloha shirt, but continue to be the preferred formal dress for weddings and festivals such as the Merrie Monarch hula competition. They are also frequently worn as a uniform by women working in the hotel industry[*citation needed*]. Muumuu are also popular as maternity wear because they do not restrict the waist.



Birgit Ridderstedt wears a Hawaiian muumuu to a formal dinner party in Stockholm in 1971.

Contents

- 1 Etymology and history
- 2 In popular culture
- 3 See also
- 4 References
- 5 External links

Etymology and history

The word *mu'umu'u* means "cut off" in Hawaiian, because the dress originally lacked a yoke.[2] Originally it was a shorter, informal version of the more formal *holokū*. *Holokū* was the original name for the Mother Hubbard dress introduced by Protestant missionaries to Hawaii in the 1820s.[3] The *holokū* featured long sleeves and a floor-length unfitted dress falling from a high-necked yoke. Over the years, the *holokū* approximated more closely to European and American fashions. It might have a fitted waist, and even a train for evening. As the *holokū* became more elaborate, the muumuu, a shortened version, became popular for informal wear.

In popular culture

- In the U.S. sitcom *Three's Company*, the character Helen Roper is exclusively seen wearing muumuus.
- In the comic strip *Zippy the Pinhead*, Zippy usually wears a polka-dot muumuu.[4][5]
- In *The Simpsons* episode "King-Size Homer", after gaining 61 pounds in order to claim disability and work from home, Homer wears a muumuu, as his regular clothes no longer fit him.
- In *Lilo and Stitch*, Lilo is often seen wearing a red muumuu with palm tree leaves.

muumuu

Related Searches
Muumuu sewing pat...
Hawaiian muumuu
T&I muumuu factory
Hawaiian fashion m...
Free muumuu pattern
Royal hawaiian mu...
Origin of muumuu
Sleeveless muumuu

Nearby Words
mutulary
mutule
muu-muu
muumuu
muwashshah
mux
muxe

Ads

Womens Cotton **Muumuus**
www.vermontcountrystore.com/
Free Shipping On Orders Over $65. Great Gifts for the Holiday Season!
Men's Sleepwear - Women's Sleepwear

Muumuu Dresses at Amazon
www.amazon.com/
Buy **muumuu** dresses at Amazon! Free Shipping on Qualified Orders.
★★★★½ 367 reviews for amazon.com

muumuu

muu-muu [**moo**-moo] Show IPA

noun

a long, loose-hanging dress, usually brightly colored or patterned, worn especially by Hawaiian women.

a similar dress worn as a housedress.

Origin:
1920–25; < Hawaiian *mu'umu'u* name of the dress, literally, cut-off; so called because it originally lacked a yoke

Example sentences

He instead stays home wearing a **muumuu** hollering at local kids who come by for a laugh at his expense.

Related Words
mumu MORE

Explore nuumuu *in the* VISUAL THESAURUS

Word Origin & History

Etymonline

muumuu
1923, from Hawaiian mu'u mu'u, lit. "cut off," name given to the local adaptation of the dresses given to Island women by early 19c. Christian missionaries "in the early days when a few flowers sufficed for a garment" [Don Blanding, "Hula Moons," 1930]. So called because the native style hangs from the

Relevant Questions

Quote Of The Day

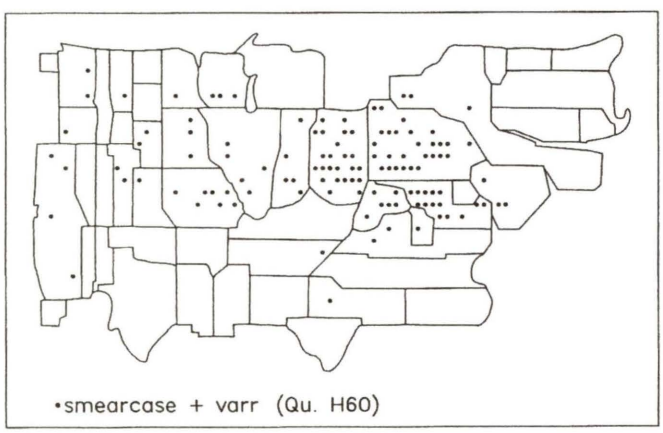
"A man's real and deep feelings are surely those which he acts upon when challenged, not th..."

-Sarah Patton Boyle

MORE

smear cheese, smiercase, smierkase **chiefly N Midl, esp PA, OH, MD, WV** See Map Cf **cook cheese, Dutch ~, pot ~**
A soft cheese made of curds of skimmed milk; cottage cheese.

1829 Royall *Pennsylvania* 1.471, A dish, common amongst the Germans, . . is curds and cream. It is very palatable, and called by the Germans *smearcase.* **1848** Bartlett *Americanisms* 314, *Smear-Case.* . . A preparation of milk made to be spread on bread, whence its name; otherwise called Cottage-Cheese. **1892** *KS Univ. Qrly.* 1.99 **KS,** *Smearcase:* a preparation of clabber, often called 'Dutch cheese.' **1906** *DN* 3.157 **nwAR,** *Smear-case.* . . Pot cheese, cottage cheese, clabber cheese, curd (Mississippi). **1909** *Daily Gaz. & Bulletin* (Williamsport PA) 22 Jan 6/5, [Advt:] Smear case, per ball. . . 5[¢]. **1915** Thomas *Mary at Farm* 277 **cePA,** From three quarts of sour milk you should obtain one good pound of smier-kase. **1930** *DN* 6.88 **cWV,** *Smearcheese,* cottage cheese. **1934** *AmSp* 9.319 **IN, Ohio Valley,** *Smearcase.* Cottage cheese, from German *Schmierkäse*—Pennsylvania Dutch. **1946** *PADS* 5.38 **VA,** *Smear case.* . . Cheese made of the drained curd of sour milk; west of the Blue Ridge. **1946** *PADS* 6.27 **swVA,** *Smearcase.* . . Cottage cheese. **1958** *PADS* 29.16 **TN,** *Smearcase:* Cheese made of curd and sour milk. **1965–70** *DARE* (Qu. H60, *The lumpy white cheese that is made from sour milk*) 102 Infs, **chiefly N Midl, esp PA, OH, MD, WV,** Smearcase; **CA**212, **IL**82, **PA**74, 95, 242, **TN**11, ['šmirke(ɪ)s]; **MD**8, **MO**12, ['šmɪrke(ɪ)s]; **MO**25, ['šmɪrkæs]; **MO**36, Shmearcase; **OH**98, ['šmɪəkes]; **IL**113, ['šmerkeɪs]; **PA**29, **VA**26, ['smirkes]; **CO**20, **MO**21, Smear cheese; **MO**13, ['šmɪrkeɪs] cheese. [36 of 119 Infs indicated that this term was old-fashioned or that they remembered it from the speech of a parent or grandparent.] **1969** *DARE* Tape **IL**66, The folks used to always make . . smearcase. . . They would take that milk and clabber it. **1976** Allen *LAUM* 3.292 **Upper MW** (as of c1950), *Cottage cheese. . . Smearcase* . . moved with the westward migration into southern Iowa and Nebraska, where more than one-third of infs. knowing the term consider it now old-fashioned. *Ibid* 293, 2 infs, **ceIA, ceNE,** Smear cheese. **1982** *Barrick Coll.* **csPA,** *Smear case*—cottage cheese. **1985** *AmSp* 60.234 **sePA,** Today in the Pennsylvania German area, *smear case* no longer means 'curds'. As a former student of mine who is employed as a salesperson in a farmers' market in Bird-in-Hand, Lancaster County, puts it: "Today *smear case* is never related to cottage cheese, but to a smooth, spreadable cheese." Indeed, the term is very much alive in the area—a fact clearly demonstrated by the availability of such "smooth, spreadable cheese" under this name at many local markets.



smeared adj Cf **smear in**
Of the sky: overcast.

1950 *WELS Suppl.* **csWI,** My mother often used the word "smeared" in describing an overcast sky, when clouds were a grayish cover, hiding the blue sky. I think the word is taken from the German word "verschmiered" [sic]. In German an overcast sky is described thus. **1983** (2001) Rechy *Bodies & Souls* 71 **swCA,** He woke to a smeared sky.

smear in v phr [Perh folk-etym for **smur** v, but cf **smeared**]
Of the weather: to become overcast.

1975 Gould *ME Lingo* 262, *Smear*—To cloud in, but reserved mostly for the increasing evidence of the high cirrus clouds that make *mare's tails* and *mackerel sky:* "Been smearin' in so I doubt if I'll haul tomorrow."

smee n Also *smea, smees, smethe* [*OED2 smee* sb.[1] 1668; *smeath* 1622 →; both applied to var ducks] **esp eNJ**
=pintail 1.

1674 Josselyn *Two Voyages* more sorts, as . . *Coots.* a kind of water-fowl *Wilmotes,* [etc]. [*DARE* Ed *Spirit of Times* 16.50 **ceNJ,** Tails or Smeas, as they and Black-duck decoys Jersey, at Manasquan while others at Tuckerton so termed, it appears. ble hunter, "call it **1920** *Forest & Stream* birds, nearly all "smees" along the shore.

smell bug n Cf stink bug
1966–70 *DARE* (Qu. Infs **DC**8, **KY**35, **MS**

smell-leaves n Also
=vanilla leaf 1.

1919 *DN* 5.59 Pacific *Torreya* 41.48 **WA,** *Cascades* 231 **Pacific NW,** odor. When dried, the settlers called them them in bunches to

smell melon n Sth
A small melon (*Cucumis*
Also called **pomegranate**

1806 Shecut *Flora* *ental Cucumber,* or *Smell-melon* for species Georgia pomegranate small melon, curiously Anne's pocket melon. There were no more I26, . . *Kinds of* **TX**35, Smell melons County) appears from the or Queen's Pocket fruit. **1986** Pederson melons—very small ons—small, yellow, mushmelon, looks like **TX,** *Weeds controlled* giant), smell melon.

smell of v phr [*OED2* 1
To smell (something

1851 (1852) Stowe him to smell of not yet done . . **cNY,** 'Smell (or feel 30, His foot hits a of it. **1936** in 'Smell of it.'

smell one's piss
To be aware of or feel maturity.

1934 Hurston *Jonah's* hisself—done berty (girl or boy It's funny, a guy at around thirteen in this world to boy, there's nobody as them. **1997** Johnson Soon as that boy **1998** Banks *Mule* Buddy was he (Auntie) Raylean *DARE* File—Internet when they have

Bing: We are the Champions--choose YouTube video

A pal of my dues.
+ time after time
I've done my rent.
But
I committed no crime
+ mistakes + we made a few

We are, oh, my friends
+ we'll keep on fighting 'til end
We (2 repeats)
Are champions for losers,
cause
We are champions 'til world

Queen (band)

From Wikipedia, the free encyclopedia
(Redirected from Queen (musical group))

Queen are a British rock band formed in London in 1970, originally consisting of Freddie Mercury (lead vocals, piano), Brian May (guitar, vocals), John Deacon (bass guitar), and Roger Taylor (drums, vocals). Queen's earliest works were influenced by progressive rock, hard rock and heavy metal, but the band gradually ventured into more conventional and radio-friendly works, incorporating further diverse styles into their music.

Before joining Queen, Brian May and Roger Taylor had been playing together in a band named Smile with bassist Tim Staffell. Freddie Mercury (then known as Farrokh/Freddie Bulsara) was a fan of Smile, and encouraged them to experiment with more elaborate stage and recording techniques after Staffell's departure in 1970. Mercury himself joined the band shortly thereafter, changed the name of the band to "Queen", and adopted his familiar stage name. John Deacon was recruited prior to recording their eponymous debut album (1973). Queen enjoyed success in the UK with their debut and its follow-up, *Queen II* (1974), but it was the release of *Sheer Heart Attack* (1974) and *A Night at the Opera* (1975) that gained the band international success. The latter featured "Bohemian Rhapsody", which stayed at number one in the UK Singles Chart for nine weeks; it charted at number one in several other territories, and gave the band their first top ten hit on the US Billboard Hot 100. Their 1977 album, *News of the World*, contained two of rock's most recognisable anthems, "We Will Rock You" and "We Are the Champions". By the early 1980s, Queen were one of the biggest stadium rock bands in the world, and their performance at 1985's Live Aid is widely regarded as one of the greatest in rock history. In 1991, Mercury died of bronchopneumonia, a complication of AIDS, and Deacon retired in 1997. Since then, May and Taylor have infrequently performed together, including a collaboration with Paul Rodgers under the name Queen + Paul Rodgers which ended in May 2009.

The band have released a total of 18 number one albums, 18 number one singles, and 10 number one DVDs. Estimates of their album sales generally range from 150 million to 300 million albums, making them one of the world's best-selling music artists. They received the Outstanding Contribution to British Music Award from the British Phonographic Industry in 1990, and were inducted into the Rock and Roll Hall of Fame in 2001.

Queen



Queen in concert, 1984.
John Deacon (far left), Freddie Mercury (centre stage), Brian May (foreground), Roger Taylor (drums)

Background information

Origin	London, England, United Kingdom
Genres	Rock
Years active	1970[1]–present[2]
Labels	Capitol, Parlophone, EMI, Hollywood, Island, Elektra
Associated acts	Smile, The Cross, Queen + Paul Rodgers, David Bowie, Adam Lambert
Website	queenonline.com (http://queenonline.com)
Members	Brian May Roger Taylor
Past members	Freddie Mercury John Deacon See also: Early members

Contents

- 1 History
  - 1.1 Early days (1968–1974)
  - 1.2 *Sheer Heart Attack* to *A Night at the Opera* (1974–1976)

"It's a worthy challenge for us, and I'm sure Adam would meet with Freddie's approval."[196] Queen expressed disappointment at the cancellation and released a statement to the effect that they were looking to find another venue.[202] It was later announced that Queen + Adam Lambert would play two shows at the Hammersmith Apollo, London on 11 and 12 July 2012.[203][204] Both shows sold out within 24 hours of tickets going on open sale.[205] A third London date was scheduled for 14 July.[206] On 30 June, Queen + Lambert performed in Kiev, Ukraine at a joint concert with Elton John for the Elena Pinchuk ANTIAIDS Foundation.[207] Queen also performed with Lambert on 3 July 2012 at Moscow's Olympic Stadium,[208][209] and on 7 July 2012 at the Municipal Stadium in Wroclaw, Poland.[210]

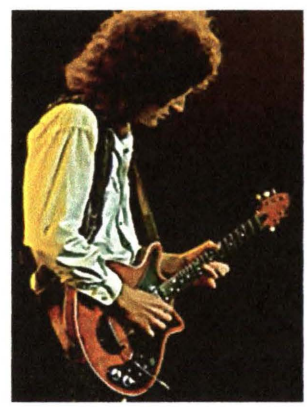
On 12 August 2012, Queen performed at the closing ceremony of the 2012 Summer Olympics in London.[211] The performance at London's Olympic Stadium opened with a special remastered video clip of Freddie Mercury on stage performing his call and response routine during their 1986 concert at Wembley Stadium.[212] Following this, May performed part of the "Brighton Rock" solo before being joined by Taylor and solo artist Jessie J for a performance of "We Will Rock You".[212][213]

On 20 September 2013, Queen + Adam Lambert performed at the 2013 iHeartRadio Music Festival at the MGM Grand Hotel & Casino in Las Vegas.[214]

Artistry

Musical style

The band drew artistic influence from many other British rock acts at the time, such as The Beatles, Led Zeppelin, Pink Floyd, The Who, Black Sabbath, Slade, Deep Purple and David Bowie.[215] Queen composed music that drew inspiration from many different genres of music, often with a tongue-in-cheek attitude.[216] The genres they have been associated with include progressive rock,[215] glam rock,[215] hard rock,[215] heavy metal,[215] pop rock,[215] psychedelic rock,[217] blues rock and dance/disco.[218] Queen also wrote songs that were inspired by genres that are not typically associated with rock, such as ragtime, opera, gospel, vaudeville, and folk.



Brian May playing his custom made Red Special in 1975.

In 1963, the teenage Brian May and his father custom-built his signature guitar Red Special, which was purposely designed to feedback.[219][220] Sonic experimentation figured heavily in Queen's songs. A distinctive characteristic of Queen's music are the vocal harmonies which are usually composed of the voices of May, Mercury, and Taylor best heard on the studio albums *A Night at the Opera* and *A Day at the Races*. Some of the ground work for the development of this sound can be attributed to their former producer Roy Thomas Baker, and their engineer Mike Stone.[221][222] Besides vocal harmonies, Queen were also known for multi-tracking voices to imitate the sound of a large choir through overdubs. For instance, according to Brian May, there are over 180 vocal overdubs in "Bohemian Rhapsody".[223] Many Queen songs were also written with audience participation in mind, such as "We Will Rock You" and "We Are the Champions".[224][225]

Influence

Queen have been recognised as having made significant contributions to such genres as hard rock,[226] and heavy metal,[227] amongst others. Hence, the band have been cited as an influence by many other musicians. Moreover, like their music, the bands and artists that have claimed to be influenced by Queen are diverse and span different generations, countries, and genres.

Some of the musicians that have cited the band as an influence include Anthrax,[228] Nirvana,[229] Def Leppard,[230] Dream Theater,[231] Extreme,[232] Trivium,[233] Foo Fighters,[234] Franz Ferdinand,[235] George Michael,[236] Green Day,[237] Guns N' Roses,[238] Iron Maiden,[239][240] Journey,[241] Kansas,[242] Katy Perry,[243] Keane,[244] Lady Gaga,[245] Manic Street Preachers,[246] Meat Loaf,[247] Metallica,[248] Mika,[249] Muse,[250] Mötley Crüe,[251] My Chemical Romance,[252] Panic at the Disco,[253] Queensrÿche,[254] Van Halen,[255] Radiohead,[256] Robbie Williams,[257] Trent Reznor,[258] Steve Vai,[259] Sum 41,[260] Styx,[261]

Midge Ure,[111] The Flaming Lips,[262] The Killers, and The Smashing Pumpkins.[263][264]

Queen have been cited as a major influence on the "neo-classical metal" genre by Swedish guitarist Yngwie Malmsteen.[265] Metallica recorded a cover version of "Stone Cold Crazy", which first appeared on the *Rubáiyát: Elektra's 40th Anniversary* album in 1990, and won their first Grammy Award for Best Metal Performance in 1991. In the early 70s, Queen helped spur the heavy metal genre's evolution by discarding much of its blues influence;[227][239] the New Wave of British Heavy Metal in addition, they fused the music genre with a punk rock sensibility and an increasing emphasis on speed.

Legacy

In 2002, Queen's "Bohemian Rhapsody" was voted "the UK's favourite hit of all time"[266] in a poll conducted by the *Guinness World Records British Hit Singles Book*, and in 2004 the song was inducted into the Grammy Hall of Fame.[267] Acclaimed for their stadium rock, in 2005 an industry poll ranked Queen's performance at Live Aid in 1985 as the best live act in history.[28][224][268] In 2007, they were also voted the greatest British band in history by BBC Radio 2 listeners.[269]

As of 2005, according to the *Guinness Book of World Records*, Queen albums have spent a total of 1,322 weeks (twenty-six years) on the UK Album Charts, more time than any other musical act.[85][87] Also in 2005, with the release of their live album with Paul Rodgers, Queen moved into third place on the list of acts with the most aggregate time spent on the British record charts.[270]

In 2006, the *Greatest Hits* album was the all-time best-selling album in UK Chart history, with sales of 5,407,587 copies, over 604,295 more copies than its nearest competitor, The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.[86] Their *Greatest Hits II* album is the eighth best seller, with sales of 3,746,404 copies.[136][271]

The band have released a total of eighteen number one albums, eighteen number one singles, and ten number one DVDs worldwide, making them one of the world's best-selling music artists. Queen have sold over 150 million albums, with some estimates in excess of 300 million albums worldwide,[224][272][273][274][275] including 34.5 million in the United States alone as of 2004.[276] Inducted into the Rock and Roll Hall of Fame in 2001, the band is also the only group in which every member has composed more than one chart-topping single, and all four members of Queen were inducted into the Songwriters Hall of Fame in 2003.[277][278] In 2009, "We Will Rock You" and "We Are the Champions" were inducted into the Grammy Hall of Fame,[279][280] and the latter was voted the world's favourite song in a global music poll.[281]

Queen are one of the most bootlegged bands ever, according to Nick Weymouth, who manages the band's official website.[282] A 2001 survey discovered the existence of 12,225 websites dedicated to Queen bootlegs, the highest number for any band.[283] Bootleg recordings have contributed to the band's popularity in certain countries where Western music is censored, such as Iran.[284] In a project called *Queen: The Top 100 Bootlegs*, many of these have been made officially available to download for a nominal fee from Queen's website, with profits going to the Mercury Phoenix Trust.[282] *Rolling Stone* ranked Queen at number 52 on its list of the "100 Greatest Artists of All Time",[285] while ranking Mercury the 18th greatest singer,[135] and May the twenty-sixth greatest guitarist.[286] Queen were named 13th on VH1's 100 Greatest Artists of Hard Rock list,[287] and in 2010 were ranked 17th on VH1's 100 Greatest Artists of All Time list.[288] Visitors to Play.com voted them as the best music artist of the last 60 years in their list of "Top 100 Music Artists" in 2013.[289] Gigwise readers chose Queen as the best band of past 60 years.[290]

In other media

Musical theatre

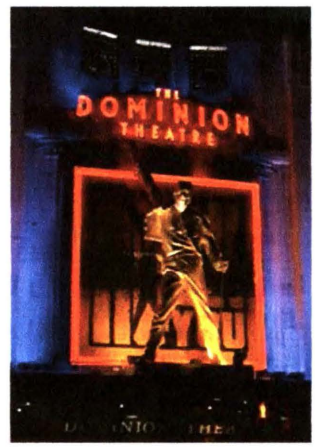
In May 2002, a musical or "rock theatrical" based on the songs of Queen, titled *We Will Rock You*, opened at the Dominion Theatre on London's West End.[224] The musical was written by British comedian and author Ben Elton in collaboration with Brian May and Roger Taylor, and produced by Robert De Niro. It has since been staged in many cities around the world.[224] Following the Las Vegas premiere on 8 September 2004, Queen were inducted into the Hollywood RockWalk in Sunset Boulevard, Los Angeles.[291]

The original London production was scheduled to close on Saturday, 7 October 2006, at the Dominion Theatre, but due to public demand, the show has now been extended indefinitely. *We Will Rock You* has become the longest running musical ever to run at this prime London theatre, overtaking the previous record holder, the *Grease* musical.[292] Brian May has confirmed that they are considering writing a sequel to the musical.[293] The musical toured around the UK in 2009, playing at Manchester Palace Theatre, Sunderland Empire, Birmingham Hippodrome, Bristol Hippodrome, and Edinburgh Playhouse.[294]

The launch of the musical coincided with Queen Elizabeth II's Golden Jubilee. As part of the Jubilee celebrations, Brian May performed a guitar solo of "God Save the Queen",[295] as featured on Queen's *A Night at the Opera*, from the roof of Buckingham Palace. The recording of this performance was used as video for the same song on the 30th Anniversary DVD edition of *A Night at the Opera*.[296][297]

Sean Bovim created "Queen at the Ballet", a tribute to Freddie Mercury, which uses Queen's music as a soundtrack for the show's dancers, who interpret the stories behind tracks such as "Bohemian Rhapsody", "Radio Ga Ga", and "Killer Queen".[298]

Queen's music also appears in the Off-Broadway production Power Balladz, most notably the song "We Are the Champions", with the show's two performers believing the song was "the apex of artistic achievement in its day".[299]



Statue of Mercury at the West End's Dominion Theatre where Queen and Ben Elton's musical *We Will Rock You* has been performed since May 2002.

Digital realm

In conjunction with Electronic Arts, Queen released the computer game *Queen: The eYe* in 1998.[300] The music itself—tracks from Queen's vast catalogue, in many cases remixed into new instrumental versions—was by and large well received, but the game experience was hampered by poor gameplay. Adding to the problem was an extremely long development time, resulting in graphic elements that already seemed outdated by the time of release.[301]

Under the supervision of May and Taylor, numerous restoration projects have been under way involving Queen's lengthy audio and video catalogue. DVD releases of their 1986 Wembley concert (titled *Live At Wembley Stadium*), 1982 Milton Keynes concert (*Queen on Fire – Live at the Bowl*), and two Greatest Video Hits (Volumes 1 and 2, spanning the 1970s and 1980s) have seen the band's music remixed into 5.1 and DTS surround sound. So far, only two of the band's albums, *A Night at the Opera* and *The Game*, have been fully remixed into high-resolution multichannel surround on DVD-Audio. *A Night at the Opera* was re-released with some revised 5.1 mixes and accompanying videos in 2005 for the 30th anniversary of the album's original release (CD+DVD-Video set). In 2007, a Blu-ray edition of Queen's previously released concerts, *Queen Rock Montreal* & Live Aid, was released, marking their first project in 1080p HD.[302]

Queen have been featured multiple times in the *Guitar Hero* franchise: a cover of "Killer Queen" in the original *Guitar Hero*, "We Are The Champions", "Fat Bottomed Girls", and the Paul Rodgers collaboration "C-lebrity" in a track pack for *Guitar Hero World Tour*, "Under Pressure" with David Bowie in *Guitar Hero 5*,[303] "I Want It All" in *Guitar Hero: Van Halen*,[304] "Stone Cold Crazy" in *Guitar Hero: Metallica*,[305] and "Bohemian Rhapsody" in *Guitar Hero: Warriors of Rock*.[306] On 13 October 2009, Brian May revealed there was "talk" going on "behind the scenes" about a dedicated Queen *Rock Band* game.[307]

Queen have also been featured multiple times in the *Rock Band* franchise: a track pack of 10 songs which are compatible with *Rock Band*, *Rock Band 2*, and *Rock Band 3* (three of those are also compatible with *Lego Rock Band*). Their hit "Bohemian Rhapsody" was featured in *Rock Band 3* with full harmony and keys support. The band also appeared in the video game *Lego Rock Band* as playable Lego avatars.[308]

In March 2009, Sony Computer Entertainment released a Queen branded version of the company's karaoke franchise, *SingStar*. The game, which is available on PlayStation 2 and PlayStation 3, is titled *SingStar Queen* and has 25 songs on the PS3 and 20 on the PS2.[309] "We Will Rock You" and other songs by Queen also appear in *DJ Hero*.[310]

"One Vision" was featured on the successful video game *Grand Theft Auto IV* on the fictional radio station Liberty Rock Radio

97.8,[311] while "Radio Ga Ga" features on *Grand Theft Auto V* character trailer for Michael and the game's soundtrack.[312]

Film and television

Queen contributed music directly to the movies *Flash Gordon* (1980), with "Flash" as the theme song, and *Highlander* (the original 1986 film),[117][313] with "A Kind of Magic", "One Year of Love", "Who Wants to Live Forever", "Hammer to Fall", and the theme "Princes of the Universe", which was also used as the theme of the Highlander TV series (1992–1998).[314] In the United States, "Bohemian Rhapsody" was re-released as a single in 1992 after appearing in the comedy film *Wayne's World*.[146] The single subsequently reached number two on the *Billboard* Hot 100 (with "The Show Must Go On" as the first track on the single) and helped rekindle the band's popularity in North America.[146][315]

Several films have featured their songs performed by other artists. A version of "Somebody to Love" was done by Anne Hathaway in the 2004 film *Ella Enchanted*.[316] In 2006, Brittany Murphy also recorded a cover of the same song for the 2006 movie *Happy Feet*.[317] In 2001, a version of "The Show Must Go On" was performed by Jim Broadbent and Nicole Kidman in the movie musical *Moulin Rouge!*.[318] The closing credits of *A Knight's Tale*, released in 2001, has a version of "We Are the Champions" performed by Robbie Williams and Queen; the introduction to the same movie features We Will Rock You played by the medieval audience. "We Are the Champions" also features in *The Mighty Ducks* trilogy, *Chicken Little* (2005), and the 2008 film *What Happens in Vegas*. In 1992, the film *Gladiator* featured snippets of "We Will Rock You" performed by Warrant whereas their full version was released as a single. In 2004, "Don't Stop Me Now" was featured in the bar fight scene in the cult movie *Shaun of the Dead*, and "You're My Best Friend" played during the end credits, as well as during the 2006 Jennifer Aniston romantic comedy *The Break-Up*.[319]

In May 2004, the Japanese live-action version of *Sailor Moon*, called *Pretty Guardian Sailor Moon*, during Act 29, "Minako's Rival, Mio Kuroki, is a Transfer Student?", used "I Was Born To Love You" in a volleyball game scene featuring the show's hero Usagi Tsukino/Sailor Moon. "I Was Born to Love You" was used as the theme song of the Japanese television drama *Pride* on Fuji Television in 2004, starring Takuya Kimura and Yūko Takeuchi. The show's soundtrack also contained other songs by Queen, including "We Will Rock You", "We Are the Champions", and "Bohemian Rhapsody".[320]

Since featuring in *Grosse Pointe Blank* in 1997, "Under Pressure" has appeared in a number of comedies, such as *40 Days and 40 Nights* in 2002 and Ben Stiller's 2007 film *The Heartbreak Kid*.[321]

"Don't Stop Me Now" has featured in the BBC television show *Top Gear*, and in 2005 the song was voted as "The Greatest Driving Song Ever" by the shows viewers.[322] The song was also featured in Fox's cartoon series *American Dad!* during the first season episode "Roger 'n' Me" on Fox on 23 April 2006. This was the first of three appearances of Queen songs, the second being "Another One Bites the Dust" in 42-Year-Old Virgin and "Bicycle Race" in Jack's Back.[323]

Keeping in the tradition (since Season Five) of naming each season's episodes after songs from a famous 1970s era rock band (Led Zeppelin for the fifth season, The Who for the sixth, and The Rolling Stones for the seventh), the eighth and final season of *That '70s Show* consisted of episodes named after Queen songs. "Bohemian Rhapsody" served as the season premiere.[324]

Fox television show *The Simpsons* has made storylines which have featured Queen songs such as "We Will Rock You", "We Are the Champions" (both sung by Homer), and "You're My Best Friend".[325] "We Are the Champions" has also featured in *South Park* episode "Stanley's Cup", season 5 of *The Sopranos* (Tony's ringtone), and the first season of *Malcolm in the Middle*.[326] The British teen drama *Skins* had two Queen songs on its show, "Escape from the Swamp" features on series 2, episode 7, and "Don't Stop Me Now" on series 3, episode 2.[327][328]

On 11 April 2006, Brian May and Roger Taylor appeared on the American singing contest television show *American Idol*. Each contestant was required to sing a Queen song during that week of the competition. Songs which appeared on the show included "Bohemian Rhapsody", "Fat Bottomed Girls", "The Show Must Go On", "Who Wants to Live Forever", and "Innuendo". Brian May later criticised the show for editing specific scenes,[329] one of which made the group's time with contestant Ace Young look negative, despite it being the opposite. Taylor and May again appeared on the *American Idol* Season 8 finale in May 2009, performing "We Are the Champions" with finalists Adam Lambert and Kris Allen.[178] On 15 November 2009, Brian May and Roger Taylor appeared on the singing contest television show *X Factor* in the UK.[330]

In the autumn of 2009, the Fox television show *Glee* featured the fictional high school's show choir singing "Somebody to Love" as their second act performance in the episode The Rhodes Not Taken. The performance was included on the show's *Volume 1* soundtrack CD, and is available as a single via digital download.[331] In June 2010, the choir performed "Another One Bites the Dust" in the episode Funk.[332] In May 2012, the choir performed "We Are the Champions" in the episode Nationals, and the song features in *The Graduation Album*.[333]

In September 2010, Brian May announced in a BBC interview that Sacha Baron Cohen is to play Mercury in a film of the same name.[334] *TIME* commented with approval on his singing ability and visual similarity to Mercury.[335] The motion picture is being written by Peter Morgan, who had been nominated for Oscars for his screenplays *The Queen* and *Frost/Nixon*. The film, which is being co-produced by Robert De Niro's TriBeCa Productions, will focus on Queen's formative years and the period leading up to the celebrated performance at the 1985 Live Aid concert.[336]

Band members

Current members

- Brian May – lead guitar, keyboards, piano, vocals (1970–present)
- Roger Taylor – drums, rhythm guitar, percussion, vocals, tambourine (1970–present)



Queen in Argentina in 1981, pictured with Diego Maradona.

Former members

- Freddie Mercury – lead vocals, piano, rhythm guitar, tambourine (1970–1991; his death)
- John Deacon – bass guitar, rhythm guitar, keyboard, backing vocals, triangle (1971–1997)

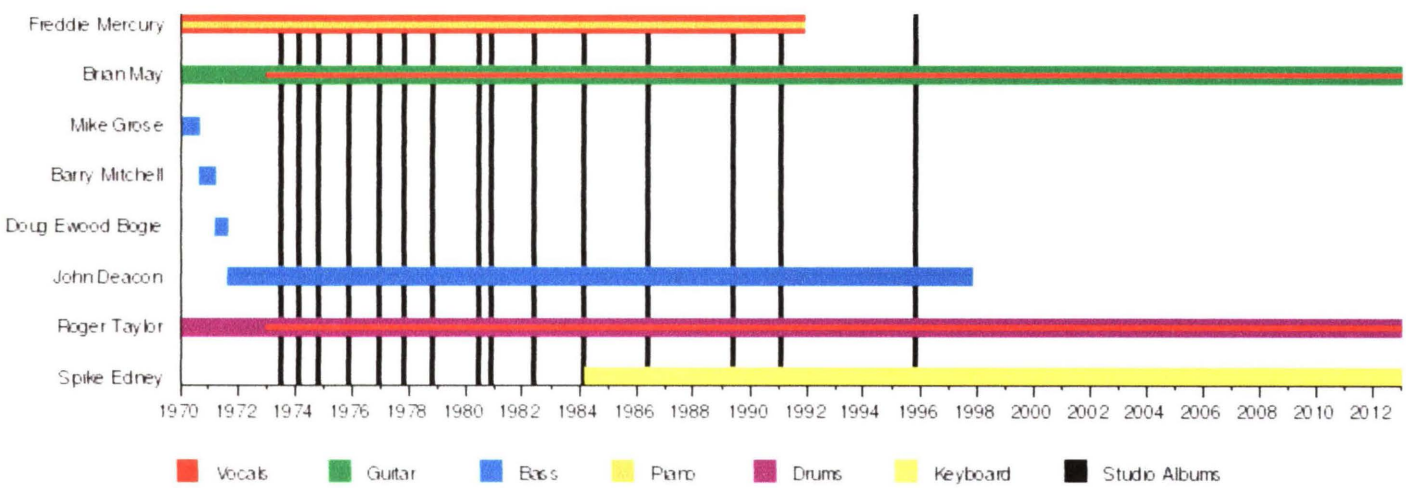
Touring members

- Morgan Fisher – keyboards, piano (1982)
- Fred Mandel – keyboards, piano (1982)
- Spike Edney – keyboards, piano, rhythm guitar, backing vocals (1984–present)

Early members[337][338][339]

- Mike Grose – bass (1970)
- Barry Mitchell – bass (1970–1971)
- Doug Ewood Bogie – bass (1971)

Timeline



Discography

Some quick notes on moccasins:

One set of photos are from **Bob Scriver's book, "Blackfeet Artists of the Northern Plains"** published in 1991. It's clearly longer on images of items in Scriver's collection than on research - - but – the pictures are great.

Scriver's narrative talks about ALL Blackfeet designs being representative of nature, both the direct floral depictions and the geometric shapes. It says that the plants used were (nothing new here) important in Blackfeet culture. Colors were always strong – taken from nature:

Sarviceberry – food
Mint – medicine/tea
Roseflower – food & tea
Rosehips – dye
Etc.

Then I found **Clark Wissler's "Distribution of Moccasin Decoration"** faintly useful. It was first published in 1927.

Wissler talks about geometric designs predominating in Plains hard soled moccasins; florals in soft soles.

From Scriver, I have the sense of how scarce beaded items were during the 20s-40s----and how traditions changed in that time. His specific example was all of a sudden in the 1950s finding pow wow dresses with matching moccasins. "Matching" was the new concept.

An interesting timing tidbit-----the Museum of the Plains Indians in Browning opens in 1941.

Today I did more webwork – and found images and some provenance from the Brooklyn Museum, from Glenbow, and maybe best of all – the newish Museum of the American Indian in DC.

I remained perplexed about the choice between floral and geometric patterns. I remain pretty certain that the 30s and 40s are a period of very mixed cultural messages and production. What does seem "stable" is that higher soft kind of collar on shoes—sometimes folded down – sometimes not – rather than the trading store moccasins I tend to picture.

Since you're working in the land of fiction, I think especially that you get to choose what you find to be most writably striking.

National Museum of the American Indian
COLLECTIONS SEARCH



Contact NMAI about reproducing this image

<< Previous Item
Next Item >>

Back to Search Results

Culture/People: Niitsitapii (Blackfoot/Blackfeet)

Object name: Moccasins

Date created: circa 1900

Place: Gleichen, Alberta, Canada

Media/Materials: Hide, rawhide, glass bead/beads, sinew

Techniques: Sewn, overlay beadwork

Collection History/Provenance: Collected before 1924 by anthropologist William (Willem) Wildschut (1883-1955) during fieldwork sponsored by MAI.

Dimensions: 26 x 13 x 18 cm

Catalog number: 13/5346

OTHER IMAGES AND MEDIA





3 images

RELATED ITEMS



Woman's dress

Niitsitapii...

Canada; Alberta; Gleichen
13/2383



Woman's leggings

Kainai Blackfoot...

Canada; Alberta
6076

2 items

Click on the image or the magnifying glass to see a larger view; click again to close the pop-up window. Scroll through *Other Images and Media* to see other views of this item; click on any image to make it appear in the larger window. *Catalog card* scans are provided to illustrate the information that originally accompanied the objects. Please recognize that unacceptable or offensive terminology represents historic data and not NMAI's current usage.

Smithsonian
National Museum of the American Indian

© 2013
Smithsonian
Institution



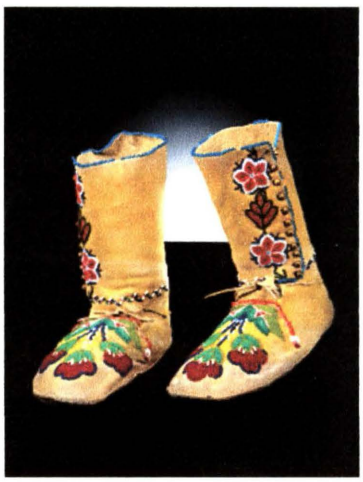


Glenbow Museum
early 1900s
"Morning Star of
a Dream Berry"

National Museum of the American Indian
COLLECTIONS SEARCH

SEARCH by Peoples/Cultures Artists/Individuals Places Object Specifics Advanced Search Help

NMAI > Collections Search > Search by Peoples/Cultures > Search Results > Item Detail



Contact NMAI about reproducing this image

<< Previous Item
Next Item >>

Back to Search Results

Culture/People: Siksika Blackfoot
Object name: Woman's high-top moccasins
Date created: circa 1910
Place: Alberta, Canada
Media/Materials: Deerhide/deerskin, glass bead/beads, brass button/buttons, rawhide, sinew, thread
Techniques: Sewn, overlay beadwork
Collection History/Provenance: Collection history unknown; formerly in the collection of Mrs. Esther Dexter Lieberman; donated to MAI in 1974.
Dimensions: 24 x 9 x 21 cm
Catalog number: 24/8956

OTHER IMAGES AND MEDIA




3 images

Click on the image or the magnifying glass to see a larger view; click again to close the pop-up window. Scroll through *Other Images and Media* to see other views of this item; click on any image to make it appear in the larger window. *Catalog card* scans are provided to illustrate the information that originally accompanied the objects. Please recognize that unacceptable or offensive terminology represents historic data and not NMAI's current usage.

Reference Lists (Thesauri) | About the Collections | Contact Collections Staff | Terms and Conditions of Use | Credits

Smithsonian
National Museum of the American Indian

© 2013
Smithsonian
Institution

C

My vote goes here!





- 1920's

Canadian

National Museum of the American Indian
COLLECTIONS SEARCH

SEARCH by Peoples/Cultures Artists/Individuals Places Object Specifics Advanced Search Help

NMAI > Collections Search > Search by Peoples/Cultures > Search Results > Item Detail



<< Previous Item
Next Item >>

Back to Search Results

Culture/People: Kainai Blackfoot (Kainah/Blood)

Object name: Moccasins

Date created: circa 1880

Place: Alberta; Canada

Media/Materials: Hide, glass bead/beads, rawhide, cotton cloth, canvas, sinew, thread

Techniques: Sewn, overlay beadwork

Collection History/Provenance: Collection history unknown; formerly in the collection of E.B. Hunter; acquired by MAI in 1929.

Dimensions: 26 x 14 x 20 cm

Catalog number: 16/4121

Contact NMAI about reproducing this image

OTHER IMAGES AND MEDIA



2 images

Click on the image or the magnifying glass to see a larger view; click again to close the pop-up window. Scroll through *Other Images and Media* to see other views of this item; click on any image to make it appear in the larger window. *Catalog card* scans are provided to illustrate the information that originally accompanied the objects. Please recognize that unacceptable or offensive terminology represents historic data and not NMAI's current usage.

© 2013 Smithsonian Institution

National Museum of the American Indian
COLLECTIONS SEARCH



Contact NMAI about reproducing this image

<< Previous Item
Next Item >>

Back to Search Results

Culture/People:	Niitsitapii (Blackfoot/Blackfeet)
Object name:	Moccasins
Date created:	circa 1900
Place:	Montana or Alberta; USA, Canada (inferred)
Media/Materials:	Hide, rawhide, cotton cloth, wool cloth, canvas, glass bead/beads, sinew, thread
Techniques:	Sewn, overlay beadwork
Collection History/Provenance:	Collection history unknown; formerly in the collection of William J. Mackay (ca. 1850-1919, vice president of the Springfield Fire & Marine Insurance Co, Springfield, Massachusetts); donated to MAI in 1918.
Dimensions:	26.2 x 10.8 x 18 cm
Catalog number:	8/7437

This item is currently on view at NMAI, DC

See it in the Blackfeet exhibit in the "Our Peoples" gallery on the 4th floor

OTHER IMAGES AND MEDIA



2 images

Click on the image or the magnifying glass to see a larger view; click again to close the pop-up window. Scroll through *Other Images and Media* to see other views of this item; click on any image to make it appear in the larger window. *Catalog card* scans are provided to illustrate the information that originally accompanied the objects. Please recognize that unacceptable or offensive terminology represents historic data and not NMAI's current usage.

Smithsonian
National Museum of the American Indian

© 2013
Smithsonian
Institution



Canadian Blackfoot
late 19th - early 20th



– an online bidding site identified as 1870's, Blackfoot man's



Six pairs of high-top women's moccasins and two pairs of children's moccasins. The child's pair on the left belonged to my brother and the other belonged to me. They were made for us when we were infants by Mrs. Richard Croff about 1912-15. The pair of moccasins in the lower righthand corner uses the purple trillium as its design derivative. The plant may be used as greens for food and also as an aid in childbirth.

From a Women's costu Chapter



Women's moccasins. The pair in the center of the top row belongs to Me-sin-skee-ah-kee (Lorraine). I found the single child's moccasin after a camp was moved years ago.

Robert Beerbohm Comic Art
PO Box 507 Fremont NE 68026-0507
orders@blbcomics.com
1 402 727 4071 10 AM - 8 PM daily
Return Service Requested
TIME DATED - PLEASE RUSH!

www.BLBcomics.com



Frank Lauria
1722 Hyde St
SFCA 94109

Robert Beerbohm Comic Art

P.O. Box 507, Fremont, Nebraska 68026-0507

Orders@BLBComics.com • 1 (402) 727-4071

Quick List Up-Date v40#2 May20, 2006

"MANY BRAND NEW ACQUISITIONS" - First Supplement to MAIN CATALOG v40 #1

This Update good until our next Giant Full-Color Catalog is published in the Fall.

I have been dealing comics full-time since Oct 1966 RBCC #47 and once again wish to thank the many collectors who have been regular customers & friends in some instances for almost 40 years.

PayPal me at Orders@BLBComics.com; order shipped out in 24 hours.

Am Ex, Discover, Mastercard & VISA Accepted for Purchases

WE BUY!

This extra listing contains all new items acquired right when my new catalog hit the printers.
We sell a lot of comics every week and are constantly always buying a lot more.
Please enclose $6 for shipping & insurance on all orders below $70; over $70 shipped free in USA.
Overseas orders exact shipping charged. All items subject to prior sale, many are quite scarce, so please list alternates choices whenever possible since most items are one of a kind subject to selling out.
RETURNS ACCEPTED WITHIN (7) DAYS on any item you are unhappy with.
Contact me first please.We strive for customer satisfaction.
PRICES ARE PER ITEM UNLESS NOTED.

WE BUY!

CALL FOR DISCOUNTS ON CERTAIN ITEMS HERE & ON WEB SITE

www.BLBComics.com

PERSONAL CHECKS MONEY ORDERS OK FOR PURCHASES

Visit our website for detailed listings of over 25,000 more comic books, BLBs, and related material from 1851-1980

Action Comics
232 VG- 1957 75.00
248 Fine+ 1959 130.00
277 Fine+ 1961 65.00
282 VG 1961 34.00
288 VG+ 1962 28.00
299 Fine 1963 35.00
316 VF/NM 1964 85.00
318 Fine 1964 25.00
340 VG 1966 15.00
344 Fine- 1966 17.00
345 Fine+ 1966 24.00

Adventure Comics
250 VG 1958 54.00
251 VG+ 1958 64.00
252 Fine+ 1958 95.00
261 VG/F 1959 44.00
276 VF 1960 100.00
283 Fine+ 1961 90.00
388 Fine 1970 15.00
390 VG+ 1970 20.00
413 VF 1971 25.00
416 Fine- 1972 35.00
417 F/VF 1972 20.00

The Adventures of Bob Hope
98 F/VF 1966 30.00

The Adventures of Jerry Lewis
105 VF- 1968 50.00

All American Men of War
83 Fine+ 1961 45.00

The Amazing Spiderman
36 VG+ 1966 54.00
40 VG 1966 80.00
41 VG 1966 62.00
42 Fine- 1966 60.00
44 Fine- 1966 45.00
45 Fine- 1967 45.00
52 VG/F 1967 30.00
53 VG+ 1967 28.00
54 Fine 1967 36.00
55 Fine+ 1967 45.00
58 Fine+ 1968 45.00
59 F/VF 1968 50.00
60 Fine+ 1968 42.00
61 F/VF 1968 46.00
63 VG/F 1968 25.00
71 VG+ 1969 24.00
75 F/VF 1969 45.00
77 Fine+ 1969 33.00
77 Fine 1969 24.00
78 F/VF 1969 45.00
80 Fine+ 1970 33.00
86 Fine+ 1970 33.00
88 Fine 1970 24.00
89 Fine+ 1970 33.00
90 VG+ 1970 24.00
91 Fine+ 1970 30.00
93 F/VF 1971 40.00
94 Fine 1971 33.00
96 F/VF 1971 55.00
96 Fine 1971 35.00
98 Fine- 1971 30.00
100 F/VF 1971 100.00
103 F/VF 1971 30.00
104 Fine+ 1972 23.00
108 F/VF 1972 30.00
115 Fine- 1972 18.00
116 VF 1973 40.00
116 Fine 1973 20.00
120 Fine 1973 30.00
123 VF 1973 40.00
124 Fine+ 1973 29.00
130 Fine+ 1974 16.00
131 Fine+ 1974 16.00
131 Fine 1974 13.00
134 F/VF 1974 30.00
136 F/VF 1974 45.00
137 Fine+ 1974 25.00
138 VF 1974 25.00
139 VF 1974 25.00
141 Vf 1975 25.00
148 Fine 1975 12.00
149 F/VF 1975 35.00
162 VF 1976 25.00
171 VF/NM 1977 20.00
175 VF/NM 1977 20.00
183 VF/NM 1978 20.00

Angel And The Ape
1 Fine+ 1968 20.00

Aquaman
5 Fine+ 1962 75.00
30 Fine+ 1966 27.00
37 F/VF 1968 30.00

Archie's Girls Betty and Veronica
29 VG 1957 46.00

Archie's Madhouse
4 Fine- 1960 30.00

Avengers
5 VG 1964 64.00
10 Fine- 1964 65.00
12 Fine- 1965 42.00
14 VF 1965 110.00
16 VG/F 1965 50.00
49 Fine+ 1968 24.00
51 Fine+ 1968 24.00
56 F/VF 1968 30.00
96 F/VF 1972 30.00
98 Fine+ 1972 18.00
100 F/VF 1972 50.00

Babes In Toyland
4C 1282 VG+ 1962 40.00

Bat Lash
1 Fine 1968 18.00

Batman
102 VG 1956 90.00
110 VG 1957 92.00
124 VG+ 1959 74.00
130 G/VG 1960 40.00
146 VG+ 1962 32.00
180 Fine 1966 35.00
180 VG+ 1966 26.00
189 VG- 1967 20.00
197 Fine+ 1967 47.00
199 VF- 1968 40.00
227 VF 1970 25.00

Beware The Creeper
2 Fine 1968 18.00
3 F/VF 1968 35.00
4 Fine 1968 18.00
5 VF 1969 40.00

The Big Circus
4C 1036 Fine- 1959 25.00

Binky
77 F/VF 1971 23.00

Brain Boy
2 VG+ 1962 22.00

The Brave and the Bold
60 VG 1965 29.00
66 Fine 1966 18.00
84 VF+ 1969 55.00
87 F/VF 1970 25.00

Brother Power The Geek
1 Fine 1968 20.00

Buckskin
4C 1011 TV VG+ 1959 20.00

Bullwinkle
5 Fine- 1972 20.00

Captain Action
1 Fine+ 1968 35.00
4 Fine+ 1969 25.00

Captain America
103 Fine+ 1968 30.00
107 Fine 1968 18.00
112 Fine- 1969 15.00
113 VG/F 1969 25.00
137 VF+ 1971 25.00

Classics Illustrated Special Issue
159A Fine- 1960 25.00

Conan the Barbarian
6 Fine 1971 15.00

Crusader Rabbit
4C 735 VG+ 1956 80.00

Daredevil
14 VG 1966 22.00
18 Fine+ 1966 40.00
20 Fine- 1966 22.00
48 VF/NM 1969 48.00
52 F/VF 1969 25.00
166 VF 1980 15.00

D-Day
5 F/VF 1967 15.00

Detective Comics
258 VG+ 1958 85.00
271 VG/F 1959 66.00









277 VG 1960 44.00
282 Fine+ 1960 65.00
296 VG/F 1961 45.00
308 VG+ 1962 24.00
309 Fine- 1962 25.00
310 F/VF 1962 50.00
318 VG 1963 20.00
325 VG+ 1964 23.00
365 Fine- 1967 30.00
369 F/VF 1967 50.00
370 Fine+ 1967 30.00
371 F/VF 1968 75.00
379 Fine 1968 20.00
407 VG/F 1971 16.00
410 VF 1971 45.00
410 F/VF 1971 35.00
410 Fine+ 1971 30.00
442 VF 1974 40.00
475 VF 1978 40.00
475 Fine 1978 20.00

DC 100 Page Super Spectacular
16 Fine- 1973 18.00

Dick Tracy
4C 163 G/VG 1947 25.00

Fantastic Four
30 VG+ 1964 54.00
35 VG 1965 38.00
36 VG/VG+ 1965 44.00
36 VG 1965 38.00
43 VG+ 1965 28.00
63 F/VF 1967 35.00
65 Fine 1967 21.00
66 VG/F 1967 40.00
67 Fine+ 1967 50.00
68 F/VF 1967 40.00
68 VG+ 1967 18.00
69 F/VF 1967 35.00
69 VG+ 1967 18.00
70 Fine+ 1968 24.00
72 F/VF 1968 50.00
72 VG+ 1968 28.00
73 F/VF 1968 50.00
74 VG+ 1968 20.00
75 VG/F 1968 20.00
77 VG/F 1968 21.00
80 Fine+ 1968 24.00
81 Fine 1968 15.00
82 F/VF 1969 30.00
83 F/VF 1969 30.00
84 F/VF 1969 30.00
86 F/VF 1969 30.00
87 VF 1969 40.00
89 F/VF 1969 25.00
94 Fine+ 1970 20.00
96 VF 1970 30.00
97 VF 1970 30.00
98 F/VF 1970 25.00
105 F/VF 1970 25.00

Feature Comics
90 VG/VG+ 1945 45.00

First Men in the Moon
1 VF 1965 25.00

The Flash
125 Fine- 1962 45.00

Flash Gordon
2 VG/F 1967 10.00

The Friendly Ghost Casper
10 VG+ 1959 25.00

Gene Autry Comics
11 VG+ 1948 35.00
14 VG/F 1948 35.00
16 VG/F 1948 35.00

Giant Size Spiderman
2 VF/NM 1974 35.00
4 Fine- 1975 30.00

G.I. Combat
113 VG+ 1965 25.00
119 VG+ 1966 22.00
132 Fine+ 1968 25.00
133 Fine- 1969 18.00
138 Fine- 1969 35.00

Gunsmoke
17 VG+ 1959 22.00

Hawkman
9 VG/F 1965 24.00







Honey West
1 VG/F 1966 30.00

Hopalong Cassidy
90 VG+ 1954 40.00

The House of Mystery
176 VG+ 1968 17.00
178 VG+ 1969 20.00
184 Fine- 1970 15.00
185 VG 1970 12.00

I Love Lucy
4C 559(#2) VG- 1954 60.00
6 VG/F 1955 45.00

The Incredible Hulk
182 VG/F1974 30.00
Special 1 Fine+ 1968 45.00

Indians
11 VG- 1952 17.00

Iron Fist
1 VF+ 1975 45.00
14 Fine 1977 40.00
15 Fine+ 1977 25.00

Jonny Quest
1 VG 1964 70.00

Journey Into Mystery
96 Fine- 1963 95.00
97 Fine- 1963 125.00
103 Fine 1964 70.00
107 Fine- 1964 45.00
112 Fine+ 1965 160.00
125 Fine- 1966 35.00

Korak Son of Tarzan
1 VF 1964 60.00

Lawman
9 VG/F 1961 20.00

Lorna, the Jungle Girl
2 VG 1953 40.00
15 VG 1955 25.00

Magnus Robot Fighter
9 Fine 1965 25.00
17 VG+ 1967 15.00

Marge's Little Lulu
20 VG+ 1950 47.00
38 VG 1951 30.00
81 Fine- 1955 25.00
109 VG+ 1957 18.00
Annual 2 VG/F 1954 70.00

Marvel Premiere
15 VG/F 1974 20.00

Marvel Team Up
1 Vg 1972 26.00

Mister Miracle
1 F/VF 1971 45.00

New Gods
1Fine+ 1971 40.00
1 VG+ 1971 25.00

None But the Brave
1 Fine+ 1965 30.00

Our Army At War
131 VG+ 1963 27.00
133 Fine 1963 35.00
134 VG 1963 25.00
157 VG+ 1965 22.00
161 Fine+ 1965 30.00
163 VG 1966 20.00
178 VG+ 1967 20.00
184 F/VF 1967 50.00
190 F/VF 1968 50.00
212 VG/F1969 20.00
216 Fine 1970 20.00

Orders@BLBComics.com
1 402 727 4071

229 Fine+ 1971 26.00
269 F/VF 1974 25.00
275 Fine 1974 15.00
277 VF/NM 1975 15.00

Our Fighting Forces
90 Fine- 1965 16.00
91 VF 1965 25.00

Pirates Comics
3 VG 1950 40.00

The Pride and the Passion
4C 824 VG/F 1957 30.00
Frank Sinatra Cary Grant photo-c

The Rebel
4C 1138 VG 1960 20.00

Rocky and His Friends
4C1128(#1)VG+ 1960 75.00

Scooby Doo Mystery Comics
18 Fine- 1973 18.00
19 VG+ 1973 16.00

Sgt Fury And His Howling Commandos
16 VG+ 1965 23.00

Showcase
32 VG- 1961 66.00
59 Fine- 1965 45.00
80 VF 1969 65.00

Silver Surfer
9 VG/F 1969 24.00
11 VG+ 1969 22.00
13 Fine+ 1970 30.00
18 Fine 1970 25.00

Space Family Robinson
6 Fine- 1964 25.00
10 Fine- 1964 24.00
19 Fine+ 1966 25.00

Spectacular Spiderman
2 VG/F 1968 32.00

Spidey Super Stories
1 Fine+ 1974 25.00

Star Spangled War Stories
50 VG+ 1956 35.00

Steve Roper
1 VG 1948 24.00

Strange Adventures
10 VG 1951 130.00
146 VG+ 1962 18.00
206 Fine- 1967 27.00
207 VG/F 1967 24.00
210 VG/F 1968 22.00
217 VF 1969 15.00

Strange Tales
85 Fine+ 1961 65.00
93 Fine 1962 45.00
102 VG 1962 74.00
108 VG+ 1963 53.00
112 VG+ 1963 38.00
113 VG+ 1963 38.00
114 VG 1963 78.00
121 Fine 1964 30.00

Sugar and Spike
56 VG+ 1965 24.00

Superboy
67 VG/F 1958 43.00
78 VG+ 1960 50.00
88 Fine 1961 35.00

Super Comics
100 VG+ 1946 35.00
112 VG+ 1947 25.00

Super DC Giant
S-20 VG+ 1970 19.00

Super Duck the Cockeyed Wonder
35 Fine+ 1950 35.00

Superman
103 VG- 1956 72.00
112 VG+ 1957 94.00
116 VG 1957 76.00
121 VG+ 1958 75.00
128 Fine+ 1959 125.00
153 VG- 1962 20.00
167 VG 1964 25.00
180 Vg 1965 18.00
183 VG+ 1966 25.00
186 Fine 1966 21.00
202 Fine 1967 25.00
202 Fine- 1967 20.00
212 VG/F 1969 18.00
249 Fine- 1972 15.00
278 Fine 1974 15.00

Superman's Girl Friend Lois Lane
65 VG+ 1966 18.00
70 VG- 1966 43.00
72 Fine- 1967 17.00
77 Fine- 1967 25.00
79 Fine+ 1967 25.00
83 VG/F 1968 12.00
86 Fine 1968 25.00
90 Fine 1969 15.00
95 Fine- 1969 20.00
104 F/VF 1970 40.00
109 VF 1971 25.00
119 Fine+ 1972 18.00
122 VF 1972 25.00
130 VF- 1973 15.00

Superman's Pal Jimmy Olsen
30 VG+ 1958 45.00
56 VF- 1961 54.00
56 Fine 1961 30.00
98 Fine 1966 15.00
117 F/VF 1969 20.00
133 VF 1970 45.00

Supernatural Thrillers
1 VF/NM 1972 25.00

Swing with Scooter
14 F/VF 1968 20.00

Tales of Suspense
57 VG+ 1964 74.00
58 Fine- 1964 95.00

Tales to Astonish
49 VG 1963 50.00
58 Fine- 1964 33.00
59 Fine 1964 93.00
62 VG+ 1964 27.00
65 VG+ 1965 27.00
67 Fine+ 1965 42.00
70 VG 1965 25.00

Tarzan
1 VG 1948 190.00

Teen Titans
2 Fine 1966 40.00
2 Fine 1966 40.00
3 VG/F 1966 25.00
5 Fine 1966 27.00
14 Fine+ 1968 25.00

The Mighty Thor
154 F/VF 1968 28.00
160 Fine 1969 25.00
162 Fine+ 1969 25.00

The Three Stooges
25 VG+ 1965 23.00

Tomahawk
101 Fine 1965 20.00
101 VG/F 1965 15.00
106 Fine- 1966 12.00
108 F/VF 1967 25.00
109 Fine+ 1967 22.00
117 Fine+ 1969 20.00
126 Fine+ 1970 20.00
127 Fine- 1970 15.00

Tower of Shadows
1 Fine+ 1969 35.00
9 VG/F 1971 12.00

Turok Son of Stone
59 Fine 1967 15.00

Turok Son of Stone Giant
1 F/VF 1966 65.00

Two Gun Kid
73 VG/F 1965 12.00

The Unexpected
115 F/VF 1969 20.00

The Untouchables
01-879-207 Fine 1962 35.00

Weird War Tales
2 F/VF 1971 65.00
4 Fine 1971 28.00
9 Fine- 1972 18.00
10 VF 1972 40.00

Werewolf By Night
2 VF- 1972 30.00

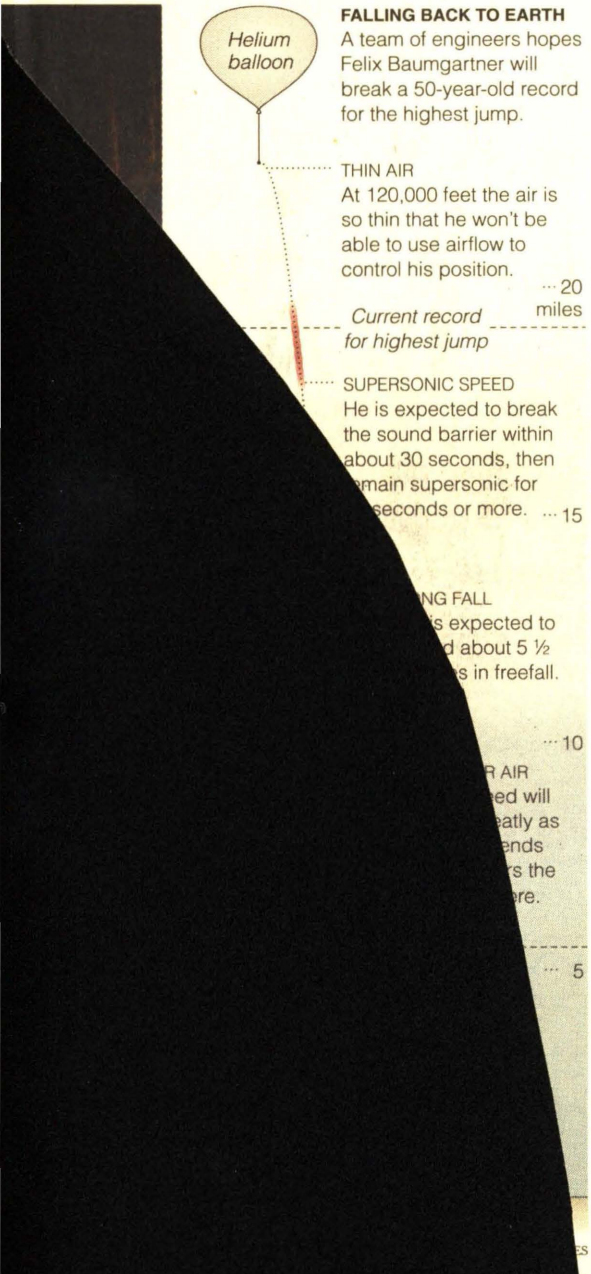
Wonder Woman
159 VG+ 1966 30.00
164 F/VF 1967 40.00
165 VG+ 1967 20.00
175 F/VF 1968 40.00
176 VG+ 1968 15.00
178 VG/F 1968 30.00
199 VG/F 1972 18.00
203 F/VF 1972 15.00
204 VF- 1973 20.00
210 VF+ 1974 20.00
211 Fine 1974 25.00

World's Finest
97 Fine+ 1958 75.00
97 Fine 1958 66.00
100 Fine- 1959 100.00
102 F/VF 1959 70.00
105 VG/F 1959 38.00
204 VF 1971 25.00

The X-Men
6 VG- 1964 80.00
11 VG 1965 82.00
12 VG 1965 88.00
13 VG+ 1965 75.00
69 Fine- 1971 20.00
77 Fine 1972 21.00
85 Fine+ 1973 26.00
95 VF/NM 1975 300.00
101 F/VF 1976 75.00
102 Fine+ 1976 29.00
103 F/VF 1977 35.00
103 Fine+ 1977 28.00
104 VF 1977 45.00
105 Fine+ 1977 26.00
106 VF/NM 1977 70.00
108 F/VF 1977 50.00
109 F/VF 1978 40.00
110 VF 1978 20.00
111 Fine+ 1978 15.00
113 VF/NM 1978 45.00
115 VF 1978 25.00
118 VF/NM 1979 35.00
123 VF/NM 1979 35.00
126 VF 1979 25.00
139 F/VF 1979 20.00
140 VF/NM 1979 35.00
142 F/VF 1980 25.00
Special 2 VG/F 1971 18.00

Young Eagle
2 Fine 1951 30.00

From 23 Miles Up



Q+a

MENTAL MELODIES



VICTORIA ROBERTS

Q. Why do I find some of the melodic themes "playing" in my mind for several days after a concert?

A. A catchy tune, whether classical or pop, is so well known for staying in the brain that the effect has long been exploited for advertising jingles, and there have been efforts to define what makes a melody "sticky." But a hard-to-shake melody can be a burden rather than a welcome souvenir, turning into what is called an earworm, and the reasons are not definitely known.

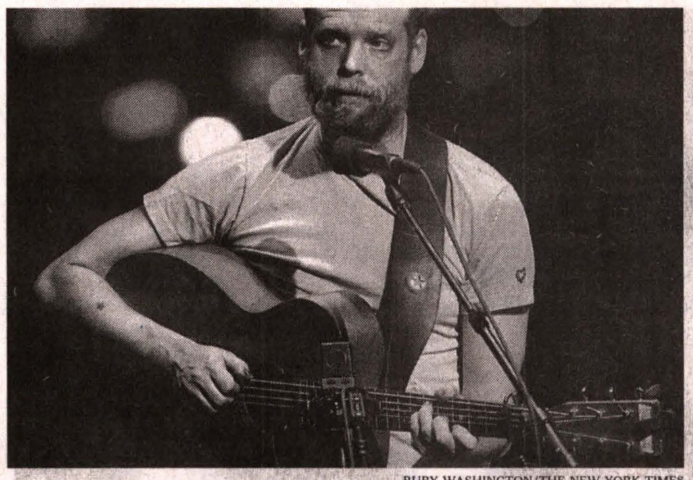
The mental pathways for music are complex, sometimes including not only auditory areas but also the visual cortex of the brain. Recent research suggests that musical perception is entwined with primitive parts of the brain and that it can influence emotions through the limbic system.

How a melody becomes an earworm, however, is unclear. A 2001 survey by James J. Kellaris of the University of Cincinnati, a consumer psychologist, found that "music characterized by simplicity, repetitiveness and incongruity with listeners' expectations is most likely to become 'stuck.'" Up to 98 percent of people will experience a sticky tune, his study suggested, and some people, like musicians, women and the worry-prone, are more susceptible than others. The causes may be psychological or even physical, tied to sound frequencies that resonate in the body.

After further research, Dr. Kellaris theorized that one way to scratch what he called a "cognitive itch" is to sing the mental tune aloud.

C. CLAIBORNE RAY

214	Malta - Wilkie
127	Wn - Minot
325	Min - Bismidji
222	Bsm - SHP
163	SHP - Tomah
97	Tom. Madison
77	Mad. Milbank
83	Mil - Man'c
1,308	GV - GF
90	GF - Havre
115	Havre - Malta
88	
1,601	miles



RUBY WASHINGTON/THE NEW YORK TIMES

Bonnie Prince Billy, *a k a Will Oldham, performing on Thursday at the Allen Room as part of Lincoln Center's American Songbook series.*

Confessions of a Troubadour: You Love, You Die

STEPHEN HOLDEN
MUSIC REVIEW

While watching Bonnie Prince Billy at the Allen Room on Thursday evening I had the fleeting image of this singer, songwriter and actor, a k a Will Oldham, as a free-spirited troubadour roaming the world with only the clothes on his back and a guitar. But it's not that simple.

Mr. Oldham, who adopted his ambiguous moniker in 1998, has no pretensions to being a barefoot hippie saint. His songs, delivered in a quiet, wavering voice, mince no words as he speculates about love, desire and death. This wispy-haired 43-year-old musician from Louisville, Ky., performing here in the Lincoln Center American Songbook series, presents himself as an ordinary mortal with the same fears and longings as everybody else and no answers to anything.

As an actor Mr. Oldham has appeared in the indie movies "Old Joy" and "Wendy and Lucy," critically acclaimed films that are about as far removed from the cultural grid as you can get without tumbling into the abyss. His prolific musical career is marginal in somewhat the same way. Since his album debut in 1993 he has released around two dozen indie records, some of which have gained critical notice. As a musician his closest brush with fame was Johnny Cash's recording of his song, "I See a Darkness," on which Mr. Oldham sang backup.

At the midpoint of his extensive set, on which he accompanied himself on minimal guitar, and occasionally sang a cappella, he was joined by his sometime collaborator Matt Sweeney on electric guitar and harmony vocals.

So what do you call these hummable but unassuming songs that resist pigeonholing? Punk folk? Alt country? Americana? On the surface a ballad like "Love Comes to Me" sounds like a potential pop-country hit. But the lyrics, in which he calls himself "a hardhearted honey pot hungry shepherd" sleeping with a lover whose "eyeballs unreal me," reveal the sensibility of an improvisatory poet who is the very opposite of a Nashville tunesmith.

"Death to Everyone" anticipates mortality with the realization that, in the language of Wallace Stevens, "death is the mother of beauty." In Mr. Oldham's words, "Death to everyone is gonna come/It makes hosing so much fun."

Hosing?

Saying Hello To the Spirit Of America, Kate Smith

STEPHEN HOLDEN
MUSIC REVIEW

While listening to the mezzo-soprano Stephanie Blythe pour her heart and soul into songs associated with Kate Smith at the Allen Room on Saturday evening, I wondered if it were possible for any contemporary singer to embody the nation's optimistic, can-do spirit with the force and purity that Smith brought to "God Bless America." To what degree does such a feeling even exist anymore?

Optimism and togetherness — mainstream cultural values that persisted through the 1950s — were embodied in Smith's plain, sturdy, upbeat alto as she delivered anthems celebrating resilience, faith and hope. From a '60s perspective Smith, who raised $600 million in war bonds, was beyond square. (She died in 1986.)

Ms. Blythe first performed this thoroughly researched and annotated recital, "We'll Meet Again — The Songs of Kate Smith," two years ago at the same hall with the same pianist, Craig Terry. The concert, which was taped for a future "Live From Lincoln Center" telecast, was not merely a tribute to an indomitable woman who was the strong, reassuring female voice of America during World War II. It revealed Ms. Blythe's passionate identification, spiritually as well as musically, with her subject.

Radio, Smith's medium, was "the first social network," Ms. Blythe said, and went on to suggest the profound impact that a single beloved radio personality could have on the anxious mood of the body politic in a sparser media climate. Inspirational voices today have their constituencies, but none symbolizes a nation's collective determination during hard times the way Smith's did in the '30s and '40s.

Ms. Blythe mentioned Vera Lynn, who was Smith's British morale-boosting counterpart in her personification of stalwart courage during wartime. The two women sang some of the same numbers, including "(There'll Be Bluebirds Over) The White Cliffs of Dover" and "We'll Meet Again."

The show, part of the American Songbook series, began with Smith's longtime radio theme, "When the Moon Comes Over the Mountain," introduced in 1931, a song that distilled the themes of memory and belief in a better future that ran through Smith's repertory. Listening to "Wrap Your Troubles in Dreams," "When You Wish Upon a Star" (sung slowly and softly) and "We'll Meet Again," which promises an ultimate reunion someday, somewhere (the hereafter?), I reflected on how comforting these songs must have been in an era before self-gratification became the cultural default attitude.

There were a couple of novel twists. Ms. Blythe cited "Lovely Night," a song Smith performed but never recorded, as an example of an operatic tune (from "The Tales of Hoffman") with "a horrendous English translation." Late in the show she sang Gordon Jenkins's "This Is All I Ask," which Smith recorded on a 1963 live album from Carnegie Hall. The words "Beautiful girls, walk a little slower when you walk by me" were revised to "Soft-spoken men, speak a little softer when you speak to me."

Ms. Blythe rarely pushed herself to operatic declamation. She didn't have to. The strength required was already there.

Lincoln Center's American Songbook series continues through April 20; americansongbook.org or (212) 721-6500.



RICHARD TERMINE FOR THE NEW YORK TIMES

Stephanie Blythe, *with the pianist Craig Terry, reprised her American Songbook concert "We'll Meet Again — The Songs of Kate Smith," at the Allen Room on Saturday night.*

Arts, Briefly

Compiled by Adam W. Kepler

'Identity Thief' Tops Weekend Box Office

Despite storm-shuttered theaters in the Northeast "Identity Thief" took in a supersize $36.6 million at the weekend box office, offering a counterexample to the widespread belief in Hollywood that smart marketing can't overcome dismal reviews in the Twitter age. Universal Pictures backed this relatively inexpensive comedy (budget: $35 million) with a deft ad campaign; billboards, for instance, featured a smiling **Jason Bateman** with the slogan "Is this the face of a sucker?" plastered across his forehead. And audiences responded, overlooking sharply negative reviews. The movie's increasingly popular female lead, **Melissa McCarthy**, below, also helped turn out ticket buyers, particularly in the Midwest, analysts said. Making the film's large debut even more impressive: Universal estimated that the gigantic winter storm that struck the Northeast on Friday took a 10 percent bite out of sales. "Warm Bodies" (Lionsgate) ranked second place at North American theaters, selling about $11.5 million in tickets, for a two-week total of $36.7 million, according to Hollywood.com, which compiles box-office data. The thriller "Side Effects" (Open Road) took in about $10 million in its first weekend, for third place. Two holdovers rounded out the top five: "Silver Linings Playbook" (the Weinstein Company) sold about $6.9 million in tickets, lifting its 13-week total to about $90 million, while "Hansel & Gretel: Witch Hunters" (Paramount) took in about $5.8 million, for a three-week total of $43.8 million.

BROOKS BARNES



UNIVERSAL PICTURES

2 Top British Awards Go to Affleck's 'Argo'

"Argo" continued its awards-season winning streak at the British Academy Film Awards in London on Sunday, winning two major prizes: best film and best director (for **Ben Affleck**). The awards were the latest in a run for "Argo" that includes top honors at the Golden Globes, Directors Guild and Producers Guild Awards. **Daniel Day-Lewis** won best actor for "Lincoln" and **Emmanuelle Riva** took best actress for "Amour." The Baftas have been accurate predictors of the Oscars in recent years, naming eventual best picture winners like "Slumdog Millionaire," "The King's Speech" and "The Artist."

'Pump Boys' Opening On Broadway Is Delayed

Producers for the revival of "Pump Boys and Dinettes" announced late Friday that the show's Broadway opening, [illegible] had been

gate announced on Friday that she would quit the series rather than continue in the new format, which would transform the comedy from a single-camera filmed show to one filmed on tape in front of a studio audience. The Web site Deadline Hollywood first reported the news. Ms. Applegate's midseason departure as one half of the couple in a romantic comedy would seem to doom the series. But with the extensive plan already in place to remake the show, NBC may still forge ahead, perhaps recasting the role. As of late Friday the network was keeping that option open. Soap operas often recast roles and continue, and new actors often step into existing parts on Broadway. But television shows usually write characters out of shows rather than have new actors play them. It is not unheard-of, however. Perhaps most famously, after Dick York played Darrin Stephens, husband of Elizabeth Montgomery's Samantha on "Bewitched" for five seasons in the 1960s, he became unable to continue because of a back condition and was replaced by Dick

The Intrepid Get a Treat For the Ears

VIVIEN SCHWEITZER

MUSIC REVIEW

"I feel like we should have started with 'Stormy Weather,'" the soprano Susanna Phillips said during her concert at Weill Recital Hall on Friday evening, when many New Yorkers had already hunkered down to avoid the impending blizzard. While there were empty seats, those who braved the snow were rewarded with engaging performances by Ms. Phillips and Myra Huang, her remarkable pianist.

Ms. Phillips's voice, with its silvery timbre, expressive potency and gleaming top notes, has quickly earned her repeat engagements at the Metropolitan Opera, where she has been heard recently in "Don Giovanni," "The Magic Flute" and "La Bohème."

Those qualities were on display in her wide-ranging recital here, marred only by a few way-



RUBY WASHINGTON/THE NEW YORK TIMES

Susanna Phillips, *the soprano, accompanied by Myra Huang on Friday at Weill Recital Hall.*

ward pitches. The concert provided a chance for her to showcase her fascination with Messiaen and what she described from the stage as her "quirky sense of humor."

Her performance of selections from Gordon Myers's witty "Do You Sing, Mr. Twain?" garnered plenty of laughs from the audience. Ms. Huang hammed it up at the piano in excerpts like "On Rules of Writing," in which Myers sets Twain's wry dictum to "eschew surplusage" to a spoof of florid baroque excess. "On Chastity" parodies plainchant; in "On Truth" a downward motif underpins Twain's remark that telling the truth is easier than remembering one's lies.

The rapport that Ms. Phillips and Ms. Huang shared in this lighthearted cycle was evident throughout the evening, particularly in their superb rendition of Book II of Messiaen's "Poèmes Pour Mi," which they have recorded for the Bridge label.

Messiaen wrote the cycle for his first wife, nicknamed Mi. His compositional trademarks evoking bird song and church bells are colorfully woven into the piano part.

Ms. Huang proved an exemplary collaborator; her gorgeous playing was notable throughout the program for its wealth of color, character and detail. She illuminated the kaleidoscopic elements of the Messiaen with dazzling clarity, aptly complementing Ms. Phillips's rich, passionate singing.

Both pianist and singer performed expressively in songs by Schubert, with Ms. Huang deftly highlighting the pictorial moments in "Ellen's Song I (Soldier, Rest!)." Ms. Phillips's voice took on a plaintive sheen in Chausson's "Temps des Lilas" ("Time of the Lilacs").

The program also included an intense, yearning interpretation of Berg's Seven Early Songs and selections by Granados, including a flirtatious rendition of "El Majo Discrete" ("The Discreet Lover.")

Ms. Phillips's eyes misted over during the encore, Peter DeRose's "Deep Purple," which she said was introduced to her by her grandfather.

8 ACADEMY AWARD® NOMINATIONS
INCLUDING
BEST PICTURE

THE WALL STREET JOURNAL.
"A TRIUMPH! THE BEST PICTURE OF THE YEAR!"
JOE MORGENSTERN

The Washington Post
"DAVID O. RUSSELL IS SUPERB. THIS IS WHY DIRECTORS MATTER."
ANN HORNADAY



Kate Smith

From Wikipedia, the free encyclopedia

Kathryn Elizabeth "Kate" Smith (May 1, 1907 – June 17, 1986) was an American singer, an alto, best known for her rendition of Irving Berlin's "God Bless America". Smith had a radio, television, and recording career spanning five decades, which reached its pinnacle in the 1940s.

Kate Smith



Background information

Birth name	Kathryn Elizabeth Smith
Born	May 1, 1907 Greenville, Virginia
Died	June 17, 1986 (aged 79) Raleigh, North Carolina
Occupations	Singer

Smith was born in Greenville, Virginia. Her professional musical career began in 1930, when she was discovered by Columbia Records vice president Ted Collins, who became her longtime partner and manager. Collins put her on radio in 1931. She sang the controversial top twenty song of 1931, "That's Why Darkies Were Born". She appeared in 1932 in *Hello Everybody!*, with co-stars Randolph Scott and Sally Blane, and in the 1943 wartime movie *This is the Army* she sang "God Bless America".

Smith began recording in 1926; in 1931, she sang "Dream a Little Dream of Me." Her biggest hits were "River, Stay 'Way From My Door" (1931), "The Woodpecker Song" (1940), "The White Cliffs of Dover" (1941), "Rose O'Day" (1941), "Last Time I saw Paris" (1942), "I Don't Want to Walk Without You" (1942), "There Goes That Song Again" (1944), "Seems Like Old Times" (1946), and "Now Is the Hour" (1947). Her theme song was "When the Moon Comes Over the Mountain"; she had helped write the lyrics. Smith greeted her audience with "Hello, everybody!" and signed off with "Thanks for listenin'."

Her feature film *Hello, Everybody* (1932) was released shortly before Mae West's *She Done Him Wrong* (1933). At this time, Paramount Pictures was in deep financial trouble. Paramount initially promoted Smith's film and it proved to be disappointing at the box office. On the other hand, West's first starring film was a huge success. This situation added to the ridicule of Smith's size and appearance, but she was featured in a number of Paramount shorts without issue. She continued to be successful on radio throughout the 1930s into the 1940s.

Contents

- 1 Radio
- 2 TV
- 3 Significance in professional sports
- 4 Presidential Medal of Freedom
- 5 Personal life
- 6 Death

- 7 References
- 8 External links

Radio

Smith's plump figure made her an occasional object of derision; however, late in her career, Philadelphia Flyers hockey fans (see Kate Smith statue below) lovingly said about her appearance before games, "It ain't BEGUN 'til the fat lady sings!" Smith was 5'10" tall and weighed 235 pounds at the age of 30.[1] She titled her 1938 autobiography *Living in a Great Big Way*. She credited Ted Collins with helping her overcome her self-consciousness, writing, "Ted Collins was the first man who regarded me as a singer, and didn't even seem to notice that I was a big girl."[2] She noted, "I'm big, and I sing, and boy, when I sing, I sing all over!"[2]



The Aldriches and Kate Smith as the characters premiered on her radio program in September 1938.

Smith was a major star of radio, usually backed by Jack Miller's Orchestra. She began with her twice-a-week NBC series, *Kate Smith Sings* (quickly expanded to six shows a week), followed by a series of shows for CBS: *Kate Smith and Her Swanee Music* (1931–33), sponsored by La Palina Cigars; *The Kate Smith Matinee* (1934–35); *The Kate Smith New Star Revue* (1934–35); *Kate Smith's Coffee Time* (1935–36), sponsored by A&P; and *The Kate Smith A&P Bandwagon* (1936–37).

The Kate Smith Hour was a leading radio variety show, offering comedy, music and drama with appearances by top personalities of films and theater for eight years (1937–45). The show's resident comics, Abbott and Costello and Henny Youngman, introduced their comedy to a nationwide radio audience aboard her show, while a series of sketches based on the Broadway production of the same name led to *The Aldrich Family* as separate hit series in its own right in 1940.

TV

Smith, performed in *The Kate Smith Show* from 1950 through 1954, hosting until 1953 in the late afternoon hour of 4:00 pm ET. At that hour, she had a following of many children.



Smith and Ted Collins on her television show (1953)

Smith continued on the Mutual Broadcasting System, CBS, ABC, and NBC, doing both music and talk shows into the 1950s. From January 25 to July 18, 1960, she hosted *The Kate Smith Show*, a variety program on the CBS Television Monday evening schedule.[3]

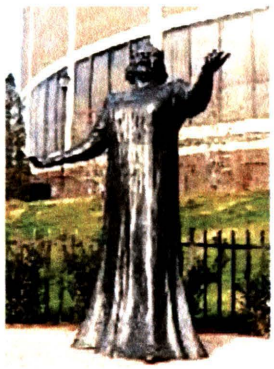
Because of her popularity, Smith's face was a common sight in print advertisements of the day. Over the years, she acted as a commercial spokesman for numerous companies such as Studebaker, Pullman, Diamond

Crystal Salt, and Jell-O.[4]

Smith's figure wasn't the only satire target. Her cheery radio sign-on was parodied by comedian Henry Morgan when he launched his own show in 1942: "Good evening, anybody, here's Morgan," which became his sign-on. Morgan would recall in his memoir, *Here's Morgan*, that Smith's sign-on struck him as condescending: "I, on the other hand, was grateful if anybody was listening."

Significance in professional sports

When the Philadelphia Flyers hockey team played her rendition of "God Bless America" before their game on December 11, 1969, an unusual part of her career began. The team began to play the song before home games every once in a while; the perception was that the team was more successful on these occasions, so the tradition grew.



On October 8, 1987, a Kate Smith statue was dedicated outside the Spectrum in Philadelphia before the Flyers game vs. the Montreal Canadiens.

At the Flyers' home opener against the Toronto Maple Leafs on October 11, 1973, she made a surprise appearance to perform the song in person and received a tremendous reception. The Flyers won that game by a 2-0 score.

She again performed the song at the Spectrum in front of a capacity crowd of 17,007 fans before Game 6 of the Stanley Cup Finals on May 19, 1974 against the Boston Bruins. Boston's forward, Phil Esposito, infamously tried to jinx the Flyers' "good luck charm" by presenting her with a bouquet of roses after her performance. The Flyers won their first of two back-to-back Stanley Cups, winning that playoff series against the Boston Bruins 4 games to 2, with Bernie Parent shutting the Bruins out 1-0 in that game.

Smith also performed live at Flyers home games on May 13, 1975, when the Flyers beat the New York Islanders 4-1 to win Game 7 of the Stanley Cup semi-finals., and on May 16, 1976, before Game 4 of the Stanley Cup Finals, when the Flyers lost to the Montreal Canadiens 5-3 and were swept in that series.

The Flyers' record when "God Bless America" is played or sung in person stands at a remarkable 94 wins, 26 losses, and 4 ties as of April 26, 2011.[5] Smith and her song remain a special part of Flyers' history. In 1987, the team erected a statue of Smith outside their arena at the time, the Spectrum, in her memory. The Flyers still show a video of her singing "God Bless America" in lieu of "The Star Spangled Banner" for good luck before important games. The video of her performance is now accompanied by Lauren Hart, daughter of the late Hockey Hall of Fame broadcaster, Gene Hart, longtime voice of the Flyers, and anthem singer for the Flyers. Before games whenever God Bless America is performed, Lou Nolan, the PA announcer for the Flyers at Wells Fargo Center would say: "Ladies and gentlemen, at this time, we ask that you please rise and remove your hats and salute to our flags and welcome the number 1 ranked anthemist in the NHL, Lauren Hart, as she sings (if the visiting team is from Canada, O Canada (or Canadian national anthem) followed by) God Bless America, accompanied by the great Kate Smith."[6]

On May 19, 2010, the 36th anniversary of the date that she sang "God Bless America" before the Flyers

Lyrics bay Don't Guess.

God Bless America lyrics

Like 2 Send

More lyrics by KATE SMITH

Carolina Moon lyrics

Greensleeves lyrics

Kate Smith How Do I Know It S Real lyrics

Kate Smith Star Spangled Banner lyrics

Kate Smith That S Why Darkies Were Born lyrics

Kate Smith The White Cliffs Of Dover lyrics

Smith Kate God Bless America lyrics

The Last Time I Saw Paris lyrics

The White Cliffs Of Dover lyrics

Whan The Moon Comes Over The Mountain lyrics

KATE SMITH God Bless America Lyrics

Send " God Bless America" Ringtone to your Cell

God Bless America

4

How it works:

- Highlight the part of God Bless America lyrics you want to share and "Tweet" and "Facebook Share" buttons will appear.
- Share your favorite God Bless America lyrics lines on Twitter and Facebook!

God bless America
Land that I love
Stand beside her
And guide her
Through the night with a light from above
From the mountains
To the prairies
To the oceans white with foam
God bless America
My home sweet home
God bless America
Land that I love
Stand beside her
And guide her
Through the night with a light from above
From the mountains
To the prairies
To the oceans white with foam
God bless America
My home sweet home
God bless America....
My home sweet home

Send " God Bless America" Ringtone to your Cell

Back to KATE SMITH lyrics

Rate these lyrics! 1 Submit

Comments

God Bless America received 8 out of 10 based on 89 ratings.

LyricsBay.com Like

17,367 people like LyricsBay.com.



Facebook social plugin

Play this song now.

KATE SMITH - God Bless Am

Download God Bless America Free



Proclamation on Ronald Reagan by President Bush

Flag History

Flag Etiquette

Patriotic Pictures

Patriotic Songs

Links

Kids Resources

God Bless America Lyrics by Irving Berlin

God bless America,
Land that I love,
Stand beside her and guide her
Thru the night with a light from above;

From the mountains, to the prairies,
To the oceans white with foam,
God bless America,
My home, sweet home.
God bless America,
My home, sweet home.

PENN STATE ONLINE
Yellow

Patti Page

From Wikipedia, the free encyclopedia

Clara Ann Fowler (November 8, 1927 – January 1, 2013), known by her professional name **Patti Page**, was an American singer and one of the best-known female artists in traditional pop music. She was the best-selling female artist of the 1950s,[1] and sold over 100 million records.[2] She was often introduced as "the Singin' Rage, Miss Patti Page". A New York disc jockey on WNEW, William B. Williams, introduced her as "A Page in my life called Patti".

Page signed with Mercury Records in 1947, and became their first successful female artist, starting with 1948's "Confess". In 1950, she had her first million-selling single "With My Eyes Wide Open, I'm Dreaming", and would eventually have 14 additional million-selling singles between 1950 and 1965.

Page's signature song, "Tennessee Waltz", recorded in 1950, was one of the biggest-selling singles of the 20th century, and is also one of the nine official state songs of Tennessee. "Tennessee Waltz" spent 13 weeks atop the *Billboard magazine's Best-Sellers List* in 1950. Page had three additional No. 1 hit singles between 1950 and 1953, with "All My Love (Bolero)", "I Went to Your Wedding", and "(How Much Is That) Doggie in the Window".

Unlike most pop music singers, Page blended the styles of country music into many of her most popular songs. By doing this, many of Page's singles also made the *Billboard* Country Chart. Towards the 1970s, Page shifted her career towards country music, and she began charting on the country charts, up until 1982. Page was one of the few vocalists to have made the country charts in five separate decades.

When rock and roll music became popular during the second half of the 1950s, traditional pop music was becoming less popular. Page was one of the few traditional pop music singers who was able to sustain her success, continuing to have major hits into the mid-1960s with "Old Cape Cod", "Allegheny Moon", "A Poor Man's Roses (Or a Rich Man's Gold)", and "Hush, Hush, Sweet Charlotte".

In 1997, Patti Page was inducted into the Oklahoma Music Hall of Fame. She will be posthumously honored with the

Patti Page



Page in the 1950s

Background information

Birth name	Clara Ann Fowler
Born	November 8, 1927 Claremore, Oklahoma, United States
Origin	Tulsa, Oklahoma, United States
Died	January 1, 2013 (aged 85) Encinitas, California, United States
Genres	Traditional pop, country
Occupations	Singer
Instruments	Vocals
Years active	1946–2012
Labels	Mercury Columbia Epic Avco Plantation
Website	misspattipage.com (http://www.misspattipage.com/)

Hedy Lamarr

From Wikipedia, the free encyclopedia

Hedy Lamarr (pron.: /ˈhɛdi/; 9 November 1913 – 19 January 2000) was an Austrian-American actress and mathematician, celebrated for her great beauty, who was a major contract star of MGM's "Golden Age."[1] When she worked with Max Reinhardt in Berlin, he called her the "most beautiful woman in Europe" due to her "strikingly dark exotic looks," a sentiment widely shared by her audiences and critics.[2][3][4] She gained fame after starring in Gustav Machatý's *Ecstasy*, a film which featured closeups of her character during orgasm in one scene, as well as full frontal nude shots of her in another scene, both very unusual for the socially conservative period in which the bulk of her career took place.

Mathematically talented, Lamarr also co-invented—with composer George Antheil—an early technique for spread spectrum communications and frequency hopping, necessary for wireless communication from the pre-computer age to the present day.[5][6]

Hedy Lamarr



Hedy Lamarr in *Algiers* (1938)

Born	Hedwig Eva Maria Kiesler 9 November 1913 Vienna, Austria-Hungary
Died	19 January 2000 (aged 86) Casselberry, Florida, U.S.
Occupation	Actor, inventor
Years active	1930–1958
Spouse(s)	Fritz Mandl (m. 1933–1937; divorced) Gene Markey (m. 1939–1941; divorced; 1 child) John Loder (m. 1943–1947; divorced; 2 children) Teddy Stauffer (m. 1951–1952; divorced) W. Howard Lee (m. 1953–1960; divorced) Lewis J. Boies (m. 1963–1965; divorced)

Contents

- 1 Early life
- 2 Film career
  - 2.1 Europe
  - 2.2 Hollywood
- 3 Later years
- 4 Frequency-hopping spread-spectrum invention
- 5 Marriages and relationships
- 6 Other media appearances
- 7 Filmography
- 8 See also
- 9 References
- 10 External links

Early life

Lamarr was born **Hedwig Eva Maria Kiesler** in Vienna, Austria-Hungary, the only child of assimilated Jewish

possible title:

Kissing Every Direction

who cooks at a restaurant called Speisemeisterei in Stuttgart, wore a shirt with a black silhouette of a fish with wings, an emblem he confessed to not quite understanding. "It's art," he shrugged. "It doesn't have to make sense." Stauder was preoccupied with trying to counter the excess tomato paste threatening to overpower his dish.

"We put in red wine and garlic, but we just can't get the flavor out," said Julia Pöllmann, 22, his partner, whose shirt bore the Hotel Bareiss insignia. "We've tried everything."

The students at the Kerschensteiner School, like their counterparts in other industries, are known as *azubis*, an abbreviation of "*auszubildende*," which means something like "trainees." You still see people in Germany, whose apprenticeship system has its roots in the guilds of the Middle Ages, wandering about in broad-brimmed hats and old-fashioned vests; they aren't historical re-enactors but craftspeople who can make you a wooden chair or, if they're wearing top hats, clean your chimney. Seven students in Wilsch's class wore tall paper chef's hats; one was foppish and floppy; otherwise they were unremarkable.

The dual-training system is evidence of the close cooperation between business, the state and workers that helps account for Germany's success, both in niche industries and big multinational enterprises like Siemens and Mercedes. Vocational schools, usually offering a course of study lasting between two and three and a half years, are financed and run by the states. Would-be apprentices apply not to the schools but to businesses, which decide how many future employees they need to have trained. Some specialties have national academies: aspiring hearing-aid technicians go to Lübeck, for example; piano builders to Ludwigsburg.

The system is not without its drawbacks. It has been criticized for steering the children of the wealthy into universities and working-class kids into lower-paying jobs; there have been complaints that managers rarely choose minority applicants for the most coveted spots. Compensation in the form of stipends can be quite low, too: *azubis* in the elite cooking program receive between $750 and $900 a month from their employers, and still have to pay for their room and board. It's not easy to live on that, but it compares favorably with American college graduates leaving school tens of thousands of dollars in debt and lacking marketable skills. "Instead of learning purely theory or just performing handwork," Lumpp says of the German practice of alternating on-the-job training and classroom instruction, "you get both pillars, handwork and theory."

The Kerschensteiner School was founded in 1951, but since 1992 it has also had a special program to train students who have received university-ready high-school degrees for culinary and hospitality work. One driving force behind the program, still unique in Germany, was Hermann Bareiss, who runs the hotel of the same name and whose personal philosophy is that top hotels and restaurants need top employees. The Kerschensteiner School has three distinct tracks, which prepare students for a range of occupational possibilities, from working in a roadside tavern to an international hotel chain. As the director explained it to me, one group learns that there is red wine and white wine. The next group explores differences between rieslings. The students from the elite program study wines from Napa Valley. They learn two foreign languages and otherwise prepare for the very different work required by the luxury environment.

The dropout rate is low, just 3 to 4 percent. Last year's national junior cooking champion, Alexander Neuberth, was a recent graduate. Wilsch, the teacher, says he has high hopes for a young woman in another class who is apprenticed to Douce Steiner, the only female chef in Germany with two Michelin stars and also a former student of Wohlfahrt's.

The school's curriculum tries to cover all aspects of the restaurant-and-hotel business — for instance, training chefs and servers together so they understand the demands of the kitchen and of the diners. From handling the clients to kitchen hygiene, aspiring chefs learn more than how to make a soufflé. For example, while Wilsch's students were washing up after their stews, the apprentices in a classroom downstairs were learning about what their instructor called the "nice little creatures," salmonella, staph and botulism, from a certified chef and restaurateur with a degree in nutrition science.

When it was time to compare the outcomes in the cooking classroom, we waited several minutes, an eternity in restaurant time, for the last group to be ready. "We have four different results," Wilsch declared, surveying four plates of *pörkölt*. It was an understatement. The gravies ranged from red to brown; the garnishes varied from whole leaves of parsley to unidentifiable tiny green slivers. Some pasta resembled linguine, some looked like double-wide fettuccine. "What's wrong with yours?" Wilsch asked a pair of student cooks.

"We don't have any sauce left," one said. "We weren't sure what to do."

"You could put broth in," Wilsch suggested. "We have plenty of broth around."

"My mistake," the student said.

Another group had experimented with pink-tinted pasta — which clashed with the paprika-red goulash. "The noodles themselves are pretty," Wilsch said encouragingly.

His classroom is a safe place, he says, in which to try and fail. "What's nice here is that in contrast to the businesses, there's no boss yelling, no guest waiting," Wilsch would tell me later.

THE FIRST THING you see upon entering the Hotel Bareiss is a vase filled with red roses next to a bronze bust of the founder, the late Hermine Bareiss. An oil painting of her watches over the breakfast buffet. A room is named after her husband, Jakob, who died during

SOW'S STOMACH, ANYONE?

A sampling of Germany's less-than-glorious culinary past.



CURRYWURST
(Curry Sausage)

This cheap dish — slices of pork sausage covered in tomato sauce spiced with curry — became popular after World War II.



SAUMAGEN
(Sow's Stomach)

A favorite of Helmut Kohl, this dish calls for meat, potato and spices to be stuffed into a pig's gut, boiled and crisped.



EISBEIN
(Ice Leg)

A chunk of pig knuckle, covered in fat with the bone jutting out, typically served with boiled potatoes and sauerkraut.



HIMMEL UND ERDE
(Heaven and Earth)

A combination of apples (grown up in trees, i.e., heaven) and potatoes (earth), often served with blood sausage.

 FROM LEFT: FOODCOLLECTION/GETTY IMAGES, GABY WOJCIECH/GETTY IMAGES, FOTOSEARCH, PHILIPPE DESENRCK/GETTY IMAGES.

the town's tourism director, told me. "One built a spa, the other wanted a spa. They were competing globally and locally, from one valley to the next."

It was the Finkbeiners, however, who first recognized the potential of an upscale restaurant. In the late '70s, gourmet cooking was just beginning to make inroads in Germany, which was better known for its Spartan tendencies. The deprivations of the Weimar era, characterized by hyperinflation, were followed by the Nazi regime, one of whose slogans was "cannons instead of butter." The postwar years were yet another period of straitened circumstances. The country's growing season — in most parts of Germany it lasts only from April to October, roughly speaking, weeks and even months shorter than in Spain and southern France and Italy — imposed its own limitations. (This may help explain the ubiquity of sauerkraut in Germany — as a winter substitute when fresh vegetables were unavailable — if not Germans' fondness for fermented cabbage.)

For years, German cuisine generally consisted of hearty home cooking, dumplings, sausage and marinated pork roast. "Until 1970, Germany was a culinary desert," says Wolfram Siebeck, the prominent German restaurant critic. "They loved their mother and grandmother's cooking, but they couldn't cook, the mother and grandmother." The small portions and light sauces of nouvelle cuisine, exemplified by the dishes of Paul Bocuse and Alain Chapel in the Lyon area, put off many German diners. "The aversion to refinement," Siebeck says, "has existed since Luther."

The new German haute cuisine is rooted in classic French cooking but uninhibited by tradition. Its historic inferiority is a contemporary virtue of sorts — German chefs feel less bound to specific customs or ingredients than many of their French and Italian counterparts. There is a strong preference for local ingredients, but it isn't a fundamentalist position. The night I was there, Lumpp served his langoustine with Asian mushrooms, soy gelée and coconut sauce, but he is just as happy cooking venison shot by the owner's son and butchered on-site. Harald Wohlfahrt, the three-star chef down the road at the Schwarzwaldstube, put it this way: "Every product enters the kitchen equally."

Wohlfahrt has watched the evolution unfold over the decades. In 1977, Willi Finkbeiner sent him to learn from Eckart Witzigmann, a culinary pioneer in Munich who had introduced nouvelle cuisine to a skeptical German public. It turned out to be an inspired step by the hotelier. As Germans became richer and had more money to spend on fine dining, it became possible to imagine moving beyond sauerkraut and sausage. "In Germany, it was first really going well in the '70s," Wohlfahrt says. "The eating culture benefited enormously from that." In 1980, Finkbeiner made him the head chef at his restaurant, the Schwarzwaldstube.

Compared with Lumpp, who describes his rise as an underdog's climb through adversity with the help of state-run institutions, Wohlfahrt comes across as someone who arrived on the scene full-fledged, dispatching terrines with authority. Yet he, too, is a product of state cooking schools, apprenticeship and master-chef certification. It was after he emerged from that system that he pushed himself relentlessly until he got his third Michelin star.

Wohlfahrt, 57, has since defended his three stars for more than two decades. He has developed meals for European astronauts in orbit. He has cooked for the Dalai Lama and the Clintons and, the week before I met with him in March, George Clooney. His triumphs are proudly trumpeted on the hotel's Web site, and I was repeatedly told by the staff that the hotel was included in Patricia Schultz's best-selling omnibus travel guide, "1,000 Places to See Before You Die," which implores readers to "witness his signature grilled pigeon with chanterelle mushrooms." (Witnessing an evening meal there costs around $200 — not including drinks.)

He is, in short, the dean of German chefs — and indeed five of the nine other three-star chefs currently working in Germany trained in his kitchen. He will not reveal, however, who will be the stars of tomorrow. Wohlfahrt



forbade me to identify the chefs working under him today, because he's afraid that the "smooth operators and headhunters" might turn up and try to lure them away before they are ready to lead their own restaurants. Given the industry's competitiveness and Wohlfahrt's success in training world-class chefs, it's hard to question him. "It's about discovering the talent and promoting it," he says. "*Then* they can move on."

GIGGLING, JOKING and the smell of stewing meat filled a kitchen at the Paul Kerschensteiner School in Bad Überkingen, where the Hotel Bareiss and the Hotel Traube Tonbach send many of their top apprentices. Binders sat open on desks, backpacks were lying on the ground and jackets were strewn in wrinkled piles as students gathered at four stations to prepare, with varying degrees of success, Hungarian *pörkölt*, a stew similar to goulash, over homemade noodles with a side salad.

Each station had a sink and burners. There were posters on the wall showing the proper way to store knives and reminding students about the color-coded cutting boards, red for meat, yellow for fowl, blue for fish and so on. The week before was devoted to frying, and the following week would be given over to grilling. On this afternoon, stewing was the order of the day.

Volker Wilsch, an accomplished chef who has worked in several kitchens with Michelin stars, including under the legendary Witzigmann in Munich, walked from station to station, calmly directing the students. "The less pressure the better," he told a young woman cranking dough through a pasta maker. "Nina, normally you cut that very small," he said to another student. "Much too much liquid," he cautioned a third. He helped someone remove a blade stuck in a food processor.

The students wore the uniforms of the kitchens where they were apprentices, which gave the class the air of an all-star game. Robert Stauder, 20,

Manitowoc, Wisconsin

From Wikipedia, the free encyclopedia

Coordinates: 44°5′47″N 87°40′30″W

Manitowoc (pron.: /ˈmænɨtəwɒk/) is a city in and the county seat of Manitowoc County, Wisconsin, United States.[5] The city is located on Lake Michigan at the mouth of the Manitowoc River. According to the 2010 census, Manitowoc had a population of 33,736, with over 50,000 residents in the surrounding communities. The city participates in international town twinning with the Japanese city of Kamogawa.

Contents

- 1 History
- 2 Geography
- 3 Demographics
  - 3.1 2010 census
  - 3.2 2000 census
- 4 Government
- 5 Business and industry
- 6 Health care
- 7 Education
- 8 Media
  - 8.1 Newspapers
  - 8.2 Television and radio
- 9 Religion
- 10 Points of interest
- 11 Transportation
  - 11.1 Highways
- 12 Notable people
- 13 References
- 14 External links

Manitowoc

— City —



Seal

Nickname(s): Wisconsin's Maritime Capital,[11] The Port City, Manty.



Location within the state of Wisconsin

Coordinates: 44°5′47″N 87°40′30″W

Country	United States

History

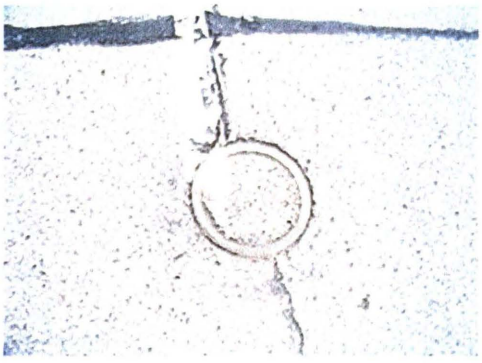
Purported to mean *dwelling of the great spirit*, Manitowoc derived its name from either the Anishinaabe language word *manidoowaak(wag)*, meaning spirit-spawn(s), or *manidoowaak(oog)*, meaning spirit-wood(s).[6] In 1838, an act of the Territorial Legislature separated Manitowoc

County from Brown County, keeping the native name for the region.[7][8]

In 1820, Matthew Stanley and his wife were the first to settle in the area.[*citation needed*]. In 1835, President Andrew Jackson authorized land sales for the region, drawing the interest of land speculators. William Jones and Louis Fizette were the two first recorded buyers on August 3, 1835, with the majority of the land being procured by the Chicago firm Jones, King, & Co. Benjamin Jones, brother of William, took the Wisconsin property as his share and is considered the founder of Manitowoc. Early immigrant groups included Germans, Norwegians, British, Irish, and Canadians.[9] The first school in Manitowoc was held in the Jones warehouse, with S. M. Peake instructing the twelve children of the community.[10] The first religious organization in the county, St. James' Episcopal Church, first met in 1841.[11] Manitowoc was chartered as a village on March 6, 1851[8] and on March 12, 1870 was incorporated as a city.[8]

State	Wisconsin
County	Manitowoc
Government	
• **Mayor**	Justin Nickels
Area[2]	
• **Total**	17.99 sq mi (46.59 km^2)
• **Land**	17.63 sq mi (45.66 km^2)
• **Water**	0.36 sq mi (0.93 km^2)
Population (2010)[3]	
• **Total**	33,736
• **Estimate** (2011[4])	33,545
• **Density**	1,913.6/sq mi (738.8/km^2)
Time zone	Central (CST) (UTC-6)
• **Summer (DST)**	CDT (UTC-5)
ZIP codes	
Area code(s)	920
FIPS code	
GNIS feature ID	

In 1847, Joseph Edwards built the first schooner in the area, the *Citizen*, a modest precursor to the shipbuilding industry that produced schooners and clippers used for fishing and trading in the Great Lakes and beyond the St. Lawrence River.[12] In addition, landing craft, tankers and submarines became the local contributions to U.S. efforts in World War II.



Disk marks location of the Sputnik 4 impact

On September 5, 1962, a 20-pound (9.1 kg) piece of the 7-ton Sputnik 4 crashed on North 8th Street. Sputnik 4 was a USSR satellite, part of the Sputnik program and a test-flight of the Vostok spacecraft that would be used for the first human spaceflight. It was launched on May 15, 1960. A bug in the guidance system had pointed the capsule in the wrong direction, so instead of dropping into the atmosphere the satellite moved into a higher orbit. It re-entered the atmosphere on or about September 5, 1962.[13][14] A cast was made from the original piece before the Soviets claimed it, and the cast was displayed at the Rahr West Art Museum.[15] A customer in a nearby art gallery jokingly suggested that the city should hold a festival to celebrate the crash.[14] The city held the first Sputnikfest in 2008, which was organized by the head of both museums.[14]

Manitowoc is home to the Wisconsin Maritime Museum, and is one endpoint of the ferry route of the SS *Badger*, which connects U.S. Route 10 to Ludington, Michigan.

Since the late 1990s, several new shopping centers have opened in the city, mostly on the southwest side of the

Great Green Gobs of Greasy, Grimy Gopher Guts

From Wikipedia, the free encyclopedia

Great Green G(l)obs of Greasy, Grimy Gopher Guts, an anonymous United States folk song dating to the mid-20th century. It is popular among schoolchildren and is usually sung to the tune of *The Old Gray Mare*.[1] The song, especially popular in school lunchrooms and at summer camps, presents macabre horrors through cheerful comedy, while allowing children to explore taboo images and words, especially as they relate to standards of cleanliness and dining.[2][3]

Contents

- 1 The song
- 2 See also
- 3 References
- 4 Notes

The song

There are many local and regional variants among the lyrics, although most of them feature the phrase "Great green g(l)obs of greasy grimy gopher guts" in the opening line. The song derives its power to amuse children through alliterative description of disgusting foodstuffs, usually parts of human or animal bodies not customarily eaten in the areas in which it is sung.

The song appears on the Smithsonian Folkways collection *A Fish That's a Song*, a collection of traditional children's songs from the United States, where it is performed by Mika Seeger.[4] The Smithsonian recording came from an earlier recording called *The Sounds of Camp*, originally released in 1959. No author or copyright is credited on the Smithsonian recording. The lyrics performed by Mika Seeger are:

> Great green globs of greasy, grimy gopher guts,
> Mutilated monkey meat.
> Dirty little birdie feet.
> Great green globs of greasy, grimy gopher guts,
> And me without my spoon.[5]

A more extensive version was found in New York in the 1990s:

> Yankee Doodle went to town a-ridin' on a gopher
> Bumped into a garbage can and this is what fell over:
> Great green gobs of greasy, grimy gopher guts,
> Mutilated monkey meat, chopped up parakeet.
> French-fried eyeballs rolling down the street.

Oops, I forgot my spoon!
So they gave me a split-splat, pus-on-top,
Monkey vomit and camel snot,
All wrapped up in birdie poo,
So eat it, (*name*), it's good for you!
With vitamin C, and protein too
And don't forget the doggie doo![6]

Countless variations have sprung up over the decades, incorporating various disgusting combinations of descriptive words and animal organs.

See also

- Children's street culture
- Dead Skunk (in the Middle of the Road)

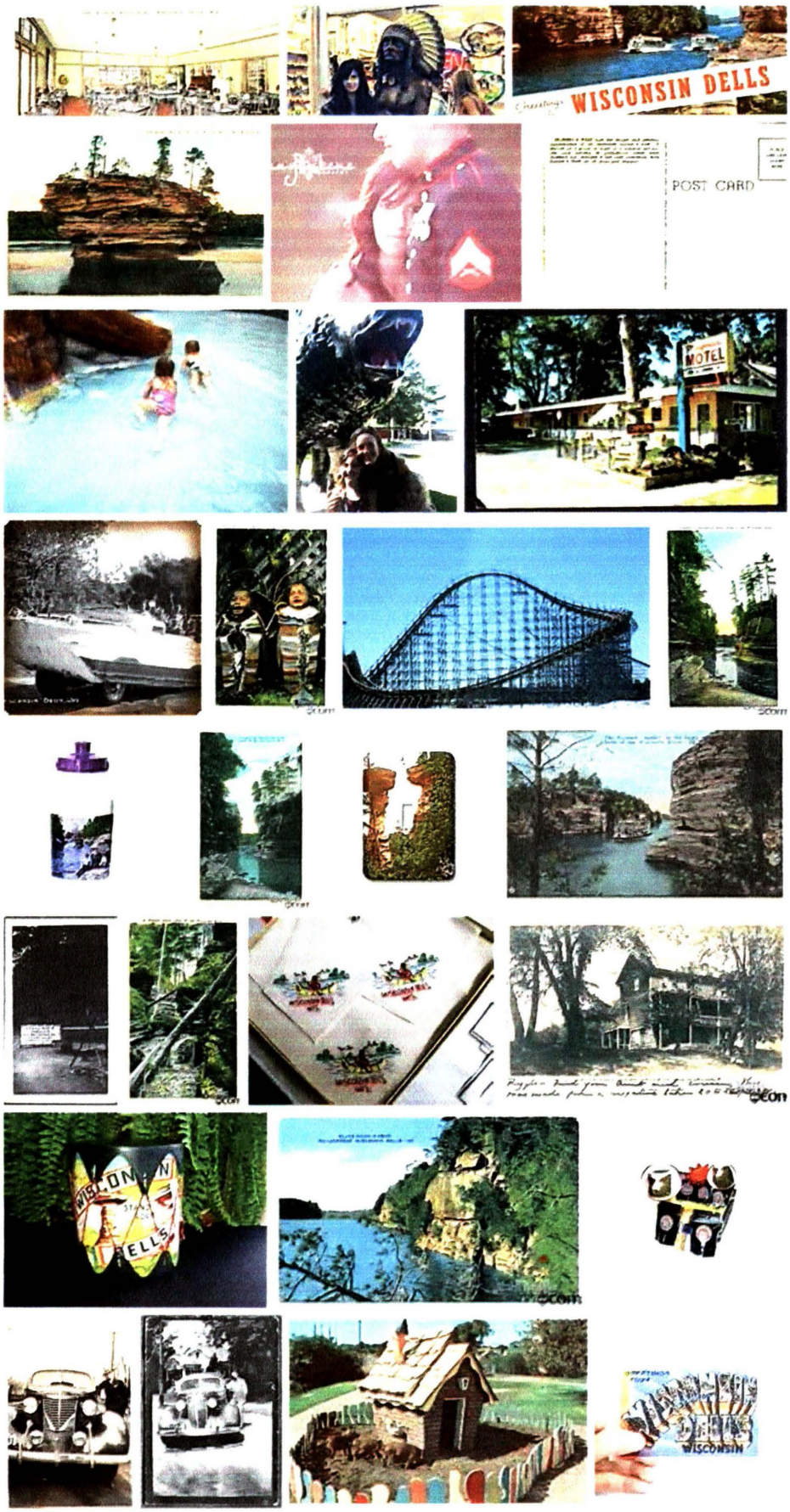
References

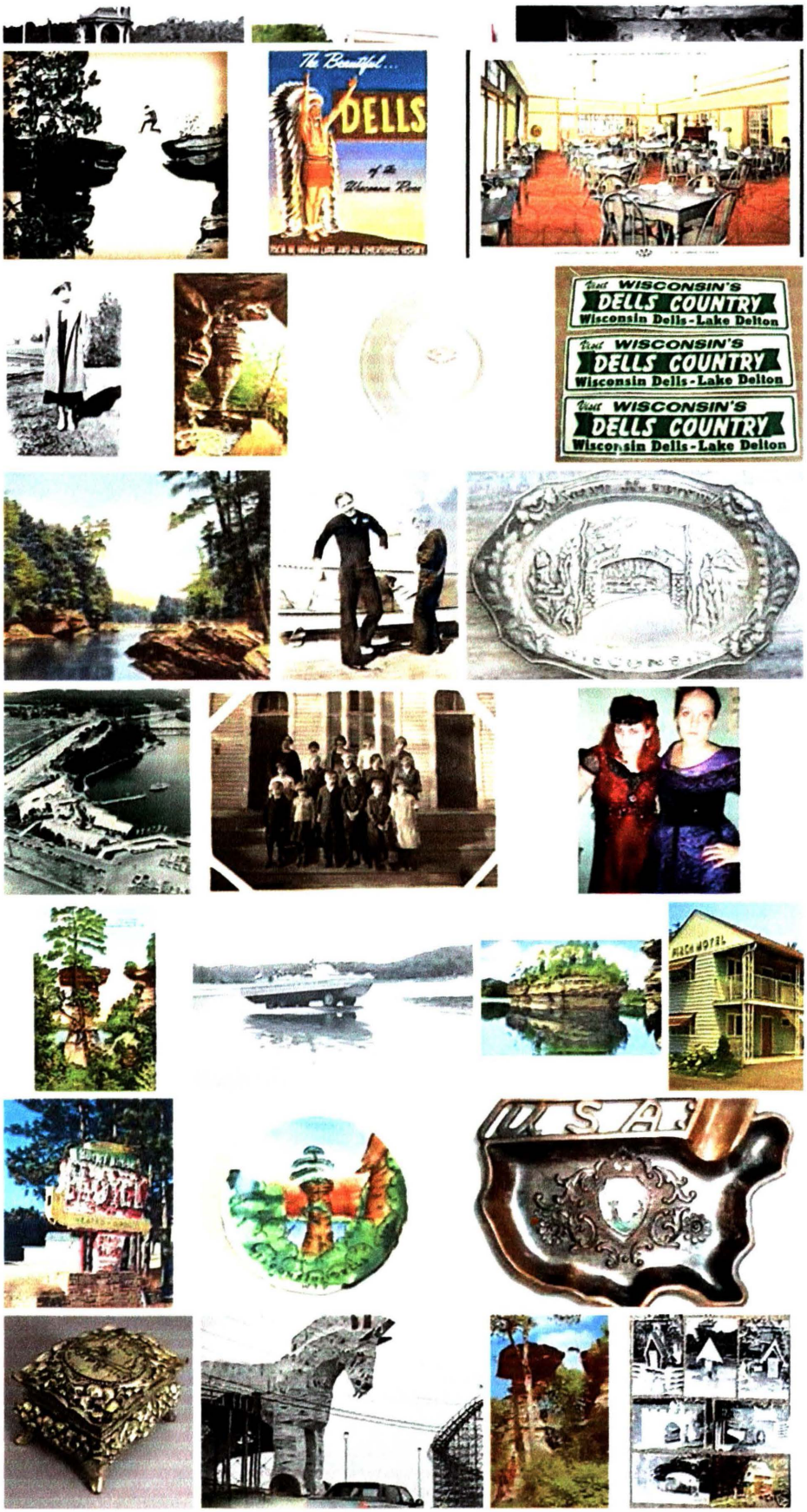
- Josepha Sherman and T.K.F. Weisskopf, *Greasy Grimy Gopher Guts: The Subversive Folklore of Childhood* (August House, 1995).
- Pifer, Lynn."Greasy Grimy Gopher Guts: The Subversive Folklore of Childhood." review of book by Sherman and Weisskopf). Journal of American Folklore. Washington: Winter 1997.Vol.110, Iss. 435; pg. 105
- del Negro, Janice. "Professional reading—Greasy Grimy Gopher Guts: The Subversive Folklore of Childhood by Josepha Sherman and T. K. F. Weiskopt." book review in The Booklist. Chicago: April 15, 1996.Vol.92, Iss. 16; pg. 1448
- Ian Turner, June Factor, Wendy Lowenstein, *Cinderella Dressed in Yella, 2nd Edition* (Heinemann, 1978).

Notes

1. ^ Lansky, Bruce and Stephen Carpenter, **I've Been Burping in the Classroom**, p 10. Meadowbrook, 2007.
2. ^ Westfahl, Gary, et al, **Foods of the Gods: Eating and the Eaten in Fantasy and Science Fiction**, p 79. University of Georgia Press, 1996.
3. ^ Bronner, Simon J., **American Children's Folklore**, pp 81-82. August House, 2006.
4. ^ *A Fish That's a Song*, Smithsonian Folkways recording no. SFW45037 (http://www.smithsonianglobalsound.org/containerdetail.aspx?itemid=2311) .
5. ^ Booklet notes to the Smithsonian Folkways recording (http://media.smithsonianglobalsound.org/liner_notes/smithsonian_folkways/SFW45037.pdf)
6. ^ Tucker, Elizabeth. **Children's Folklore: A Handbook**, p 66. Greenwood Publishing Group, 2008.

Retrieved from "http://en.wikipedia.org/w/index.php?title=Great_Green_Gobs_of_Greasy,_Grimy_Gopher_Guts&oldid=540013433"
Categories: Traditional children's songs Children's street culture American folk songs


WISCONSIN DELLS
POST CARD
MOTEL



Wisconsin Dells
Fun! Adventure!
on land & water



Oshkosh
Kenosha
Wilderness Territory
Rita Ora
Pistorius
Exploding star
Pelicans
Malia Obama
NYC High Line
Cameron Russell
Tesla Roadster
George Clooney
Brook Lopez
See all trending images
See all
Clear all Turn off

IMAGES

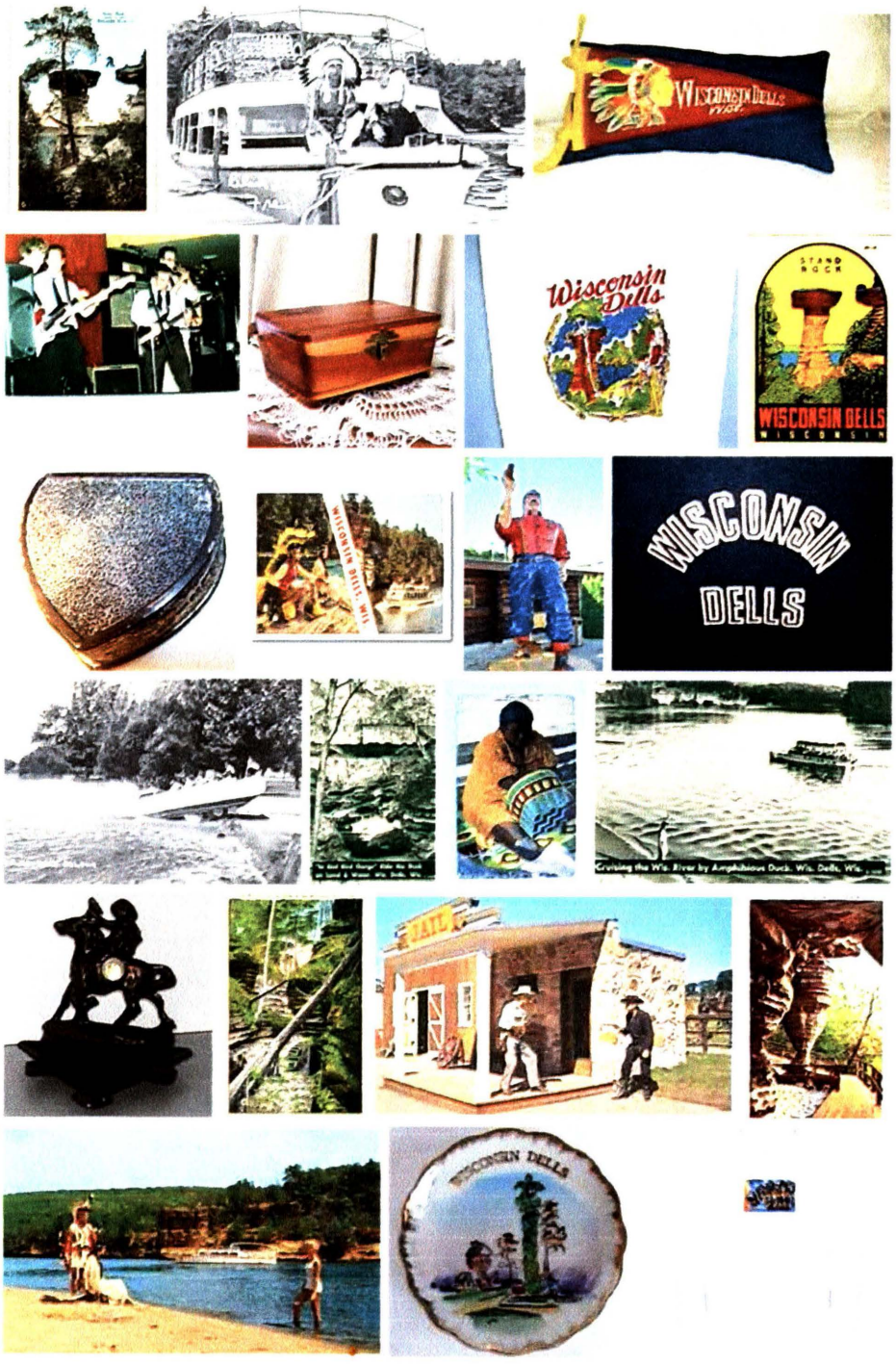
Vintage Photos in Wisconsin Dells

Size Color Type Layout People Moderate

Free Photos Of Wisconsin

Old Photos Of Superior Wisconsin

Old Time Pictures Wisconsin Dells



- Wisconsin
- Wisconsin River
- Madison
- House On The Rock
- Baraboo
- Milwaukee
- Kalahari Resorts
- Lake Delton
- La Crosse
- Green Bay
- Adams County
- Spring Green
- Rockford
- Atlantis
- Noah's Ark
- Lake Geneva
- Sheboygan

Sign in with Facebook Sign in Register Now! FREE Mobile App

City, hotel name, etc. SEARCH

Pictures of Wisconsin Dells - Traveler Photos

Home Wisconsin ... Hotels Flights Vacation Rentals Restaurants Things to Do Best of 2013 Your Friends More Write a Review



Home > United States > Wisconsin (WI) > Wisconsin Dells > Wisconsin Dells Pictures

Wisconsin Dells: Photos

All (2001)



Picture of Wisconsin Dells, WI (12bosox, Nov 2006)
Original Wisconsin Ducks



7-12 of 2,001

Hotels travelers are raving about...



Americas Best Value Day's End Motel
83 Reviews
Wisconsin Dells, WI



Hilton Garden Inn Wisconsin Dells
180 Reviews
Wisconsin Dells, WI



Chula Vista Resort
915 Reviews
Wisconsin Dells, WI

All hotels in Wisconsin Dells (76)

Explore the world!

TripAdvisor has reviews and information on over 400,000 locations, including

Travel Destinations

Las Vegas hotels
Istanbul hotels
Bora Bora hotels
Eugene hotels
Monterey
Hot Springs
Providence

From: carol doig <cddoig@comcast.net>
Subject: **twin cities help for Ivan**
Date: February 9, 2013 1:58:25 PM PST
To: lisa clemens <lisaaclemens@gmail.com>
Cc: jean roden <baytown68@aol.com>



Lisa and Jerry, hi. Ivan the writer here, seeking some Twin Cities lore from experts. I'm writing a novel about a kid traveling by Greyhound -- The Dog Bus is the title -- and one of his adventures is that he misses his eastbound bus in the Minneapolis bus station and someone gives him a wild ride to catch up with it at the St.Paul station. I'm using the Minneapolis station where it is now, on my map near Hawthorne and Currie, and I'm just going to fictionally locate the St. Paul one downtown there. This takes place in 1951, before interstate highways and maybe freeways, so they have to travel by city streets. The bit of dialogue I have in mind is for the good samaritan to say to the kid, "They went up Hennepin, the doggies take the long way around to get anywhere, so we'll shoot across the Washington Bridge." Does this sound logical? Glad of any suggestions you have.

Just talked to your mom, she's been out shopping, so that new hip must be agreeing with her. Hope you two are fine, and that your trip went OK.

Best wishes,
Ivan

Minnesota Department of Corrections

From Wikipedia, the free encyclopedia
(Redirected from List of Minnesota state prisons)

The **Minnesota Department of Corrections** is a state agency of Minnesota that operates prisons. Its headquarters is in St. Paul.[1]

Contents

- 1 Adult & juvenile correctional facilities
- 2 Juvenile services
- 3 See also
- 4 References
- 5 External links

Adult & juvenile correctional facilities

Minnesota State Correctional Facilities[2]

Facility	Pop. Type	Security Class	Capacity	2010 Population
Faribault	Male	1, 2, & 3	2,005	2,008
Lino Lakes	Male	1 & 3	1,310	1,300
Moose Lake	Male	3	1,029	1,024
Oak Park Heights	Male	5	438	441
St. Cloud	Male	4	1,010	1,001
Stillwater	Male	1 & 4	1,606	1,616
Red Wing Adults	Male	Minimum	42	42
Rush City	Male	4	988	990
Willow River (CIP)	Male		177	178
Shakopee	Female	Multiple	641	569
Togo (CIP)	Female		24	28
Red Wing	Juvenile Male		219	111

Juvenile services

The department operates juvenile correctional facilities.[3]

BREITLING BOUTIQUE
5 EAST 57TH STREET • NEW YORK
AVENTURA MALL • MIAMI
THE FORUM SHOPS AT CAESARS • LAS VEGAS
THE MALL AT MILLENIA • ORLANDO



Recipe for a Perfect Photo: Clear Sky, Sunset and Water

From Page A12

mental in the park's genesis."

In 1861, the photographer Carleton E. Watkins hauled hundreds of pounds of camera equipment, sheets of glass and chemicals into Yosemite Valley in a darkroom wagon. For the first time, Mr. Watkins captured photographic images of these granite cliffs and waterfalls.

After seeing Mr. Watkins's photographs, President Abraham Lincoln signed legislation in 1864 preserving the valley for the public and leading the way toward what would become the National Park Service.

In a strange coincidence, the molten effect of the sun on Horsetail Fall resembles another famous and highly photographed firefall here, one involving actual fire. Beginning around 1900, park workers collected Red Fir bark and built a large bonfire atop Glacier Point. After dark they pushed the red embers off the cliff in a cascade of glowing red coals, a must-see spectacle for the summer tourist set.

But in 1968, park officials ended the Yosemite Firefall, citing its man-made unnaturalness (the park banned feeding bears for the same reason). Five years later, the photographer and mountain climber Galen Rowell was driving through the park after a winter climb when he spotted the light catching in Horsetail Fall. He rushed across the valley and took what is believed to be the first image of the illuminated waterfall.

Mr. Rowell died in a plane crash in 2002, but his "Last Light on Horsetail Fall" remains the most well-known photograph of the apparition.

For decades, photographers showed up here in winter, hoping to catch the same trick of light but never sure when it might occur. Then in 2009, Michael Frye, author of "The Photographer's Guide to Yosemite," used video from four Yosemite webcams to determine the optimal window for the firefall, which he now pegs from Feb. 16-23.

"Shooting Horsetail Fall has become so much more popular, in part, because with the advent of digital cameras, photography itself has become so much more popular," Mr. Frye said.

Concerned about traffic and parking problems in the valley, park officials do little to publicize what they have come to call the park's "firefall season." Still, most photographers here learned of it online. In fact, on one day 45 people from a Silicon Valley photography meetup group made the trip.

On a recent evening, hundreds of photographers from Japan, Europe and across the United States gathered in the two prime spots to photograph the falls. Many arrived five hours early to stake a claim with their tripods, jockeying for unobstructed views of the cliff.

The mood was jovial; people swapped information about the technical minutiae of their cameras, sipped wine and relaxed in camp chairs.

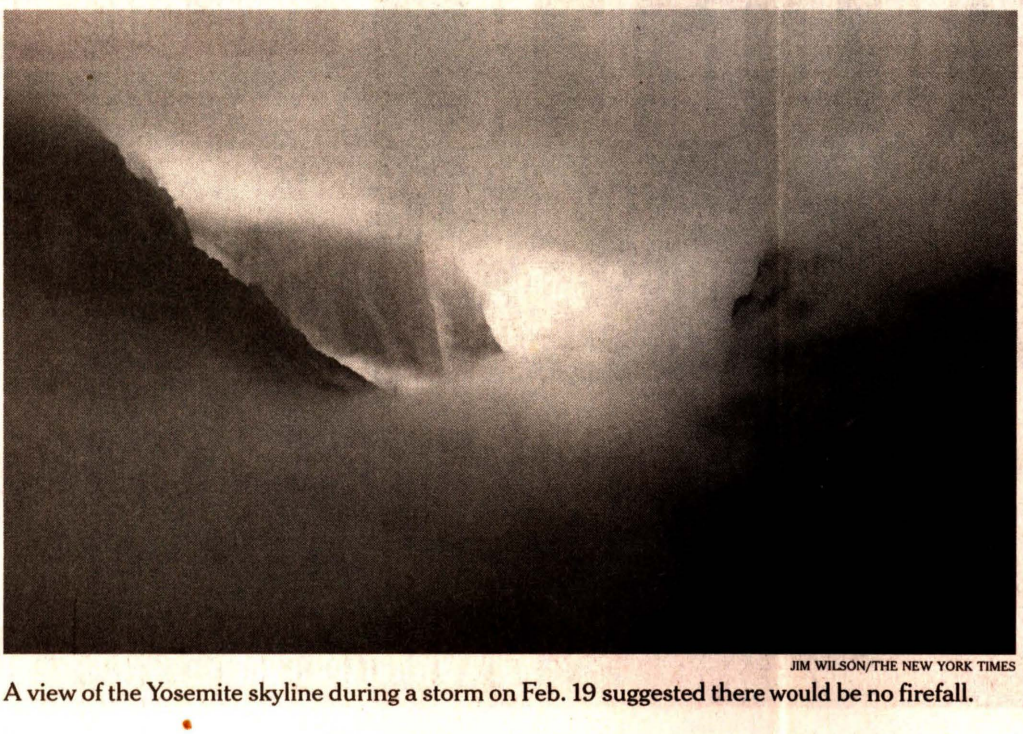
Some arrived with personal photography tutors, cradling high-end digital cameras and huge telephoto lenses worth thousands of dollars. Others took a more laid-back approach.

"I'm no photographer; all I have is my iPhone," said Cindy Saavedra, 46, who drove up from Fresno, Calif., with her three children and two other families, all of whom plunked down in lawn chairs with bags of Cheetos and Funyuns to watch the show. "I made a New Year's resolution to see more natural wonders, so here we are."

As the sun dropped, the chatty horde went quiet; the only sound the rapid-fire slap of hundreds of camera shutters and the click-click of smartphones.

"It's happening!" a woman gasped. Despite low water, a faint sliver of water turned golden for about 10 minutes, as if generating its own light. Then the sky went dark.

"It's done," said Stephen Duzs, 53, of Budapest, folding up his tripod. "Elvis has left the building."



JIM WILSON/THE NEW YORK TIMES

A view of the Yosemite skyline during a storm on Feb. 19 suggested there would be no firefall.

Trusts For Bu

Fron

arms through
lous."

"Illegal vers
are not only
"but you can
months faster
to form a trus
$500 or $1,000
level, and you
the A.T.F. abou

Mr. Goldma
pared severa
trusts and tea
their use, said
many benefits,
firearms are pa
bly when an ov
ing them from
wrong hands
vorce. "There v
way of dealing
estate planning
eficiaries were
ceive them," Mr

Gun owners
other lawyers
said, because in
enforcement o
sign off on the
stricted firearm
olds, a lawyer i
had prepared s
mostly for peop
buy silencers f
get shooting. B
of Colorado, he
police chiefs
such purchase
trust, you bypa
that authorizati

However, Jim
president of th
tion, a researc
Washington, sa
that the majori
would agree th
son why, as a g
are prohibited
lencers, machin

don, a retired faculty member of the Mount Sinai School of Medicine in New York who was a post-

the viral DNA in two of them, making the creatures part mouse and part non-mouse. In a 1981 ar-

"The ability has given us insight into many human diseases: cancer, Alzheimer's — you name

A set of genes found in humans and many other species, homeobox genes govern the develop-

married in 1964, a sister, Mary Haenschke; two daughters, Kathlyn Ruddle and Amy Ruddle

evolution has taken millions of years to do."

Murrey Marder, 93, Early McCarthy Skeptic

By BRUCE WEBER

By certain journalistic lights, the reporter Murrey Marder was an editor's nightmare. He wrote slowly and squeezed against deadlines. He debated with editors. His articles were long, often complicated and never laid claim to stylish writing.

But by another, more important standard, Mr. Marder, who died on March 11 at 93, was an ace. In nearly 40 years at The Washington Post, he embodied the role of public watchdog, becoming an emblem of meticulous, thorough news gathering when his persistence in laying bare the lies and exaggerations of Senator Joseph R. McCarthy's anti-Communist crusade helped bring McCarthy to ruin.

Mr. Marder was fresh from a Nieman fellowship at Harvard — which he had earned covering the perjury trial of Alger Hiss, his first big assignment at The Post — when he took over what came to be called "the Red beat."

Beginning in February 1950, when he declared that more than 200 Communists were working in the State Department, McCarthy, the Republican junior senator from Wisconsin, gained headlines and power in his campaign to thwart what he called the Communist infiltration of American life. Re-elected to the Senate in 1952, he conducted hearing after hearing and hurled flimsily sourced accusations at American citizens.

Mr. Marder and Phil Potter of The Baltimore Sun covered McCarthy with skepticism, insisting that he substantiate his accusations. In the fall of 1953 McCarthy held hearings at Fort Monmouth, N.J., on suspicions that a wartime spy ring, allegedly created by Julius Rosenberg, who had been executed in June, still existed within the Signal Corps. Cooperating with McCarthy, the Army suspended 33 civilian employees.

Mr. Marder did not believe any of it; his legwork turned up evidence that McCarthy had inflated minor security cases that the Army had investigated and that no espionage was involved in any of them. Attending a news conference after his articles appeared, Mr. Marder relentlessly questioned the secretary of the Army, Robert Stevens, forcing him to admit that McCarthy's spying allegations were bogus and that the Army had known it.

"There was nothing flashy about a Marder story, no one ever accused him of deft or imaginative prose, but he was above all else careful and fair," David Halberstam wrote in his 1979 book about the news media, "The Powers That Be." He added:

"Doggedly, he worked out a means of covering McCarthy. Hold him to the record. Not just what he said yesterday, but the day before and the week before. Explain not just this charge, but what happened to the previous charges. Give the people on the other side, the accused or the semi-accused, a chance to answer. Always explain the meaning of the charges. Try above all not to be a megaphone for McCarthy. Expose him to maximum scrutiny."

The Fort Monmouth episode set the stage for the Army-McCarthy hearings of 1954, called to investigate a set of charges leveled by McCarthy against the Army and vice versa. The hearings were televised, McCarthy came across as a loudmouthed dissembler and bully, and his popularity plummeted. The next year the Senate censured him.

A dogged reporter helped bring down a Red-baiting senator.

Murrey Marder was born on Aug. 8, 1919, in Philadelphia, where his father ran a grocery. After graduating from high school he took a job as a copy boy at The Evening Public Ledger, and he became a reporter at 21. During World War II he served in the Marines as a combat correspondent and worked on the corps' news desk in Washington.

He joined The Post in 1946. In 1957 he opened the paper's first foreign bureau, in London, and became the chief diplomatic correspondent. In 1964 he wrote about the Gulf of Tonkin incident, which precipitated the escalation of American involvement in Vietnam, and in 1971 he wrote articles based on the Pentagon Papers.

He retired from The Post in 1985. He died of a hemorrhagic stroke in Washington, leaving no survivors from his immediate family, his nephew Steve Marder said.

After his wife, the former Frances Sokoloski, died in 1996, Mr. Marder used his retirement savings — $1.3 million in Washington Post stock — to help start the Nieman Foundation's Watchdog Project, which is devoted to examining and supporting public-interest journalism.

Bill Kovach, a former Nieman curator who was a Washington bureau chief for The New York Times and editor of The Atlanta Journal-Constitution, said Mr. Marder had been an unsung hero of journalism.

"The pop historians have filled pages of praise for Edward R. Murrow and Fred Friendly, his fellow creator of 'See It Now,' as the ones who exposed Wisconsin senator Joseph McCarthy as the malicious liar that he was," Mr. Kovach wrote after Mr. Marder's death. "But the pop historians were and are wrong — dead wrong. Murrey Marder was the pathfinder."



THE WASHINGTON POST

Murrey Marder, right, a longtime reporter for The Washington Post, with Benjamin C. Bradlee, his executive editor.

Jack Greene, 83, Grand Ole Opry Star

NASHVILLE (AP) — Jack Greene, a longtime Grand Ole Opry star who earned fame with his hit "There Goes My Everything," died on Thursday at his home here. He was 83.

The cause was complications of Alzheimer's disease, said Jessie Schmidt, a spokeswoman for the Grand Ole Opry.

"There Goes My Everything" reached No. 1 on the Billboard country chart and No. 65 on the pop chart in 1966. It earned the deep-voiced Mr. Greene awards for single of the year and male vocalist of the year from the Country Music Association in 1967. That same year he began performing regularly at the Grand Ole Opry.

His other hits, mostly in the late 1960s, included "All the Time," "What Locks the Door" and "Statue of a Fool."

"There Goes My Everything," written by Dallas Frazier, was covered by several other singers, including Elvis Presley. Engelbert Humperdinck's version reached No. 20 on the Billboard pop singles chart in 1967.

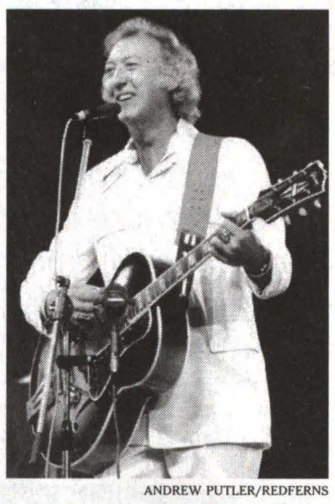
"I had letters by the thousands from people who had lost loved ones," Mr. Greene once said about the reaction to that song. "It touched a lot of people's lives."

Mr. Greene was born in Maryville, Tenn., where he started in radio at WGAP. In addition to singing and playing guitar, he played bass and drums in various groups. His big break came when the influential singer-songwriter Ernest Tubb hired him as his drummer in the early 1960s.

ONLINE: NOTABLE DEATHS

A slide show highlighting the lives of some of those who died in 2013.

nytimes.com/obituaries



ANDREW PUTLER/REDFERNS

Jack Greene

Deaths

ABUEVA—Teodoro Veloso (Teddy); died peacefully, March 11, 2013, at the home of his brother, Jose V. Abueva, in the Philippines. He was 89 years old. Teddy came from a family distinguished for its political activism, intellect and artistic talent ranging from statesmanship to the arts. He joined his parents, Teodoro and Purificacion Abueva, in resistance to the Japanese occupation. After the war ended, he completed studies at the University of the Philippines and worked in public relations. He did graduate work at the Fogg Art Museum in Cambridge, Massachusetts. Later, he was appointed Director of the Philippine Pavilion at the 1962 Seattle World's Fair. On his way back to Manila, he stopped in New York, decided to move there, and remained until 2001. A cultural omnivore, he reveled in all manner of art, theatre, dance, music and food, discoveries he shared with his many friends. He created fabulous feasts and gardens. His artistry, generosity, kindness, joie de vivre and sense of humor will be missed by his friends around the world and his loving family who cared for him in his last years. He is survived by his brothers, Jose and Napoleon Abueva, two sisters, Amelia Martiinez and Terasita Floro, and many nieces and nephews.

DATER—Thomas E., of Ramsey, NJ, and Pittstown, NY, passed away peacefully after a short bout of pneumonia. He was to celebrate his 84th birthday on March 19. Adopted son of John Young Dater and Eleanor Gott Dater of Ramsey. Survivors are his beloved wife, Joan Lutz Dater, and son, Christopher Edward, 39. He was predeceased by daughter, Gretchen Joyce, 20, a victim of the Libyan terrorist bombing of Pan American Flight 103 over Lockerbie, Scotland, December 21, 1988. Member of the Class of 1951 at Princeton University, he was publisher of the Ramsey Journal weekly newspaper in Ramsey, until 1994 and then established the Home and Store News weekly newspaper that circulated in 13 towns in Northwest Bergen and Rockland Counties. Very active in community life in Ramsey, having served as president of the Ramsey Free Public Library, The Chamber of Commerce, the Ramsey's Savings and Loan. He served as Bergen County Coroner in 1962-65. An exempt firefighter and former President of the Ramsey Fire Dept., the Dept. members rendered their honors during the committal service at the Lutheran Redeemer Cemetery in Mahwah. A Funeral Service was held at the First Presbyterian Church, Ramsey, where he was an elder and former Clerk of Session. Awarded several community honors and awards for his lifetime achievements. In 2008 he served as the Grand Marshall for the Ramsey Centennial Parade. He had been working as a property manager with his son. He also served as Ramsey's official historian. Funeral services were handled by the Van Emburgh-Sneider-Pernice Funeral Home in Ramsey. Donations may be made to the Ramsey Volunteer Fire Department in his name, P.O. Box 164, Ramsey, NJ 07446. He was beloved by all and will be sorely missed. Please send tributes, memories and condolences to: www.vanemburghsneider.com

ANNOUNCEMENTS OF DEATHS MAY BE TELEPHONED FROM WITHIN N.Y.C. TO (212) 556-3900; OR OUTSIDE N.Y.C. TO TOLL FREE 1-800-458-6522; OR SUBMITTED ONLINE AT ADVERTISING.NYTIMES.COM (SELECT "IN MEMORIAM") FOR THE FOLLOWING EDITIONS:
Until 5:30 P.M. the day before for Tuesday through Saturday editions, until 5:00 P.M. on Friday for Sunday's Nationwide Edition, until 12:45 P.M. Saturday for Sunday's New York Region edition, until 2:00 P.M. Sunday for Monday's editions.Photos must be submitted by noon the day prior to publication Tuesday through Friday. Photos for Saturday, Sunday and Monday must be submitted by 12 noon on Friday.

Deaths

DEMEO—Albert V. Brooklyn Law School mourns the passing of Professor Albert V. DeMeo. He was, a beloved colleague, teacher and friend. A member of the Class of 1934, Professor DeMeo joined the faculty in 1961. He taught a wide variety of courses over the next four decades, before retiring in 1999. Prior to joining the faculty, Professor DeMeo was an Assistant United States Attorney in the EDNY and an Assistant District Attorney in Kings County. The Law School celebrated his 100th birthday on April 26, 2011 with his friends and former colleagues. Professor DeMeo touched the lives of thousands of Brooklyn Law students and friends over the years and he will be missed. We extend our deepest sympathy to his son Robert and his entire family.
Stuart Subotnick, Chairman of the Board
Nicholas Allard, Dean
Joan G. Wexler, President

FIRSTENBERG—William, a loving father of Amy Yacobovsky and Sheldon Firstenberg, loving grandfather of Alona Yacobovsky, Daniella Yacobovsky and Edan Yacobovsky. We will miss his zest for life, his steadfast determination, and his sense of humor. Donations in his memory can be made to: Congregation Rodeph Sholom, 7 West 83rd St., New York, NY 10024 or Midbar Kodesh Temple, 1940 Paseo Verde Pkwy, Henderson, NV 89012. Services Thursday March 21st at 1pm at Plaza Jewish Community Chapel, 630 Amsterdam Ave., corner West 91st St.

FORTGANG—Ruth. Beloved mother, grandmother, and great-grandmother. Wife of Oskar Fortgang, of blessed memory. Sister of Manfred Brust, of blessed memory. She will be missed by all who knew and loved her.

GILSON—Louis.
It is with deep sorrow that we record the passing of our esteemed member, Mr. Louis Gilson, and extend our deepest sympathy to his wife, Gloria, and their family.
Old Westbury Golf & Country Club
Jeffrey Sands, President
for the Board of Governors

GOULD—Blanche Marko, died peacefully at home in Congers, NY, on March 19 at the age of 99. Wife of the late William; beloved mother of Bruce and Jean, Warren and Laura, Wendy and Walter; grandmother of seven and great-grandmother of eleven. Sister of Ethel Marko Stern. "A woman of valor, who can find? She is far more precious than jewels." Interment private.

GOULD—Blanche Marko.
Grandma, we were truly blessed to have had you with us for as long as we did. Josh, Max, Jake and Maddie will forever miss your smile and loving hugs. You will be in our hearts forever.
Lynda and Steven, Wendy and Dennis, Bill and Susie

GURFEIN—Stuart "Jim",
Beloved husband, father, grandfather, brother, and loyal friend to many passed away at age 65 on March 17th surrounded by immediate family. Born in Scarsdale, NY, Jim graduated from Cornell University where he received a football scholarship. He continued his education with an MBA from Columbia Business School and went on to have a successful and diverse career as an advertising and diamond industry executive before pursuing more entrepreneurial endeavors, creating web based development companies RestaurantRow.com and Mediaspa. Beyond his professional accomplishments, he was an avid golfer, valiant, generous, charitable and fiercely determined. Jim's greatest passion was his family: his wife Kathy, of almost 32 years, whom he married after only knowing for six weeks; his children Scott, Heather and Kody; daughter-in-law, Alison; granddaughter Skye; sister Ronny; and guardian cats, Redford and Brando. Jim will be deeply missed and in our hearts forever. A memorial service is planned for Thursday, March 21st, at 1:00pm at Rye Golf Club, 330 Boston Post Road in Rye, NY.

Deaths

Abueva, Teodoro	Gould, Blanche	McDonald, James
Dater, Thomas	Gurfein, Stuart	Schecter, Karen
DeMeo, Albert	Kaplan, Bernard	Spiro, Arthur
Firstenberg, William	Kessler, Ruth	Walsey, Milton
Fortgang, Ruth	Landes, Wendy	
Gilson, Louis	Lonsdale, Richard	

KAPLAN—Bernard, of North Palm Beach, FL died peacefully in his sleep almost at age 94. Thank you for 20 years of love and affection, travel, good times and wonderful companionship.
Mickey/Muriel Kaplan

KESSLER—Ruth. In memory of Ruth Kessler. Born June 18, 1928. Died March 15, 2013. Loving wife, mother, grandmother. She will be greatly missed.

LANDES—Wendy Rosen. Our hearts are broken by the untimely death of our beloved daughter Wendy. Throughout her lifetime she made us so proud, graduating magna cum laude from the University of Pennsylvania and the Benjamin Cardozo School of Law where she was made a Belkin Scholar. She went on to be an Assistant Westchester District Attorney and then a family law attorney dedicated to divorce with dignity to better the interests of the families of her clients in Los Angeles. She was such a loving wife and mother to her beloved husband Robert and her children Matthew, Alexandra and Jacqueline who together with Wendy helped her valiantly fight her dreadful cancer, Liposarcoma. They created the "Wendy Walk", an annual tri-state event to raise funds for research. To our daughter Phyllis and her husband Rick and to our son Michael and his wife Stephanie and their children and to all those people who fought by her side, we weep together. May she now rest in peace and may Wendy's name always be for a blessing!
Rita and Philip Rosen

LANDES—Wendy Rosen. JBI International (the Jewish Braille Institute) mourns the untimely passing of Wendy Rosen Landes, daughter of Phil and Rita Rosen and sister of Phyllis Raskin – all long serving and devoted members of the JBI Board of Trustees. We honor Wendy's heroic fight against a long illness and our hearts go out to her family, who were inspirational in their support of Wendy. Wendy's memory will surely serve as a blessing.
Judy E. Tenney, Chairman of the Board
Dr. Ellen Isler, President & CEO
Israel A. Taub, Vice President & CFO
The Board of Trustees and Staff of JBI

LANDES—Wendy. We are heart broken by the loss of our beautiful cousin. She fought her disease with grace and dignity. Her spirit will live on in all of us and she will always be loved. Our thoughts and prayers are with the Landes and Rosen families.
Much love, Cheryl, Bill, Ian and David

LONSDALE—Dr. Richard C., Professor Emeritus at New York University, passed away on March 11, 2013 in Glenmoor Retirement Community, St. Augustine, FL where he resided for nine years. In 1942 Dr. Lonsdale was commissioned in the Navy as a Lieutenant JG and participated in the North Africa and in the Utah Beach D-Day landings. He received his doctorate in educational administration in 1952 from Syracuse University, where he taught until 1964. He then taught at New York University until his retirement in 1989. He is survived by his wife, Claire, son Bill, daughter-in-law Jackie, grandson Sam, stepsons John R. Glennon and David A. Glennon and their families. He is also survived by stepchildren Win Rockwell and Sandy Robinson and their families. He was predeceased by his first two wives Carolyn Kelley Lonsdale and Ruth Rockwell Lonsdale. Memorial donations may be made to the Glenmoor Scholarship Fund, 235 Towerview Dr, St. Augustine, FL 32092.

McDONALD—James T.
New York has lost one of the greatest New York Police Detectives and a great leader of security for Merrill-Lynch and HBO. He was courageous, dedicated, smart, and accomplished many things quietly for the New York Police Department, Merrill-Lynch and HBO. His personal life was exemplary and he is a hero to all of our team and myself.
Ira A. Lipman, Chairman
Guardsmark, LLC

SCHECTER—Karen, 59, of Stuart, FL passed away peacefully February 28, 2013 after a long battle with cancer. Born in Baltimore, MD she moved to Stuart from New York City. Besides a successful and fulfilling career in executive search consulting, Mrs. Schecter was very active in several philanthropic efforts, including the Juvenile Diabetes Research and the Alliance for Lupus Research. Her friends and family will remember her as a strong, compassionate, vibrant woman with a capacity to draw people to her and make them feel like the most important person in the room. Mrs. Schecter is survived by her two children, Thomas and Kathryn, her siblings, Debra, Jamie, and Brian; her father, Sam, her companion Bill Saltzman, and many close friends who will miss her terribly. A Memorial Celebration will be held on Friday, March 22, at The Princeton Club at 4PM.

SPIRO—Arthur M. The Cold Spring Harbor Laboratory (CSHL) Board of Trustees, faculty and administration mourn the passing of former trustee Arthur Spiro who served on the board from 1999-2006 and played an instrumental role in the expansion of the Lab's educational programs for students and teachers in grades 5-12. Arthur was chair of the DNA Learning Center (DNALC) Committee from 2001-2006 and facilitated the establishment of the DNALC West program in Lake Success with the North Shore LIJ Health System. Through his affiliation with Clemson University, Arthur and his wife Joan initiated the DNALC collaboration on the school's South Carolina campus. Our condolences to Joan, her daughters and grandchildren.
Bruce Stillman, President and CEO
Jamie C. Nicholls, Board Chairman
James D. Watson, Chancellor Emeritus
W. Dillaway Ayres, COO

WALSEY—Milton. I will never forget you and the wonderful 20 years we shared with each other.
Doris Juster

Memorial Services

GREENBERG—Adele Zelda (1929 - 2013). Memorial service Upper West Side of Manhattan on Saturday, March 23 at 1:30pm. For more info email Michele: mdg1929@gmail.com.

ROSS—Mary Riepma.
A memorial service for Mary Riepma Ross (1910-2013) will take place in the chapel of St. James' Episcopal Church, 865 Madison Avenue, New York City, on Thursday, March 21, 2013 at 4:00pm. There will be a reception immediately following in the parish hall, but interment at Ferncliff Cemetery, will be private.

Memorialize and celebrate a loved one in the pages of The New York Times.

For more information, visit advertising.nytimes.com or call 1-800-458-5522.

The New York Times NYTIMES.COM

In Memoriam: Celebrate a Life

Memorialize and celebrate a loved one in the pages of The New York Times.

For more information, visit **advertising.nytimes.com** or call **1-800-458-5522**.

The New York Times NYTIMES.COM

(The) Greyhound Odyssey

alternative title? The Hound Bus

STRANGERS ON A BUS

How to submit a book for *State of the Arts*

To submit a book by a Montana author for inclusion in *State of the Arts'* "About Books" section:

Please send a copy of the book to *Lively Times,* 33651 Eagle Pass Tr., Charlo, MT 59824; or submit the following information electronically to writeus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, publisher's address and month/year published;
- Price and whether it's hard- or softcover;
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

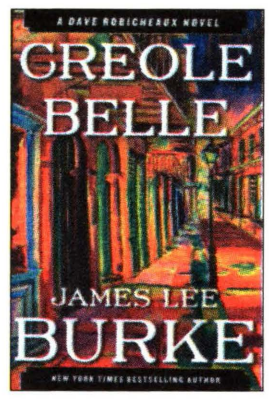
If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We'll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits, and will not necessarily be reprinted in *Lively Times*.

About Books

Creole Belle



By James Lee Burke
Published 2012 by Simon and Schuster, New York, NY
$27.99 hardcover

While lying in a hospital bed recovering from a gunshot wound, Detective Dave Robicheaux has a nighttime visitation from a young Creole singer, Tee Jolie, who's in trouble. But as he emerges from the haze of painkillers, the detective wonders whether the visit was real … until her sister turns up dead, floating in a giant block of ice.

His longtime partner, the brave, boozy and violence-prone Clete Purcel, accelerates the tension, pulling Robicheaux into his entanglements with a couple of psychopathic creditors and a young contract killer, who Purcel believes to be his illegitimate daughter.

"He began churning his big fists as though hitting a speed bag, his teeth like tombstones when he grinned," says Robicheaux of his sidekick. "He had sucked me in again."

A string of murders, an art scam, a Nazi passing himself off as a Jewish death-camp survivor, and an oil-well blowout in the detective's beloved Gulf stir up more muck and mayhem than any two crime fighters should have to confront. But confront it they do.

Their usual gun-slinging, fist-throwing panache is mixed with piquant observations about human nature: "Meditations upon morality become cheap stuff and offer little succor when it comes to dealing with evil … The earth abides forever, but so does the canker inside the rose, and the canker never sleeps."

As always, Burke writes evocatively of the Louisiana bayou where he grew up, and excoriates the state's history of political corruption, poverty and racism, "much of it deliberately inculcated to control a vulnerable electorate."

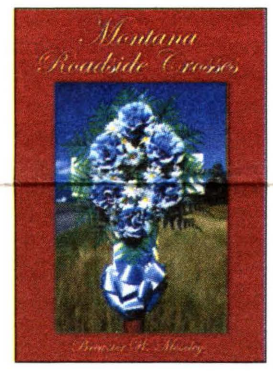
It's this mix of vividness, insight and sheer page-turning prowess that have earned Burke a host of accolades: "muscular and elegiac, brutal and compassionate, a Stetson-wearing, spur-jangling giant among novelists," writes *Esquire.*

And *Publishers Weekly,* in a starred review, praises the author's "lyrical, insightful 19th Dave Robicheaux novel … another stunner from a modern master."

Burke, who lives in Missoula with his wife of 52 years, was named Grand Master by the Mystery Writers of America in 2009 and has won two Edgar Awards.

– Kristi Niemeyer

Montana Roadside Crosses



By Brewster Moseley
Published August 2012 by the author, distributed by Far Country Press, Helena, MT
$19.95 hardcover

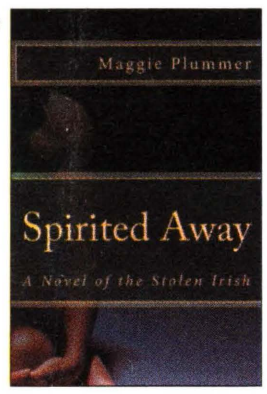
The American Legion started placing crosses on Montana's roads in 1953 to commemorate those who died in vehicular accidents. Fifty years later, more than 2,000 crosses dot Montana's roadways.

Writer and photographer Brian Moseley traveled throughout the state to capture images of these crosses, which he says inspire a range of emotions. "Depending on my mood, the design of the cross, the scenic backdrop and the lighting, I've been alternately saddened, warned, amazed, and inspired."

The crosses serve as unique memorials to those who have perished and as a reminder of the dangers of Montana's roads. He hopes his book helps others appreciate "not only the beauty of these crosses, but also the labor of love that went into their creation."

Moseley is a freelance writer/photographer and former Montana television anchor/reporter who now lives in Ketchum, ID. His articles and photographs have been published in the *Chicago Tribune* and in numerous regional, national and foreign magazines.

Spirited Away *A Novel of the Stolen Irish*



By Maggie Plummer
Published August 2012 by the author using Amazon's CreateSpace Independent Publishing Platform
$11.95 softcover

Polson writer Maggie Plummer explores Irish slavery during the 1600s in her novel *Spirited Away,* the tale of spirited young Frederica (Freddy) O'Brennan.

When she and her sister Aileen trust a stranger on an empty beach in western Ireland, they inadvertently place themselves in the crosshairs of Cromwell's notorious Reign of Terror.

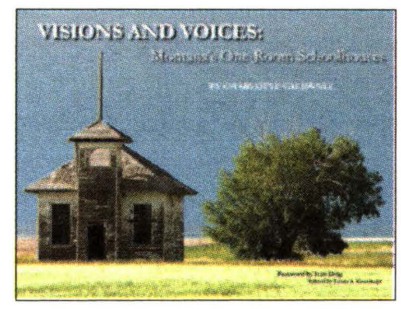
Freddy awakens in the crammed hold of a slave ship bound for Barbados. She and Aileen endure the gruesome voyage only to be wrenched apart when purchased at auction by plantation owners from different islands. Freddy is left alone to face the brutal realities of life as a female Irish slave on a 17th century Barbados sugar plantation. As she struggles to survive, Freddy's harrowing experiences paint an intimate, compelling portrait of 1650s Irish slavery in the Caribbean.

An estimated 100,000 Irish people, mostly women and children, were sold to sugar plantation owners and literally worked to death, the author writes in her book's preface.

The bitterness caused by what took place during the 1650s has been a powerful source of Irish nationalism for more than 350 years. "Irish slavery was an atrocity that should not be forgotten," Plummer asserts. "My hope is that this novel will help bring it to light."

The author has lived in Polson since 1984, where she has worked as a journalist and freelance editor and writer. She is also the author of *Passing It On: Voices from the Flathead Indian Reservation,* published in 2008 by Salish Kootenai College Press. A Kindle edition of her historical novel is also available.

Visions and Voices: *Montana's One-Room Schoolhouses*



By Charlotte Caldwell
Published August 2012 by the author's Barn Board Press and distributed by Far Country Press, Helena, MT
$45 hardcover

Although more than 60 one-room schoolhouses are still in use across Montana, many more continue to decay and collapse in the face of the state's harsh weather. In *Visions and Voices,* Charlotte Caldwell tells the stories of these historic structures, and the people who spent time in them.

"Childhood is the one story that stands by itself in every soul," observes the narrator in Ivan Doig's novel, *The Whistling Season.* "It is also the chorus within the pages of this inspired project," Doig writes in the Foreword to *Visions and Voices.*

Students and teachers, many of whom are now in their 80s or 90s, recall adventures traveling to and from school, the school day, recess games, family life, daily chores, and above all, the sense of community imbued by these rural schools. Their stories are paired with portraits of students, teachers and the buildings themselves.

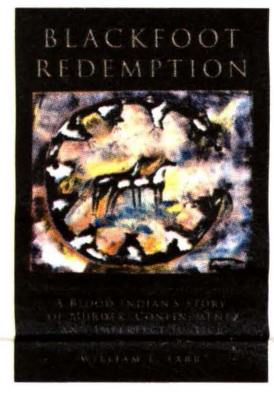
The book also reflects the architectural diversity of these schoolhouses and the materials used building them, the academic advantages they afforded, and the social maturity of the students.

"Charlotte has captured the historic majesty of Montana's rich tradition of community-based education through these narratives and her photography," says Denise Juneau, Montana Superintendent of Public Instruction. "Her work makes an important and beautiful contribution to keeping this story alive for future generations to enjoy."

The photographer, naturalist and preservationist also published The Cottages and Architects of Yeamans Hall, and her photographs have appeared in magazines, newspapers and newsletters, as well as juried exhibits. She and her family live on a ranch near Clyde Park and in downtown Charleston, SC.

Net profits from sales of this book go to the Preserve Montana Fund, and will be used to stabilize roofs and foundations and protect exteriors of historic one-room schoolhouses.

Blackfoot Redemption *A Blood Indian's Story of Murder, Confinement, and Imperfect Justice*



By William E. Farr
Published 2012 by the University of Oklahoma Press, Norman, OK
$29.95 hardcover

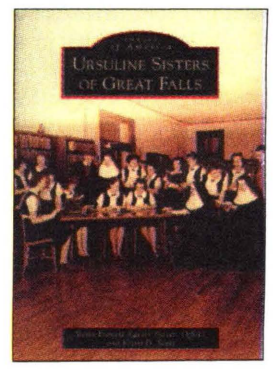
In 1879, a Canadian Blackfoot known as Spopee, or Turtle, shot and killed a white man. Captured as a fugitive, Spopee narrowly escaped execution, instead landed in an insane asylum in Washington, DC, where he fell silent.

Spopee thus "disappeared" for more than 30 years, until a delegation of American Blackfeet discovered him and, aided by the Commissioner of Indian Affairs, exacted a pardon from President Woodrow Wilson. After re-emerging into society like a modern-day Rip Van Winkle, Spopee spent the final year of his life on the Blackfeet Reservation in Montana, in a world that had changed irrevocably from the one he had known before his confinement.

"Joining vivid prose and deep sensitivity for the complexities of this story, Farr pulls Spopee out of the shadows and into the light. He seamlessly integrates detailed, comprehensive research with the broader implications of the legal case, never losing sight of the sympathetic, yet flawed, characters at the heart of it," writes Sherry L. Smith, author of *Reimagining Indians: Native Americans through Anglo Eyes, 1880-1940.*

The author is a senior fellow at the O'Connor Center for the Rocky Mountain West in Missoula and Professor Emeritus of History at The University of Montana. He is the author of *The Reservation Blackfeet, 1882-1945: A Photographic History of Cultural Survival* and *Julius Seyler and the Blackfeet: An Impressionist at Glacier National Park,* among other publications.

Ursuline Sisters of Great Falls



By Sister Francis Xavier Porter, O.S.U., and Kristi D. Scott
Published 2012 by Arcadia Publishing, Charleston, SC
$21.99 softcover

Sister Francis Xavier Porter of the Order of Ursuline Sisters teams up with Kristi D. Scott for this pictorial history, which boasts more than 200 vintage images of the Great Falls landmark that celebrated its centennial in 2012.

Listed in the National Register of Historic Places, the richly patterned six-story brick and terracotta Ursuline Academy opened in September 1912. A grand marble entryway and two-story chapel inside the building evoke the post-frontier educational opportunities provided by the Ursuline Sisters. The former academy was renamed the Ursuline Centre in the 1970s and continues to be a quintessential symbol of education and community.

Today, the building serves as a meeting and retreat center and features exhibit rooms, a museum, an auditorium and a gymnasium.

This installment of the Images of America series draws on photographs and research from Ursuline Archives. The historic photos and art images are paired with captions that tell the story of the Ursuline Sisters, from their beginnings in Italy, to their arrival in Montana in 1884, and the opening of the Ursuline Academy in Great Falls.

Sr. Porter, who has been an administrator and teacher for more than 50 years, grew up in Great Falls and is a graduate of the Ursuline Academy. She eventually returned to her hometown where she serves as archivist for the Ursulines. Scott is development director for the Ursuline Centre Historical Foundation, volunteers at the center and has presented nationally on museum anthropology and material culture of Native American boarding schools.

NYT

A Send-Off for a Harlem Funeral Director

1/10/13

By KIA GREGORY

As a funeral director in Harlem for more than six decades, George Bernard Benta delivered his personal brand of service for luminaries like Langston Hughes, James Baldwin, Paul Robeson, Etta Jones, Coleman Hawkins, Gil Noble and Alvin Ailey.

He also tended to other well-known people after they died, including Wesley A. Williams, the first black lieutenant in the New York Fire Department; Richard Parrish, a leader in the free-

An undertaker who delivered distinctive reverence and polish.

dom-school movement; and Kenneth B. Clark, the psychologist whose research helped overturn racial segregation in the nation's public schools.

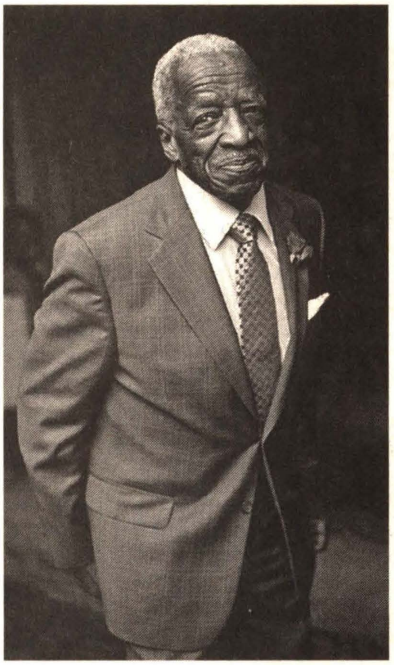
But Mr. Benta made sure to treat everyone — celebrities, politicians and blue-collar workers alike — with dignity and respect. And he did it with his distinctive reverence and polish.

"He liked to do things that were flashy, that no one else was doing," said his former daughter-in-law, Dorrence Benta, who works in the family business.

Beyond the standard hues, he offered families a choice of colorful hearses to transport their loved ones. They could pick gold, green or red. And they could have a coffin to match.

During viewings and services, Mr. Benta and his staff wore elegant suits with pinstripes, long coats and gray gloves as they went about memorializing the dead and consoling families.

Mr. Benta, who died on Jan. 3 at the age of 91, was a stickler when it came to conduct, his family said. Something he would always say was printed on the back of his funeral program: "God gave us two ends: one to sit on; one to think with. Success depends on which one you use. Heads you win, tails you lose."



George Bernard Benta, who died at 91 on Jan. 3, was the owner of Benta's Funeral Home in Harlem.

City Room

News and conversation from the five boroughs:

nytimes.com/cityroom

If someone left a light on he would let the staff know: "My name is George Benta, not Thomas Edison." If he spotted a paper clip on the floor, he would wonder how it was that he was the first to see it and pick it up.

His other philosophy: Cater to the deceased, but do not forget the living.

Mr. Benta incorporated techniques from the hospitality industry. Benta's Funeral Home, which opened in 1928 and is among the oldest in Harlem, offers families a private room to gather themselves. Mr. Benta ran the business 24 hours a day, seven days a week, and on holidays. If no one answered the phone at the front desk, the call was automatically forwarded to his home and then to the homes of his three children.

He was a fastidious dresser, known to wear ascots and tams, and to always have a handkerchief tucked in his suit's breast pocket. "He was the only one I knew who could pull off some plaid pants, and make it look stylish," Ms. Benta said. And his charisma could fill a room, she said. When he could not recall a name, he would address men "Hey, guy," and women as "pumpkin."

If clients did not have money to pay for services, Mr. Benta would try to work out some sort of arrangement. Some ended up paying nothing at all.

Mr. Benta was born in Harlem in 1921. His father had moved there from Antigua, and, by family accounts, was a stern and proper man. In one story, Mr. Benta told his family how his father would leave the house every day wearing a crisp suit for his job at the post office. One day when he forgot something, Mr. Benta took it to him, and stood staring at his father in shock. There he was, running around, sorting mail, not in his suit, but in a postal uniform.

"I always remembered that story," said Whitney Gayle Benta, his granddaughter. "The pride his father had. You had to take that much care in your appearance, so you could get respect."

Mr. Benta's father went to mortuary school and opened a funeral home in the family brownstone. Mr. Benta eventually joined the business, and persuaded his father to expand.

They eventually bought a six-story building on St. Nicholas Avenue near 141st Street. The funeral home operated on the ground floor, and the family lived in one of the 40 apartments above it.

For Mr. Benta's service, some 700 programs have been printed. His grandson Jason Benta booked a jazz band to play at the viewing on Wednesday at the funeral home that he made into a neighborhood institution.

And on Thursday, at an Episcopal church in Harlem, his family will do for him what he had done for so many others.

Possible title

Square With the World

Mr. Doig,
1/10/2013
Please don't think of me as an 'indian giver' as I am about to ask about the Helena High School 1909 (the n-ought-y 9's). historians book kept by Dora Cumming. The reason I ask is that someone has come forward who is interested in everything about Dora. In my family, I thought for sure the interest had run dry but Dora upon graduation eloped and subsequently had a daughter she named Margery. The girl who is interested in the book is a grand daughter to the man who married the spinster, Margery.
I gave you the book, at the signing of your latest book, honestly believing no one would show up wanting it. So it is in your hands (so to speak) as to what you wish to do, if you still have it in your possession. You can say an outright no or yes, or you don't have it, or I'll think about it. In any event I will hope to hear from you. Margaret Sibold

206-297-0119

P.S. Meeting you was a first on my 'bucket list' to cross off.
The second one, this week, is that I have been accepted into the Mayflower Society after many years of work. This link is thru my grandmother Eulalie who just happens to be Dora's mother.

13 Jan.'13

Dear Margaret Sebold--

First of all, thanks for the Dora Cumming book. Second of all, I am willing to pass it on to the relative whose interest in it has surfaced, although I need it for for a while yet.

Let's do this: the book has some period details etc. which are useful to me for the novel I'm writing now, so I need to hang on to it for some months yet. So, please have your young relative write to me--reminding me of what this is all about--toward the end of the year, say mid-November, and I'll try to get it to her then. This will get you out of the middle, and ultimately settle the matter. I appreciate your generosity in having provided Dora and her high school crowd to me in the first place.

Congratulations on the Mayflower Society honor; better a delayed flowering than none!

Regards,

XFINITY Connect **cddoig@comcast.net**

± Font Size -

Fwd: The Dog Bus

From : Liz Darhansoff <liz@dvagency.com> Tue, Oct 16, 2012 04:21 PM
Sender : lizdlit@gmail.com
Subject : Fwd: The Dog Bus
To : carol doig <cddoig@comcast.net>

---------- Forwarded message ----------
From: **Saletan, Rebecca** <Rebecca.Saletan@us.penguingroup.com>
Date: Mon, Oct 15, 2012 at 7:13 PM
Subject: The Dog Bus
To: Liz Darhansoff <liz@dvagency.com>

Dear Liz,

To confirm the offer I made by phone this morning for Ivan's wonderful-sounding new book, *The Dog Bus*, it's $150,000 for US, Can, and open market, plus ebook.

I hope you and Ivan will be able to take it on the good faith of so many books now published between us that I love editing him and hope to continue to do so without end. And the Riverhead team, from publicity to marketing to sales, loves publishing him and hopes to continue with him as well, book after book. But the terms we entered of the two-book contract I carried with me from HMH, entered into in the high time following the extraordinary success of *Whistling Season,* are prohibitive, and the $50,000 drop to the contract for *Sweet Thunder* does not, unfortunately, bring us far enough into line with the realities of the track record. To date, *Work Song* has netted 18,652 copies in hardcover, 2,392 as a $15.00 ebook, 12,968 as a paperback, and another 1763 as a $12.99 ebook. It has earned 87,747 in royalties. Based on first seven weeks of sale, *Bartender's Tale*, for all its great publicity and appearance on the New York Times extended bestseller list – and for all Ivan's extremely well-received promotional efforts – is actually running a bit behind Work Song. We initially shipped 31,000 copies of Work Song, only 26,000 of Bartender's Tale. Weekly hardcover sales (to the extent that we can capture them at this point) are actually running a bit behind where we were on *Work Song*; ebook is significantly ahead, but not quite enough to make up the difference. Although overall rate of sale has dropped since initial publication, sales are still relatively steady, and we expect the book to get some bounce for the holidays; we, like Ivan, liked

our timing this time out. None of this, however, adds up to the extraordinary sales *Whistling Season* enjoyed. A true P&L of *Work Song* shows that it has earned $87.747 in royalties, and we would only have begun to realize a profit (unearned royalty aside) at an advance of $136,657. The $150K I am offering now expresses optimism that, climate notwithstanding, we will do a little better this time out (and next, and next).

Aside from the usual serendipity/flukiness of our business, you know the reasons for the decline as well as I do. The demise of Borders (responsible for almost 3000 of the Work Song hardcovers we initially shipped), the decline in backlist sales – only partly ameliorated by the rise of ebooks. And with Ivan, there just aren't the pockets of additional opportunity – foreign sales (despite your and my best efforts), course adoptions, for example – to recover lost ground.

Of course we do not rule out another *Whistling Season* – and if that happens, we'll all be the richer and happier for it. I also want to point out that the sales on the two books since are robust, given the climate we're all living and working in. They just don't add up to an advance that can match Ivan's career high. I hope you can both look at these numbers, and this new offer, in that context and we can continue happily on together.

All my very best, and with fingers crossed,

Becky

Rebecca Saletan

Editorial Director

Riverhead Books

Penguin USA

375 Hudson Street, 4th floor

New York, NY 10014-3658

t 212 366 2908

f 212 366 2922

- EXCUSEZ-MOI (or) pardon

Pardon me in French

virgin in German



LEXILOGOS
Words and Wonders of the World

German translation

German dictionary

German Deutsch

Translation - Übersetzung

Translate a simple phrase: it's only a basic help which needs to correct the result.
Type a short text (up to 150 words) & select a translator:

ß ä ö ü

English > German

Reverso | Google | Systran | Bing | Promt | Linguatec | Pons

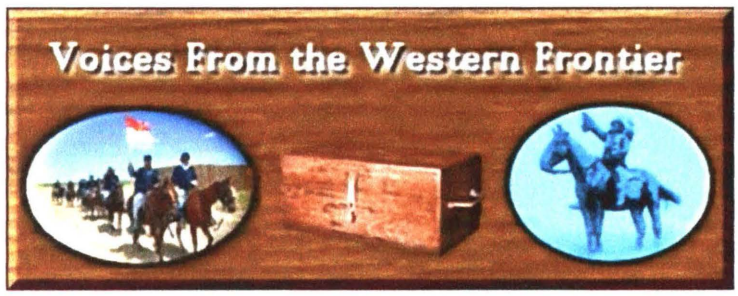
German > English

Reverso | Google | Systran | Bing | Promt | Linguatec | Pons

- Reverso: German-English translation
- Google: German-English translation
- Systran : German-English translation
- Bing: German-English translation
- Linguatec: French-English translation
- Promt: German-English translation
- Pons-Lingenio: German-English translation

Search billions of records on Ancestry.com
First Name Last Name

Winners of the West
Volume 6 Number 10
ST. JOSEPH, MISSOURI
September 30, 1929
Transcribed from CD recorded 8/99 Keystone, SD



Who Killed Chief Yellow Hand?

Next to the last survivor of the Custer massacre, there have been more claimants to the honor of having facilitated the entrance of the yellow handed chief of the Cheyenne into the realm of the happy hunting ground, than any other incident of note in Indian warfare that has come to our knowledge.

No less a personage than a retired major general of the United States Army was interviewed on the subject of this incident and asserts that he saw the fight and that Buffalo Bill was the victor over the chief but that Cody did not scalp the chief. In this issue of Winners of the West will be found an article by Jules Green late scout 5th U. S. Cavalry purporting to be an eyewitness also to the scrimmage and in fact had considerable of a hand in rounding up the query and confesses that he could have easily killed the chief himself but deferred to his superior, Cody.

According to his segment, Buffalo Bill really did scalp the chief and not only so but he handled the chieftains locks in a rather sacrilegious manner by using it as a slap stick in an exhibition of levity with a buck Indian by slapping him in the face with it.

Mr. Alfred James Mokler in his book "*Transition of the West*," states that Buffalo Bill received and accepted a challenge from Chief Yellow Hand to engage in a duel to the death of one or both combatants.

The duel occurred on Goose Creek, western Nebraska and began with both men mounted. But soon resulted in the killing of the mount of the chief and the unhorsing of Cody.

Yellow Hand made a savage attack on his opponent with a tomahawk which Buffalo Bill warded off with his left arm and with his right hand plunged a knife into the heart of Yellow Hand and took his scalp and war-bonnet.

Comrade Jacob Blaut of Troop I, 5th U. S Cavalry 1875-80 at this writing a member of Newark, NJ Camp #6, National Indian War Veterans states, " I shot and stripped Yellow Hand."

Comrade Blaut states, "I was on picket duty in charge of three privates when early in the morning we sited some Indians in the valley laying for two dispatch carriers who were in advance of our wagon train.

Chief Yellow Hand and fifteen of his Indians made a charge for the dispatch carrier.

I was a messenger to General Merritt who ordered us, his staff and ordered me with Buffalo Bill, Green two orderlies and my three men to charge the Indians, which we did shouting and shooting.

When Chief Yellow Hand's horse dropped he took refuge behind a knoll aiming his revolver at me.

I dropped from my horse and running around the knoll, I shot and stripped Yellow Hand. Then Buffalo Bill took his scalp."

With all due respect to the considerable company of eyewitnesses of this important new incidence we're quite sure our readers as well as ourselves will feel that the evidence is somewhat contradictory, to say the lest. And, no doubt the occasion was not one conducive to cool headed thinking.

We give each witness full credit for having testified truthfully, as the court would say, to the best of his knowledge and belief.



Jim Shoulders

From Wikipedia, the free encyclopedia

James A. "Jim" Shoulders (May 13, 1928 – June 20, 2007) was an American professional rodeo rider, cowboy and rancher. He is commemorated at the Pro Rodeo Hall of Fame and at the time of his death, was the most successful contestant at Professional Rodeo Cowboys Association (PRCA).[1] Known as the 'Babe Ruth of rodeo', Shoulders was a spokesperson for a number of commercial products such as Miller Lite beer, 'Justin' boots and 'Wrangler' jeans.[2] He was born in Tulsa, Oklahoma and died in Henryetta, Oklahoma.

Jim Shoulders	
Born	May 13, 1928
Died	June 20, 2007 (aged 79)
Residence	Henryetta, Okmulgee County, Oklahoma
Occupation	Rodeo star; Rancher
Spouse(s)	Sharon (married 1947-2007)

Contents

- 1 Rodeo career
- 2 Business ventures
- 3 Honors
- 4 Personal life
- 5 References

Rodeo career

Shoulders won his first bull riding competition in Oilton, Oklahoma at the age of fourteen. He competed until his retirement due to injury at the age of forty-two. His success at competitions included:

- PRCA world championships. (Five 'World all-around rodeo champion cowboy' awards, 1949, 1956, 1957, 1958, 1959).[3]
- Bull rider awards. (1951 and 1954 to 1959).
- Bareback rider awards. (1950 and 1956 to 1958).

Shoulders was the first competitor to win all three events (bareback, bull riding and all-round) at the PRCA world championships.

Business ventures

From his rodeo career earnings, Shoulders bought a 400-acre (1.6 km^2) ranch in Oklahoma where he raised livestock.[4] He produced "Tornado", a rodeo bull who threw 200 riders over 14 years. In 1967, Freckles Brown rode Tornado.[4] On the basis of his rodeo success, Shoulders took work in advertising. His manager was Billy

Martin, a former New York Yankees manager. He made advertisements for products such as Miller Lite beer, jeans (helping to design the Wrangler Jeans 13MWZ 'cowboy cut' jeans); and Justin boots.[4]

Honors

Shoulders is honoured in four rodeo halls of fame including the Madison Square Garden 'Hall of Fame' in New York City. Others include the Pro Rodeo Hall of Fame in Colorado Springs, the 'Texas Trail Hall of Fame' in Fort Worth and the 'National Cowboy Hall of Fame' in Oklahoma City.[4]

Personal life

In 1947, Shoulders married Sharon and they had four children. Shoulders died in Henryetta, Oklahoma on June 20, 2007 from heart disease.[4] Shoulders' son, Marvin Paul Shoulders, has also competed professionally in rodeo sports.

References

1. ^ [1] (http://www.foxnews.com/story/0,2933,285055,00.html) "Top rodeo cowboy dies." Associated press (Fox news). June 20, 2007. Accessed July 6, 2012
2. ^ [2] (http://articles.latimes.com/2007/jun/21/local/me-passings21.1) "Jim Shoulders, 79; the 'Babe Ruth of rodeo' also starred in beer ads." Obituary. Times staff and wire reports. LA Times. June 21, 2007. Accessed July 6, 2012.
3. ^ [3] (http://www.infoplease.com/ipsa/A0115325.html) "Pro rodeo". Information Please® Database, © 2007 Pearson Education, Inc. Accessed July 6, 2012.
4. ^ *a b c d e* [4] (http://www.washingtonpost.com/wp-dyn/content/article/2007/06/20/AR2007062002284_2.html?nav=rss_metro/obituaries) "Legendary Rodeo Champion Jim Shoulders, 79." Sullivan, Patricia. Washington post staff writer. Washington Post. June 21, 2007. Accessed July 6, 2012.

Retrieved from "http://en.wikipedia.org/w/index.php?title=Jim_Shoulders&oldid=514225605"
Categories: 1928 births 2007 deaths Rodeo performers Deaths from cardiovascular disease American ranchers People from Okmulgee County, Oklahoma

- This page was last modified on 23 September 2012 at 22:10.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. See Terms of Use for details.
  Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Casey Tibbs

From Wikipedia, the free encyclopedia

Casey Duane Tibbs (March 5, 1929–January 28, 1990) was an American cowboy, rodeo performer, and actor.

He was born northwest of Fort Pierre, South Dakota. Tibbs held the "World All-Around Rodeo Champion" title twice, in 1951 and 1955. He also won in 1949, 1951–1954, and 1959, the world saddle bronc riding championship and in 1951 world bareback bronc riding championship. He was featured on a 1951 cover of *LIFE* magazine.

He moved to Ramona, California in 1976 to raise and breed horses. After battling bone cancer and then lung cancer for about a year, he died at his home in Ramona, while watching the 1990 Super Bowl. He is buried in Scotty Philip Cemetery, Fort Pierre, South Dakota.[1]

Contents

- 1 Selected filmography
- 2 Tributes
- 3 References
- 4 External links

Selected filmography

After his successful rodeo career, Tibbs became a stunt man, stunt coordinator, technical director, livestock consultant, wrangler, and actor for the film industry. He wrote, produced, directed, and starred in the film *Born to Buck*.

- Actor:
  - *Bronco Buster* (1952) as Rodeo Rider
  - *Screen Director's Playhouse* (1956), "Partners", as himself with Brandon deWilde
  - *Wild Heritage* (1958) as Rusty (trail boss)
  - *Tales of Wells Fargo* (1 episode: "Town Against a Man" 1961) as Sheriff Jim Hogan
  - *Tomboy and the Champ* (1961) as himself
  - *A Thunder of Drums* (1961) as Trooper Baker
  - *Stoney Burke as* Rodeo Judge (1 episode: "Point of Honor" 1962)
  - *The Rounders* (1965) as Rafe
  - *Branded* (2 episodes: "Romany Roundup": Part 1 and 2 1965)
  - *The Young Rounders* (1966)
  - *The Rounders* (TV series) as Folliat (1 episode: "Four Alarm Wing Ding" 1966)
  - *The Monroes* (1 episode: "To Break a Colt" 1967)
  - *Junior Bonner* (1972) (uncredited actor and rodeo coordinator) as Parade Grand Marshal
  - *Climb an Angry Mountain* (1972) (TV) as Buck Moto

- *The Waltons as* Flagman (1 episode: "The Conflict" 1974)
- *Breakheart Pass* (1975) as Jackson
- *More Wild Wild West* (1980) (TV) as Juanita's brother

- Stunts:
  - *A Thunder of Drums* (1961) (stunts) (uncredited)
  - *The Rounders* (1965) (stunts)
  - *Gunpoint* (1966) (stunts) (uncredited)
  - *The Plainsman* (1966) (stunts) (uncredited)
  - *Texas Across the River* (1966) (stunt coordinator) (uncredited)
  - *Firecreek* (1968) (stunts) (uncredited)
  - *Heaven with a Gun* (1969) (stunts) (uncredited)
  - *The Cowboys* (1972) (stunts) (uncredited)
  - *Once Upon a Texas Train* (1988) (TV) (stunt coordinator)

- Director:
  - *The Young Rounders* (1966)
  - *Born to Buck* (1966; and producer)

Tributes

- Annual Casey Tibbs Ramona Roundup in Ramona, California
- 28-foot-tall bronze likeness, ProRodeo Hall of Fame, Colorado Springs, Colorado
- Ian Tyson wrote a song about Tibbs for the album *I Outgrew the Wagon*
- Mentioned in the film *Smokey and the Bandit*

References

1. ^ "Casey Tibbs, 60, Rodeo Cowboy Who was World Champ 9 Times". – Associated Press. – (c/o *San Jose Mercury News*. – January 30, 1990.

External links

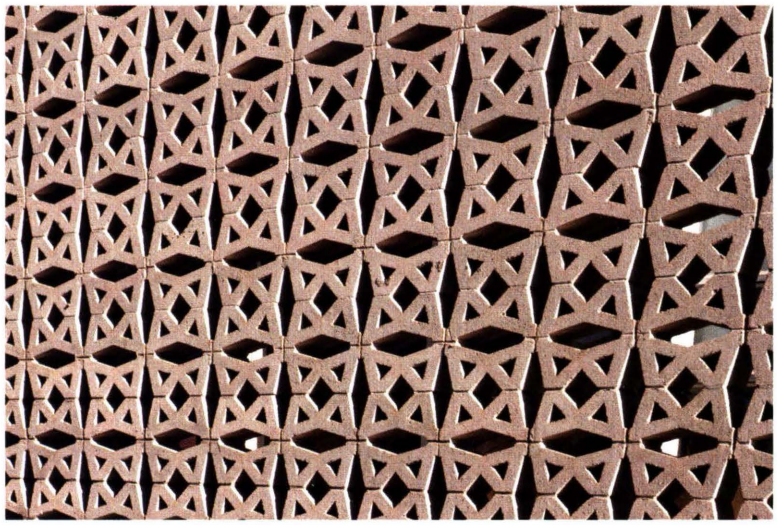
- Casey Tibbs bio from his own website (http://www.caseytibbs.com/CaseyTibbs.aspx)
- Casey Tibbs' championship list (http://www.caseytibbs.com/championships.htm)
- Casey Tibbs (http://www.imdb.com/name/nm0862571/) at the Internet Movie Database
- Casey Tibbs (http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=7076739) at *Find a Grave*

Retrieved from "http://en.wikipedia.org/w/index.php?title=Casey_Tibbs&oldid=524550531"
Categories: 1929 births 1990 deaths Rodeo performers American actors

- This page was last modified on 23 November 2012 at 21:05.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. See Terms of Use for details.
  Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

'IF SOMEBODY UNDERSTANDS THE IDEAS BEHIND SOMETHING, THEY'LL SEE IT IN DIFFERENT WAYS. IF YOU DON'T UNDERSTAND WHAT ARCHITECTURE IS TRYING TO DO, YOU LOOK AT IT IN A VERY ONE-DIMENSIONAL WAY.'

DIANA PAINTER,
HISTORIC ARCHITECTURE SPECIALIST



Modern architecture detailings on the outside of the art building on the University of Great Falls campus. | **Photo by Larry Beckner.**

hit you in the face. But if you study it and know what it's about and appreciate the material and construction methods, it really grows on you."

Across the Missouri River in Great Falls is Country Club Towers, an 11-story concrete and stucco condo building designed in 1955-56 by Shanley and Shanley. The building's flat roof and three-sided penthouse, designed for use as a community room for residents, took its influence from the international style. It was the state's first high-rise.

"Imagine, in the mid-1950s you're driving down the street and you see this stark white tower—what kind of impression that would have made," Brown says. "There was nothing like it in Montana."

In Bozeman, the round footprint and laminated wood ribs surrounded by plate glass make the former Billion car dealership building (Oswald Berg Jr., 1968) at the corner of West Main Street and North 19th Street an exceptional example of the Googie style of modern architecture. Named after an iconic coffee shop in Los Angeles, Googie refers to car-oriented architecture—"like building a giant sign meant to catch your eye," Painter says. "Once you start to see them they're everywhere."

But the most eclectic building in the study is the John Fitzgerald Kennedy Elementary School in Butte. Designed by J.G. Link & Co. and built in 1958-59, the school rises three stories, a floor at a time, on a hill overlooking the neighborhood, where the school's primary color exterior and zig-zag roofline are impossible to miss. "Awesome and well-loved," Painter notes.

The consultant was struck by the number of old-school Montana architects, like John Link and George Shanley, who spent decades designing traditional buildings only to embrace a whole new philosophy.

"If somebody understands the ideas behind something, they'll see it in different ways," Painter says. "If you don't understand what architecture is trying to do, you look at it in a very one-dimensional way."

Not all modern architecture deserves to be studied or even necessarily saved. Baumler confesses: "There's a couple I still don't quite get. But national preservation isn't about preserving only the pretty, it's about preserving things that represent a period in history and breakthrough in master design characteristics in architecture."

His office expects to nominate a few of the buildings for the National Register of Historic Places; a nomination for the curtain-walled Walt Sullivan building next to the state Capitol in Helena is already pending. And it's entirely likely the state will hold a workshop for city and county planners to help them recognize the buildings' value.

A little education can't come too soon. At the Montana State Hospital in Warm Springs, two first-rate examples of modern architecture now languish. The glass-walled Food Center (Norman J. Hamill, 1960) has been demolished and the Modern Neo-Expressionist Receiving Hospital (Van Teylingen, Knight & Van Teylingen, 1957-59) sits empty and is deteriorating.

In Bozeman, the old Billion auto dealership has been sold to CVS and is scheduled to be demolished, and in Butte, the school district is replacing the windows and the brightly colored enamel panels of the Kennedy School to save on heating costs.

Even those inward-tilting windows at Courtesy Chevrolet in Lewistown are no more. Cowen replaced them in 1999 after a tornado blew through, sending shattered glass 50 feet. "When we redid it, we made the windows smaller to make it more efficient," Cowen explained. "They used to be 9 feet tall and 7 feet wide. Now they're about 7 by 5 and they hang vertically." **M**

Carol Bradley is a freelance writer in Great Falls.

able to identify a respectable list of worthy buildings.

There is the modern post and beam Student Union Building at Montana State University-Northern's campus in Havre (designed by Max E. Kuhr & Associates in 1960); the modern vernacular Cogswell Building on the State Capitol Complex in Helena (Victor H. Walsh, 1965); and the modern-marina style of the Safeway Grocery in Butte (architect unknown, 1963).

Some of the surveyed buildings sport flat roofs and curved walls that suggest forward movement: the Great Falls bus station (McIver & Cohagen Architects, 1947); Bennett Motors in Great Falls (Melvin A. Nelson, 1948) and the Cloyd Funeral Home in Lewistown, a former movie theater, (architect unknown, 1950) are all good examples of this form, known as streamline moderne. And the Petroleum Building on the Montana Tech campus in Butte (J.G. Link & Co. 1953/57) is an excellent example of Public Works Administration moderne, a style characterized by a former symmetry, limited ornamentation and a spare use of fine materials.

Despite its diminutive size, the Little Western Life Building at 600 North Park Avenue, Helena, designed by Morrison-Maierle & Associates in 1961, "pulls out all the stops on modern architecture," Brown says. Among its features: multiple colors of brick, ceramic tile, enameled metal panels, a concrete screen block that creates patterns, highly polished marble, exposed aggregate and plenty of glass.

And Painter was delighted to discover the University of Great Falls, an entire campus of modern architecture, with an emphasis on curtain-wall construction, a then-new practice that concealed a building's structural wall behind an exterior skin of glass or something equally showy. UGF's campus was designed not piecemeal, but as a whole by the local firm Page & Werner in 1959-60. The survey includes all 12 original buildings.

"There's a couple of cool things about that campus," Painter says. "When you walk down that main quad, there's the theater and how it relates to the art building and the main quad. And the Student Union Building is suspended out over space. It's pretty subtle; it doesn't ▸

'THERE'S A COUPLE I STILL DON'T QUITE GET. BUT NATIONAL PRESERVATION ISN'T ABOUT PRESERVING ONLY THE PRETTY, IT'S ABOUT PRESERVING THINGS THAT REPRESENT A PERIOD IN HISTORY AND BREAKTHROUGH IN MASTER DESIGN CHARACTERISTICS IN ARCHITECTURE.'

MARK BAUMLER, STATE HISTORIC PRESERVATION OFFICER



Dear Mr. Doig;

Thank you for your personal card
And permission for me to write you.
As one poet to another one
Now we're connected there too.

No 6 degrees of separation,
I found one in every book
Starting with the 'Rascal Fair'
You touched my heart & I was hooked.

The book I gave you was from my aunt Theodora Cumming who was the historian for the 'naughty nines' in the year of ought 9. Her mother,Eulalie, an ailing widow lived with her in Great Falls where she moved when she married a Spencer who owned the Brighten-up-Shop' there in GF's. That was my exposure to GF's and Black Eagle. That's another story.
My 'bucket list' has 1 item crossed off, meeting you.Thank you. Another item on that list is in joining the Mayflower society, my brother James Cumming was a genealogist and worked it out but neglected to cite his sources so it is very difficult . Just 1 snag left. I'm persistent because it was his life work.
Eulalie is the decendant of Edward Fuller of the Mayflower. She came from Mich . to Gallatin where she met and married Adelbert E Cumming, an engineer on so many of the projects you used in your books. He is in an article in the Progressive Men of Montana. I have enclosed a copy. He too lived in a gabled house on the corner of
Blake & Highland Dr. where music from a grand piano poured forth. Is it imagination or did you know my family?

The other side of my family, the Moreau's lived 2 blocks away at 704 State St. which to my latest knowledge was slated to become a road. That hurts, but I have lovely pictures of it. These are the Homesteading family, with a McLaughlan, for sure. The 5 children of Constant Moreau &
Margaret McLaughlan were Hubert, Louise and Marguerite, (who joined our families by marrying James R. Cumming.) Then came Constance who md. Judge Hugh Adair--(2 more names). she died carrying child and lastly my uncle Charley, my favorite uncle, a Merchant seaman, who before he became a chief engineer for the N.P. R.R., specializing in deisels, he was a Helena taxi driver who was somewhat involved in a murder by driving men to the houses of the bad ladies. He is
mentioned in a magazine of Montana History.
The first 2 girls were both nurses. Louise md. Bert Mannix and they spent their whole lives there near Helmville raising their children who became ranch hands.They built a ranch that we all loved to visit. The children loved to 'get' the city cousins by placing a pot filled with sour milk under the bed. It was nauseating. This ranch was not far from the Moreau homestead cabin which my daughter Lynn and I visited a few years ago. The first generation are old now but the later ones are still running it. The dad Bert tried to run sheep once but they followed a different drummer over a cliff or so I heard. One last thing, it was my first bath after a week there, so it was needed, tho to get in that tub in the middle of the kitchen where everyone could peek was real bad but they promised not to and said, besides, I was getting first
water.
I'm anxious to get into this new book to see whose name is used. I already saw a Constant. I'm typing

this because my hands are arthritic and it deteriorates rapidly with use. One month more to 90. I'm only hanging in for my 3 children, 4 grandkids and 8 gg's. If you are ever in Ballard with a moment to spare I invite you to stop in to see some of the things you have written about, and some you still could. Every living relative I had was right there in Helena at one time. My father James Sr. was rejected from the army so came and settled in Seattle, sent for mom and soon my brother Jim and I were both born and we were raised here. I did spend almost 50 years in Olympia where my husband Gene Sibold was mgr. of the Port of Olympia. We had 57 yrs. of wedded living and after he passed I came back to Seattle. We met on the ski train which I did often with a pass as my dad was a tax agent with the Milwaukee RR. Montana, his territory, of course.
Lastly, one of my sons has a Thai girl, his own, and he is raising her alone and finding it a daunting task. She is soon to be 11 & can't wait. He was just 61 and has to wait. Any helpful hints? Maybe in the book. If you have read this I thank you. I have an email address if you ever have a message. I won't use it in reply, I promise.

maggiems@clearwire.net Margaret Moreau Cumming Sibold
206 297 0119

Margaret M. Sibold

The University of Montana Libraries—Missoula

Mansfield Library Home > the Progressive Men of the State of Montana

home help preferences

search name city county occupation illustration

prev next

CUMMING, ADELBERT E

ADELBERT E. CUMMING is a native of the old Empire state, having been born in Herkimer county, N. Y., on March 25, 1854, the son of James Y. and Barbara (Hane) Cumming, both born in the state of New York and where they passed their entire lives. The father was an officer in the state militia, and by occupation was a general mechanic. His marriage occurred in 1849, and they became the parents of three sons and three daughters, the subject of this review being the third in order of birth.

In the public schools of his native county Adelbert E. Cumming received his early educational discipline, and in 1869 became a student in the Whitestown Academy, Oneida county; later continuing his studies in the Cook Academy, at Havana, near the celebrated Watkins Glen. In 1874 he matriculated in Union College, at Schenectady, where he completed a thorough course in civil engineering, graduating as a member of the class of 1877 and receiving the degree of C. E. His first professional work was done in central New York in the way of retracing lot lines in the town of Ohio, Herkimer county, the original lines having been surveyed in the time of George III., king of England. He thereafter taught school during the winters and worked at his profession during the summer seasons for a period of three years. In 1880 Mr. Cumming came west to Omaha, Neb., to engage in engineering for the Chicago, Burlington & Quincy Railroad in southern Nebraska and northern Kansas, and was in the employ of this company for two years. He next engaged with the Northern Pacific Railroad, and first came to Montana, assisting in the revision of the lines between Bozeman and Townsend, and later having charge of the work from Gallatin county into the Missouri river canyon. Still continuing in the employ of the Northern Pacific, Mr. Cumming was placed in charge of the construction from Mullan tunnel to Elliston, Powell county, Mont. In this connection he located the line over the mountain through which the Mullan tunnel now passes. Later he was transferred to the Wickes branch, and built the line from Helena to Clancey. While thus engaged he had the misfortune to meet with an accident, breaking his leg and being incapacitated for further service for a period of six months. He resigned his position with the Northern Pacific in 1884 and opened an office in Helena, from which headquarters he has since transacted a large and important professional business. In 1889 Mr. Cumming had charge of the construction of the canal and ditches of the West Gallatin Irrigation Company, Gallatin county, expending for the company in this connection about $200,000, it being the most extensive private enterprise of the sort in the state and of inestimable benefit to the section covered by the system, and has devoted two and a half years to the bringing of the work to completion. In the meantime he devoted his attention to professional work in Helena, having served as city engineer in 1888-9. In 1898 Mr. Cumming began the work of constructing an elaborate irrigation system in the Fort Belknap Indian reservation, and is still devoting his attention to this enterprise, under the auspices of the government, the source of water supply being Milk river. He has thus given a full decade to the study of irrigation in Montana; has been identified with the most important projects in this line, and is recognized not only as an authority upon theoretical possibilities, but has shown his practical skill and professional ability in a way that has gained him distinguished prominence as a civil engineer. In 1893 Mr. Cumming became a member of the American Society of Civil Engineers and is a charter member of the Montana Society of Engineers, of which he served as vice-president from January, 1896, to 1898. Fraternally he is a member of the Woodmen of the World; in religion his faith is that of the Presbyterian church, of which he is a member. In politics he exercises his franchise in support of the Republican party. On April 22, 1884, Mr. Cumming was united in marriage to Miss Eulalia A. Smith, who was born in Michigan, as was also her father. Her grandfather Smith was one of the early settlers in the vicinity of Pontiac, that state. The former rendered valiant service in the war of the Rebellion, sacrificing his life in the cause, as he died in hospital before the close of the war. Mr. and Mrs. Cumming have four children: Frederick L., a member of the class of 1902 in the Helena high school; Bertha J., also a high school student; Mary Theodora and James R.

From: carol doig <cddoig@comcast.net>
Subject: **Re: THE DOG BUS**
Date: September 11, 2012 8:38:47 AM PDT
To: Liz Darhansoff <liz@dvagency.com>



You know how to make a writer's day. Let's go for it, Liz.

On Sep 11, 2012, at 8:07 AM, Liz Darhansoff wrote:

> Dear dear Ivan, I'm totally thrilled with this new proposal! xox'sLD
>
> --
> Liz Darhansoff
> Darhansoff & Verrill
> 236 West 26th Street, #802
> New York, NY 10001
> (917) 305-8946
> liz@dvagency.com

Sept. 9 '12

Liz, hi--

Here 'tis, the next in our lineage of *Whistling Season* and *Bartender's Tale*, which I believe is the place for me to be currently. I hope this one strikes your fancy as much as it does Carol's and mine; it feels like great jaunt to us.

If you need to reach me by phone, I'm tied up at a Seattle Times on-line chat until late afternoon on Tuesday; here Wednesday and Thursday, then off to Portland and Powells on Friday. E-mail any time, natch.

All best for what will this be, the 14th time we've done the trapeze act together.

From: carol doig <CDDOIG@COMCAST.NET>
Subject: **Sweet Thunder ms.**
Date: October 3, 2012 9:07:41 AM PDT
To: "Liz D." <lizdlit@gmail.com>



I'm Fed Exing a copy to you for safekeeping -- and I hope your reading pleasure -- as we prepare to go to Montana. I'm holding off sending Becky her copy until you give me the go-ahead, as I didn't want to complicate the situation while you're negotiating The Dog Bus contract. How's that coming along?

The Spring/Summer catalog is already under way, and I'd really like to get Sweet Thunder on that same schedule, with the paperback of The Bartender's Tale, if we possibly can. Becky indicated she might be able to do that if I get the ms. to her this month, and it's ready to go whenever you say.

Our cell phone number is 206-200-4143, and so if there's any trouble reaching us, our friend Marcella Walter will be able to deliver a message. Her number is 406-442-0306. Meanwhile, we're at home today and tomorrow at the usual number: 206-542-6658.

Best,
Ivan

4 Oct. '12

Liz, hi--

Just to be clear, I'm concerned that the *Dog Bus* contract hasn't shown up, so we can move on to getting *Sweet Thunder* into print as propitiously as possible, i.e. next summer or fall.

Couple of considerations: I submitted *The Dog Bus* proposal so it reached you on Sept. 11, and by Sept. 21 you were expecting the offer any minute. I do hope Becky's bosses-that-be aren't waiting us out for *The Bartender's Tale* sales figures to wane from its bestsellerdom, as was bound to happen with the weight of this fall's Rowling-Follett--Flynn-Chabon-etcetera overload of big books. At least here in my western stronghold of readers, booksellers tell me over and over the *Bartender* will sell well in the holidays--and meanwhile, significantly it's #2 on this week's PNBA list to, you bet, the unbeatable Rowling. In short, I sent in the proposal at what seemed an optimum time, and I hope that advantage isn't slipping as Riverhead keeps crunching numbers.

My other concern, and maybe I haven't spelled this out to you enough, is that next summer/fall seems to me much the best time to publish *Sweet Thunder*---while chances are (knock wood) we're all hale and hardy and Becky (knock again) is still in place, and we'll have *The Bartender's Tale* paperback to go with it, and so on. To do that, Becky tells me she has to have this ms yet this month, to read it and get her act together ahead of conferences on next year's books. My instinct, and I'd be surprised if yours isn't the same, has been to keep this ms out of the picture of the current contract negotiations--I'm plumb happy with it, but we know it's more akin to *Work Song* than to our *Bartender* or *Whistling Season* hits--hence my uneasiness about the *Dog Bus* not being resolved..

So there you go, what's on my mind. We're off to Montana to what should be the biggest sales of the booktour, and as you know, reachable by cell phone (206)200-4143.

Best,

Ivan

Vachel Lindsay

From Wikipedia, the free encyclopedia

Nicholas Vachel Lindsay (November 10, 1879 – December 5, 1931) was an American poet. He is considered the father of modern *singing poetry*, as he referred to it, in which verses are meant to be sung or chanted. His extensive correspondence with the poet Yeats details his intentions to revive the musical qualities in poetry as had been practiced by the ancient Greeks.

Because of his identity as a performance artist and his use of American Midwest themes, Lindsay became known in the 1910s as the "Prairie Troubador." For the final twenty years of his life, Lindsay was one of the best-known poets in the US. His reputation was high enough to enable him to befriend, encourage, and mentor other poets, such as Langston Hughes and Sara Teasdale. However, his poetry lacked elements that encouraged the attention of academic scholarship, and after his death he became an obscure figure.

Vachel Lindsay



Lindsay in 1913

Born	November 10, 1879 Springfield, Illinois
Died	December 5, 1931 (aged 52) Springfield, Illinois
Occupation	Poet

Contents

- 1 Early years
- 2 Beginnings as a poet
- 3 Poetry as performance
- 4 Attitudes towards race
- 5 Later years
  - 5.1 Fame
  - 5.2 Marriage, children and financial troubles
  - 5.3 Suicide
- 6 Selected works
- 7 Notes
- 8 External links

Early years

Lindsay was born in Springfield, Illinois, where his father — Vachel Thomas Lindsay — worked as a medical doctor and had considerable financial resources. As a result, the Lindsays lived across the street from the Illinois Executive Mansion, home of the Governor of Illinois. This location of his childhood home had its influence on Lindsay, and one of his poems, "The Eagle Forgotten", eulogizes Illinois governor John P. Altgeld,

whom Lindsay admired for his courage in pardoning the anarchists involved in the Haymarket Affair — despite the strong protests of US President Grover Cleveland.

Growing up in Springfield influenced Lindsay in other ways as well, as evidenced in such poems as "On the Building of Springfield" and culminating in poems praising Springfield's most famous resident, Abraham Lincoln. In "Lincoln", Lindsay exclaims "Would I might rouse the Lincoln in you all!" In his 1914 poem "Abraham Lincoln Walks at Midnight (In Springfield, Illinois)", Lindsay specifically places Lincoln 'in' Springfield, with the poem opening:

> It is portentous, and a thing of state
> That here at midnight, in our little town
> A mourning figure walks, and will not rest...

Lindsay studied medicine at Hiram College in Ohio from 1897 to 1900, but he did not want to be a doctor. His parents pressured him toward medicine. One day Vachel wrote home to his parents saying that he wasn't meant to be a doctor and that his true living should be that of a painter. His parents wrote back saying that doctors can draw pictures in their free time. Leaving Hiram, he thought he would become an artist, and went to Chicago to study at the Art Institute of Chicago from 1900 to 1903. In 1904 he left to attend the New York School of Art (now The New School) to study pen and ink. Lindsay remained interested in art for the rest of his life, drawing illustrations for some of his poetry. His art studies also probably led him to appreciate the new art form of silent film, on which he wrote a book in 1915: *The Art of the Moving Picture*, generally considered the first book of film criticism, according to critic Stanley Kauffmann, discussing Lindsay in For the Love of Movies: The Story of American Film Criticism.

Beginnings as a poet

While in New York in 1905 Lindsay turned to poetry in earnest. He tried to sell his poems on the streets. Self-printing his poems, he began to barter a pamphlet titled "Rhymes To Be Traded For Bread", which he traded for food as a self-perceived modern version of a medieval troubadour.

From March to May, 1906, Lindsay traveled roughly 600 miles on foot from Jacksonville, Florida to Kentucky, again trading his poetry for food and lodging. From April to May, 1908, Lindsay undertook another poetry-selling trek, walking from New York City to Hiram, Ohio.

From May to September 1912 he traveled — again on foot — from Illinois to New Mexico, trading his poems for food and lodging. During this last trek, Lindsay composed his most famous poem, "The Congo". Going through Kansas, he was supposedly so successful that "he had to send money home to keep his pockets empty".[1] On his return, Harriet Monroe published in *Poetry magazine* first his poem "General William Booth Enters into Heaven" in 1913 and then "The Congo" in 1914. At this point, Lindsay became very well known.



Vachel Lindsay in 1912

Poetry as performance

Unlike Lindsay's more purely intellectual contemporaries, the poet declaimed his works from the stage, complete with the extravagant gestures of a carnival barker and old time preacher, from the beginning declaring himself to be a product of what he termed 'Higher Vaudeville': "I think that my first poetic impulse is for music; second a definite conception with the ring of the universe..." (Vachel Lindsay, Edgar Lee Masters 1935, page 62) This is evidenced by the 1931 recording he made just before his suicide, his still-radical performances of 'The Mysterious Cat', 'The Flower-Fed Buffaloes' and parts of 'The Congo' exhibiting a fiery and furious, zany, at times incoherent delivery that appears to have owed more to jazz than poetry, though the highly religious Lindsay was always reluctant to align himself thus.

> Whirl ye the deadly voo-doo rattle,
> Harry the uplands,
> Steal all the cattle,
> Rattle-rattle, rattle-rattle,
> Bing.
> Boomlay, boomlay, boomlay, Boom...
>
> The Congo[2]

Nevertheless, part of the success and great fame that Lindsay achieved — albeit briefly — was due to the singular manner in which he presented his poetry "fundamentally as a performance, as an aural and temporal experience...meant...to be chanted, whispered, belted out, sung, amplified by gesticulation and movement, and punctuated by shouts and whoops." [2] His best-known poem, "The Congo," exemplified his revolutionary aesthetic of sound for sound's sake. It imitates the pounding of the drums in the rhythms and in onomotopeic nonsense words. At parts, the poem ceases to use conventional words when representing the chants of Congo's indigenous people, relying just on sound alone.

Attitudes towards race

Most contemporaries acknowledged Lindsay's intention to be an advocate for African-Americans.[3] This intention was particularly evident in the 1918 poem "The Jazz Birds", praising the war efforts of African-Americans during World War I, an issue to which the vast majority of the white US seemed blind. Additionally, W.E.B. Du Bois hailed Lindsay's story "The Golden-Faced People" for its insights into racism. Lindsay saw himself as anti-racist not only in his own writing but in his encouragement of a writer; he credited himself with discovering Langston Hughes, who, while working as a busboy at a Washington, D.C. restaurant where Lindsay ate, gave Lindsay copies of his poems.[3]

However, many contemporaries and later critics have contended over whether a couple of Lindsay's poems should be seen as homages to African and African-American music, as perpetuation of the "savage African" stereotype, or as both. DuBois, before reading and praising "the Golden-Faced People," wrote in a review of Lindsay's "Booker T. Washington Trilogy" that "Lindsay knows two things, and two things only, about Negroes: The beautiful rhythm of their music and the ugly side of their drunkards and outcasts. From this

poverty of material he tries now and then to make a contribution to Negro literature." DuBois also criticized "The Congo," which has been the most persistent focus of the criticisms of racial stereotyping in Lindsay's work.

Subtitled "A Study of the Negro Race" and beginning with a section titled "Their Basic Savagery", "The Congo" reflects the tensions within a relatively isolated and pastoral society suddenly confronted by the industrialized world. The poem was inspired by a sermon preached in October 1913 that detailed the drowning of a missionary in the Congo River; this event had drawn worldwide criticism, as had the colonial exploitation of the Congo under the government of Leopold II of Belgium. Lindsay defended the poem; in a letter to Joel Spingarn, Chairman of the Board of Directors of the NAACP, Lindsay wrote that "My 'Congo' and 'Booker T. Washington Trilogy' have both been denounced by the Colored people for reasons that I cannot fathom....The third section of 'The Congo' is certainly as hopeful as any human being dare to be in regard to any race." Spingarn responded by acknowledging Lindsay's good intentions, but saying that Lindsay sometimes glamorized differences between people of African descent and people of other races, while many African-Americans wished to emphasize the "feelings and desires" that they held in common with others.[4]

Similarly, critics in academia often portray Lindsay as a well-meaning but misguided primitivist in his representations of Africans and African Americans. One such critic, Rachel DuPlessis, argues that the poem, while perhaps meant to be "hopeful," actually "others" Africans as an inherently violent race. In the poem and in Lindsays's defenses of it, DuPlessis hears Lindsay warning white readers not to be "hoo-doo'd" or seduced by violent African "mumbo jumbo." This warning seems to suggest that white civilization has been "infected" by African violence; Lindsay thus, in effect, "blames blacks for white violence directed against them." [5] Conversely, Susan Gubar notes approvingly that "the poem contains lines blaming black violence on white imperialism." While acknowledging that the poem seems to have given its author and audiences an excuse to indulge in "'romantic racism' or 'slumming in slang,'" she also observes that Lindsay was "much more liberal than many of his poetic contemporaries," and that he seems to have intended a statement against the kind of racist violence perpetrated under Leopold in the Congo.[6]

Later years

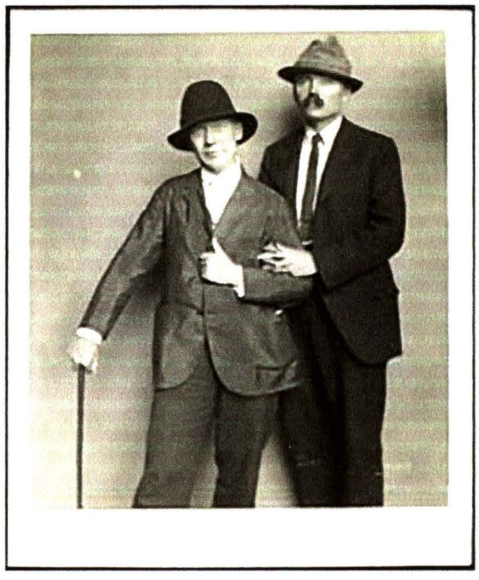
Fame

Lindsay's fame as a poet grew in the 1910s. Because Harriet Monroe showcased him with two other Illinois poets — Carl Sandburg and Edgar Lee Masters — his name became linked to theirs. The success of either of the other two, in turn, seemed to help the third.

Edgar Lee Masters published a biography of Lindsay in 1935 (four years after its subject's death) entitled 'Vachel Lindsay: A Poet in America'.

Lindsay himself indicated in the 1915 preface to "The Congo" that no less a figure than William Butler Yeats respected his work. Yeats felt they shared a concern for capturing the sound of the primitive and of singing in poetry. In 1915, Lindsay gave a poetry reading to President Woodrow Wilson and the entire Cabinet.

Lindsay was well known throughout the nation, and especially in Illinois, because of his travels which were sometimes recorded on the front page of every newspaper.



Vachel Lindsay with Stephen Gwynne.

Marriage, children and financial troubles

Despite his fame, Lindsay's private life featured many disappointments, such as his unsuccessful courtship in 1914 of fellow poet Sara Teasdale; she married a rich businessman, Ernst Filsinger. While this itself may have caused Lindsay to become more concerned with money, his financial pressures increased even more later on.

In 1924 he moved to Spokane, Washington, where he lived in room 1129 of the Davenport Hotel until 1929. On May 19, 1925, he married the 23-year-old Elizabeth Connor. The 45-year-old poet at this point found himself under great economic pressure, due at least in part to the new need to support his considerably younger wife. These financial worries escalated even more when in May 1926 the Lindsays had a daughter, Susan Doniphan Lindsay, and in September 1927 a son, Nicholas Cave Lindsay.

Desperate for money to meet the growing demands of his growing family, Lindsay undertook an exhausting string of readings throughout the East and Midwest that lasted from October 1928 through March 1929. During this time, *Poetry magazine* awarded him a lifetime achievement award of $500 (equivalent to about $6767 in 2012 dollars).

After this tour, in April 1929, Lindsay and his family moved to the house of his birth in Springfield, Illinois: an expensive undertaking. In that same year, and coinciding with the Stock Market Crash of 1929, Lindsay published two more books of poems: *The Litany of Washington Street* and *Every Soul A Circus*.

He gained money by doing odd jobs throughout, but in general earned very little during his travels.

Suicide

Crushed by financial worry and in failing health from his six-month road trip, Lindsay sank into depression, and on December 5, 1931, committed suicide by drinking a bottle of lye.[7] His last words were, "They tried to get me — I got them first!"

Today, the Illinois Historic Preservation Agency helps to maintain the Vachel Lindsay House at 603 South Fifth Street in Springfield, the site of Lindsay's birth and death. The agency has donated the home to the state which then closed it to restore the home at a cost of $1.5 million. The site is now again open to the public giving full, guided tours for those who choose to ring the bell. The hours are Tues–Sat: 12–4:00pm. Lindsay's grave (http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=630) lies in Oak Ridge Cemetery. The Archives and Special Collections at Amherst College holds a collection of his papers.

Selected works

- "Abraham Lincoln Walks at Midnight"
- "An Indian Summer Day on the Prairie"
- "A Rhyme About an Electrical Advertising Sign"
- "A Sense of Humor"
- "Bryan, Bryan, Bryan, Bryan"
- "The Dandelion"
- "Drying Their Wings"
- "Euclid"
- "Factory Windows are Always Broken"
- "The Flower-Fed Buffaloes"
- "General William Booth Enters Into Heaven" — the American Classical Composer Charles Ives would write music to this poem (with a couple of additional text alterations) shortly after its publication
- "In Praise of Johnny Appleseed"
- "The Kallyope Yell" — *see calliope for references*
- "The Leaden-Eyed"
- "Love and Law"
- "The North Star Whispers to the Blacksmith's Son"
- "On the Garden Wall"
- "The Prairie Battlements"
- *The Golden Book of Springfield*
- "Prologue to "Rhymes to be Traded for Bread" "
- "The Congo: A Study of the Negro Race"
- "The Eagle That is Forgotten"
- "The Firemen's Ball"
- "The Rose of Midnight"
- "This Section is a Christmas Tree"
- "To Gloriana"
- "What Semiramis Said"
- "What the Ghost of the Gambler Said"
- "Why I Voted the Socialist Ticket"
- "Written for a Musician"

Notes

1. ^ "A modern troubadour" (http://archive.org/stream/independen79v80newy#page/506/mode/1up) . *The Independent*. Dec 28, 1914. http://archive.org/stream/independen79v80newy#page/506/mode/1up. Retrieved July 28, 2012.
2. ^ http://www.gutenberg.org/files/1021/1021-h/1021-h.htm#2H_4_0004
3. ^ *a b* Ward, John Chapman Ward: "Vachel Lindsay Is 'Lying Low'", *College Literature* 12 (1985): 233–45)
4. ^ http://"Editorial: A Letter and an Answer," The Crisis 13.3 (Jan. 1917): 113–14: Springfield, Ill., Nov. 2, 1916. Quoted in www.english.illinois.edu/maps/poets/g_l/lindsay/congo.htm
5. ^ Duplessis, Rachel. Genders, Races, and Religious Cultures in Modern American Poetry, 1908–1934. 2001 Cambridge University Press. Quoted in "Race Criticism of the Congo," "Modern American Poetry," http://www.english.illinois.edu/maps/poets/g_l/lindsay/congo.htm
6. ^ Gubar, Susan. Racechanges: White Skin, Black Face in American Culture, 139, 140–42. Quoted in "Race Criticism of the Congo," "Modern American Poetry," http://www.english.illinois.edu/maps/poets/g_l/lindsay/congo.htm
7. ^ "Nicholas Vachel Lindsay: His Life and Work", http://www.vachellindsayhome.org/#!__biog4)