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June 21, 1922.

Pres. Harry Pratt Judson,
The University of Chicago,
Faculty Exchange.

My dear President Judson:

The papers in the David Blair McLaughlin Prize Contest were read by Mrs. Edith Foster Flint, Mr. Robert M. Lovett and Mr. Robert Herrick. Mrs. Flint and Mr. Lovett feel very strongly that the papers in the present competition are below standard and that no prize ought to be awarded this year. On noting Mr. Herrick's opinion as to the best paper, Mrs. Flint said that she felt more strongly that the prize should not be awarded, Mr. Herrick's best being one that she and Mr. Lovett had not even considered.

Very truly yours,

[Signature]

Dean.
June 23, 1922.

My dear Mr. Robertson:—

Your note of the 21st instant is received. The decision of the Committee is quite correct, and I shall see that announcement is made in the Record that the David Blair McLaughlin Prize will not be awarded this year owing to the lack of suitable papers.

The papers in the David Blair McLaughlin Prize Contest were very truly yours, Edith Foster Flint, Mr. Robert M. Lovett, and Mr. Robert Herrick. Mrs. Flint and Mr. Lovett feel very strongly that the papers in the present competition are below standard and that no prize ought to be awarded this year. On acting as to the best paper, Mrs. Herrick and Mr. Robertson, I have not been able to agree.

Very truly yours,

[Signature]

Dean.
June 25, 1930

My dear Mr. Hopkins:

I am writing to request the Committee to recognize the decision of the Committee to make in the record that the Denea Ship Memorial Prize will not be awarded this year owing to the lack of

satisfactory entries.

With every good wish,

Very truly yours,

[Signature]

Office of the Dean

5/25/30
MCLAUGHLIN PRIZE ESSAYS

1. Superstition in Shakespeare -- Maurine Cobb
2. George Eliot and Her Life Philosophy -- Margaret Abraham
3. Salem Witchcraft -- Lathan A. Crandall
4. A Definition of Art -- Hampar Kelekian
5. Thoughts about Sherwood Anderson -- Meyer Levin
6. The Value of Modern Thought -- Mary W. Ruffner
7. The Nature Element in the Poems of Catullus and Horace -- Alice Treat
MCMAHONTHIN THEOLOGICAL SEMINARY

1. Supernatural in Philosophy -- Metaphysics
2. Genesis after the Plural Philosophy -- Metaphysical
3. Sciam Whosefils -- Lefranc A. Grandin
4. A Revision of Art -- Robert Kepesh
5. The Aesthetic Concept -- Anthony Arneson
6. The Aesthetics of Modern Thought -- Martin E. Buttrick
7. The Aesthetic Element in the Poem of Gassine and Noh"e -- Allen Tate
June 1883.

Byrne to Mrs. Robinson:

Considering both
experience and substance I rank these
trials in the following order: 7, 3, 5, 2, 1, 6, 4. This is November no. 7, the best one, no. 3, the second, etc.

Very truly yours,

Robert Herrick

1. Nature Element in the Poems of Catullus
2. Salem Witchcraft
Late
Churchill Murray
830 Oakwood Blvd
Chicago, Ill.

Pseudonym: Alan McDonald
Essay for

David Blair McLaughlin Contest

not in until 4:30
"THE Imitation of Christ" - Thomas Aquinas -

* * *

Five centuries have gone by since some monk in an ancient abbey of northern Europe wrote the "Imitation of Christ". Through the centuries these mystical hymns of devotion have come down to us, a priceless heritage from the past. Time rolls by, the world rushes on, but the "Imitation of Christ" is still read and loved. Strange and wonderful is this fascination, this gripping power, that makes it endure through the ages - immortal!

When we read these devotions of the "Imitation of Christ" we feel them to be songs. In the Latin there is an actual rhythm in the words, and for this reason they were originally called "Musica Ecclesiastica". We hear a soft music running through them - a sweet unearthly melody - at times like a low chant; at times rising into a sharp outburst of rhapsodic joy; and at times bitterly pathetic as the singer beats his breast in humble repentance.

Marvelously beautiful are these songs of devotion, touching and inspiring the hearts of thousands. No ordinary monkish meditations filled with pietistic platitudes are these! The "Imitation of Christ" is the outpouring of a mystic's soul, written with the sublime simplicity and naive grace that make a work immortal.

In these devotions there is no attempt made at a polished literary style. Instead there is a charming awkwardness. They were written first in that atrocious dialect
"THE IMITATION OF CRITIC"

* * *

The controversies over the age of man have grown in so

several schools of contrasting purport where the "imitation of

Criticism" through the centuries have come to be a picturesque parade from

the past. Time rolls on, the world changes, but the

"imitation of Critic" is still with us today. Strange

and wonderful is the fascination for the copy-book,

and that make us want to exchange the genre - imitative.

When we read these generations of the "imitation of

Criticism" we feel them to go on-edge, in the latest trend in

an essay in literary criticism "Mamad Pocketson," yet the same

- selfsame name, learning, frame - a secret power which

each time gives a lip of a grin, or a smile, a hint into a part

of the purpose of the days, or some of the days of criticism

or the single pages in print in puffs of revolution.

In these controversies there is no attempt made to a

contemporary imitation of the verse of circumstances to

"imitation of Critic" is the outgrowth of a

writings' copy, written with the same simplicity and grace

here can make a work imitable.

In these controversies there is no attempt made to a

contemporary imitation of the verse of circumstances to

"imitation of Critic" is the outgrowth of a
which posed in mediaeval times as Latin, and they were translated into a rough and blundering old English. And this quaint and picturesque language gives it one of its greatest charms. Simple and naive as a child's words, it has a winning grace that instantly appeals.

Surely the writer of these devotions must have been simple and pure even as they are. Almost nothing is known about him except his name. No history commemorates his life. No monument marks his resting-place. But in the "Imitation of Christ" he has left us a record of himself more vivid than any biography - more lasting than any mausoleum. For he has given us part of himself. He has unveiled his own soul. In these devotions is preserved the fragrance of his personality and the beauty of his life. And as we read this story of his soul, we can almost see him before us. There rises before our imagination the picture of a holy monk kneeling on the rough stone of his cell as he holds before his adoring eyes the crucifix of the slaughtered Christ, and strives to imitate that Christ in utter renunciation. Or perhaps he walks slowly to and fro in some quiet cloistered garden, his heart filled with the joy of suffering.

It is this joy of suffering that he breathes into all his devotions. This is the motif of the "Imitation of Christ". What is sweeter, he asks, than suffering for the sake of the Master? What can give more joy than suffering pain and torment for him? In sacrifice alone is found happiness. The way of the cross leads to glory. And whoever loses his life for the sake of Jesus shall find it.

This was his life; in this he was contented - to place himself in the comforting arms of his Master, safe from the
Accepting the challenge, I rise to the task of preserving and expanding the current state of affairs. We stand at a crossroads where the determination of our actions will shape our future. Therefore, it is not just a matter of choosing a path, but of embracing the responsibility of guiding our community towards prosperity and progress.

We must confront the challenges that lie ahead with courage and foresight. The road is not easy, but it is paved with opportunities for growth and innovation. Let us not be afraid to take risks, for the greatest rewards come from the most significant efforts.

In this endeavor, I call upon all of you to join me in this noble cause. Together, we can create a better future for ourselves and for generations to come. Let us work together, with unity and determination, to achieve the goals that we have set for ourselves.

In conclusion, let us remember that every action we take today will have an impact on the world tomorrow. Let us strive for excellence in all that we do, for in doing so, we will create a legacy that future generations will be proud to inherit.
fury and terror, the bustle and rottenness of the world. Theological speculations, abstract dogmas mean nothing to him. He never enters into polemic discussion. He does not care for devout euphemisms, empty meaningless phrases. His soul is burning with the love of his Master, and he seeks to bring to us that love in the language we know. He paints that love in vivid, colorful pictures. Like Rolle who heard heavenly music, and Suso who saw celestial visions, he dramatizes his experiences. And like the great mystics, his songs are of homely, everyday symbols. "Like an iron put in the fire loseth his rust and shall be made bright; so a man turning himself wholly to God is freed and taken from sloth and changed into a new man."

The whole book is like a meteor from the fields of space, or a breath of wind from across the sea. It is written about another world than ours; its songs are of another life; and its joy is to us unreal. But it is beautiful. And it cannot fail to awaken chords of sympathy in our hearts - our own practical, unmythical hearts. It makes us dream of another universe. And it tightens our heartstrings with a yearning that we cannot explain - a yearning that we must forget as we go about our busy life.

"Defende and kepe the soule of thy litel servant amonge so many perels of this corruptible lyf and, thy grace going with, dresse hym by the way of peace to the country of everlasting clearness!"

Alan McDonald
The Pacific Ocean, a vast expanse of water, is a constant reminder of the power of the sea. The journey on the ocean is both thrilling and terrifying, as one listens to the waves and the wind. The experience is one of awe and wonder, as one realizes the majesty of the ocean.

In the midst of this vastness, the human experience is often overlooked. The cries of the seagulls, the sound of the waves, and the feeling of the wind on one's face are all part of the experience. Yet, it is the human element that brings the ocean to life, as one realizes the interconnectedness of all things.

The Pacific Ocean is not just a body of water, but a symbol of the human spirit. It is a reminder of our place in the world, and the importance of understanding and respecting the natural world.

Alas, the journey is not always easy. The ocean can be unpredictable and dangerous, as one might encounter storms or rough waters. But through it all, the ocean remains a constant reminder of the power and beauty of the natural world.

After navigating
George Eliot, during her life-time, belonged to a group of advanced and radical thinkers whose first prophet was Carlyle. This group was related to the Positivist movement on the continent under the leadership of Auguste Comte. During her own life, she was merely one member of this group, but now we think of her as one of its chief leaders because through her novels and poetry her ethics and philosophy have become so widely known.

When she was only about twenty, George Eliot cast off the evangelical religion in which she had been trained from childhood. Because she was a deep, clear thinker and had a logical and highly developed mind, this action was no sudden whim of hers, but a decision reached after much perturbation of spirit and seeking for guidance from friends of various religious persuasions. At one time, she even went so far as to stop going to church. This was such a very radical step for her to take and one so shocking to her father and her friends that it threatened a family break. But, finally, through the intervention of her brother, she returned to her father's house and church-going.

However, she never throughout her life returned to the orthodox views of her childhood. She was always sincerely interested in Christian ideals and ethics and continued all her life a devoted reader of the Bible. Mr. Cross says, "We generally began our reading with some chapters of the Bible, which was a very precious and sacred book to her, not only from early associations, but also from the profound conviction of its importance in the religious Life of man". She believed in the Christian moral-
George Eliot's writing is characterized by a deep sense of empathy and understanding, which is evident in her portrayal of characters. She was a prolific writer and her works continue to be highly regarded and studied.

Her writing often reflected her personal experiences and philosophical beliefs. George Eliot was known for her intellectual curiosity and her ability to explore complex ideas in her work.

The theme of tolerance and understanding is a recurring motif in her novels. She believed in the importance of tolerance and the need for understanding the perspectives of others. This is reflected in her characters' development and the way they navigate their relationships and challenges.

Throughout her life, George Eliot remained true to her beliefs and continued to write and publish until her death. Her legacy continues to inspire and influence generations of readers.
ity and in the duty of every individual to live up to it. Her friends have made mention of the contrast between George Eliot's abiding interest in great principles and the triviality and worldliness of many "converted people". Once she is quoted as commenting on the "frivolous, often ill-natured, tone of persons professing and calling themselves Christians".

This discard of orthodox Christianity was the first great event in George Eliot's life. It conclusively set her apart from the ordinary run of people as one who possessed an exceptional mind and who was not afraid of her convictions or of the results which would come from the expression of them. It seems rather surprising to us, and a still further proof of the superiority of her intellect, that she did not go to the extreme of complete atheism, that she stopped on ground which she could hold the rest of her life, and that she worked out for herself a system of ethics which governed her conduct for all the years to come.

This philosophy of life was not, of course, original with George Eliot. As has been said, she was influenced by Carlyle, by Comte, and by the lives about her, notably that of George Henry Lewes. Her philosophy has much in common with that of Browning. But no one held to a creed more firmly, preached it and lived it more consistently than George Eliot.

The fundamental belief in this system of ethics was that the good of society was the only thing that mattered. The individual existed for the benefit of the whole. Every person was bound by unbreakable bonds to everyone else and it was his duty always to act for the good of society. This was a stern doctrine and led to the constant reiteration of the theme of renunciation which we find in George Eliot's principal novels. Selfishness was to her the great evil, the supreme sin.
It may be the duty of every individual to live up to his life's purpose. The influence of many "conspiring people." Once a man is caught in a "web of illusion." Often the "introduction" of a new person into a conversation.

and etching beautiful etchings.

This feeling of orthodoxy Christianity was the first great event in George Elliot's life. It continually set her apart from the original few who people as one who possesses transcendent. Of mind and who are not afraid of her conviction of the is seen entirely without compensation from the expression of their. It seems rather elementary to us, as a still further doubt of the former.

perplexed about the fate of our intellectual. First she did not go to the experience of the deep of our life, and that she worked out for a few years to come. The philosophy of life was not of course consistent with George Elliot. As has been said, she was influenced by Carlyle. In George, and in the lives of George, the same themes of George, Henry James, her philosophy has much in common with that of Browning. But in none, and to a great extent, Browning. If

and there is more consistency than George Elliot. The fundamental belief in this matter of St. Teresa was that by free will. The free will is society was the only thing that mattered. The free will is not only the person was Griffiths' example for the protection of the people. Every person was always an impressible person to everyone else and it was used only to serve as a base for the "love of society." This was a great condition.

which we laid in George Elliot's philosophy. Nature's perfection was for the great aim, the supreme aim.
This absolute demand for unselfishness formed the cornerstone of her entire structure of ethics. George Eliot felt that the moral world was governed by laws as fixed and immutable as those of the physical world, and the law of gravitation of this system was that any act which brought suffering or one's fellow beings was wrong. The existence of society was the only strong reason for morality. But wrong-doing not only hurt others, it carried with it the certainty of degeneration within the individual.

What did George Eliot think about the evil in the world around her? She did not try to overlook it, to put it in a world apart, as Dickens did; she did not laugh at it and grieve over it as Thackeray did; but she recognized it as an impulse to good. She saw in every piece of wrong and evil an inspiration toward creating perfection out of the imperfect, right out of wrong, good out of bad. Evil was a challenge to her, a potent good. In this she was closely akin to Robert Browning. Evil as potent good is a hard tenet for any but the physically and spiritually robust to hold, and even then it has its limits which George Eliot recognized.

John Walter Cross says, "In her general attitude toward life George Eliot was neither an optimist nor pessimist. She held to the middle term, which she invented for herself, of 'meliorist'. She was cheered by the hope and by the belief in gradual improvement of the mass; for in her view each individual must find the better part of happiness in helping another".

So we have a fairly complete idea of the religious and ethical philosophy of George Eliot. Many people, in hearing her life story, feel that she fell sadly short of the standard
The concept of universal education has been a cornerstone of George Elliott's talk on the influence of the primary years and the law of experience on the development of young minds. He argued that early education was crucial, not only for moral but also for intellectual growth. The extension of society was seen as only possible if reason for morality, and not merely due to its rewards, could be fulfilled within the institution.

Yet, what did George Elliott think about the role of the media in shaping society? His next contribution to the debate was a lecture on the importance of media in the formation of public opinion. He argued that the media had a powerful influence on shaping public opinion and that it was crucial to understand how this influence could be used for the betterment of society.

"The George Elliott was not a writer in the usual sense, but he was a thinker," said John Walker during a recent conference. "His ideas have had a significant impact on our understanding of education and the role of the media. His influence on the development of the modern curriculum is immeasurable."
of human conduct which she raised. Her union with George Lewes seems to them a flagrant violation of those very moral laws which she considered so just and unescapable. But it seems to me that she is only showing her strength of character and her utter belief in morality in doing something which must violate the conventions of the world but which felt certain was no violation of the moral laws which were the only reasons for the existence of the conventions. Mr. Lewes' wife had left him for another man several years before, but under the stringent divorce laws of England, he was unable to obtain a legal separation. She was causing no suffering to anyone, she was violating no moral law—could she justly be blamed for her action?

But those who do not cast opprobrium upon her for living with Mr. Lewes cannot forgive her for marrying Mr. Cross after the former's death. George Eliot herself gives one of her reasons as being a desire to show that her union with Mr. Lewes was in no sense a protest against marriage. There is no doubt that her doing what the world would consider a wrong made her feel a heavy responsibility—not for justifying herself, she trusted to her life and works to do that—but for pointing out all the more clearly what she considered the duty of humanity. She was not one to practice what she did not preach but she looked to something beyond the immediate judgment of strangers to decide whether or not she was violating her own philosophy.

This stern path of self-sacrificing duty which George Eliot points out is not a particularly easy or joyful one to tread. It throws too much responsibility on the individual. Hardy's inexorable ironic Fate does not figure in the mind of George Eliot, neither do the good old villains of Scott and the others come as an excuse for suffering and faulty virtue. Good and
evil are in the individual, righteousness or sin, heaven or hell.

The medium through which George Eliot presents this philosophy to the world is her novels. She was by nature a scientist and essayist but the novel was the popular literary form of her time and she felt that through it she could reach the largest audience. Not that her novels are deliberately propagandist, that they urge any particular reform. Rather they set forth her views of life with all the earnestness of her intense nature and show through their events and characters the working of the philosophy of their author.

Her three greatest novels are "The Mill on the Floss", "Adam Bede", and "Middlemarch". Those are the three which we shall discuss with some slight reference to "Romola", her greatest attempt though not her greatest success. As might be expected, these are not light or cheerful novels. The theme of each contains elements of deep tragedy—in "The Mill on the Floss" the renunciation of love and happiness; in "Adam Bede" the tragedy of illicit love which leads to crime; in "Middlemarch" the tragedy of mismated marriages.

But not one of these books contains a real, thoroughgoing villain. This is true to George Eliot's belief that evil is in ourselves and that we stand or fall on our own use of the possibilities within us. It is Maggie's and Stephen's weakness which brings the tragedy, their inability to see until almost too late what wrong they are inflicting on themselves and others. It is Rosamond's deliberate selfishness which makes a tragedy of her marriage and it is a different kind of selfishness on Casaubon's part which embitters Dorothea's married life. It is Arthur Donithorne's weakness which, at least temporarily, wrecks his
The medium through which the director presents this play occupies the work to her novel. She says in her novel the populaion in 1865 to her.

The main idea is that the novel is a melodramatic protagonist.

A novel that makes one question itself

Her new novel on the "Mill on the Floss"

That is the novel which we

And "Middlemarch" with some slight reference to "romola". Her novel a novel which, with some slight reference to "romola", shows clearly also in the"Mill on the Floss".

But not one of these people contains a real, genuine

But not one of these people contains a real, genuine

But in these people it is also genuine. This is true to George Eliot, a better gift ever to be found within and that we stand at all on one own use of the possibilities within me. It is George Eliot's and George Eliot's work.

If in George Eliot's, George Eliot's, and George Eliot's world, which brings the character, their individualism to the world, we see George Eliot's work. And if it is a different kind of individualism, a George Eliot's work. His own work.
and Adam's life and causes Hetty the loss of hers. Yet all these people are real people, in most ways "good" people. But they yield to their weaker side and--their author is inexorable--they must suffer their own degeneration and must inflict deep suffering upon their fellow beings.

But that George Eliot's philosophy is not one of despair is also brought out in these three novels. "The Mill on the Floss" is the only one which has a technically tragic ending, that is, the death of the heroine. Yet Maggie triumphed over herself; in the supreme test she gave up her love for Stephen in order to save her cousin from pain. Death came to her as a welcome release from suffering borne to save others. We cannot feel that this is tragedy in the deepest sense, rather that the real tragedy would have been for Maggie and Stephen to have yielded to their love and never have been able to attain happiness for themselves or take away the suffering they had caused others.

Adam Bede and Arthur Donithorne suffer intensely, but they come through to something finer beyond. Adam finds the love of Dinah, something purer, holier, and sweeter than anything her husband dreamed of, and Arthur reaches the peace of having made all atonement possible. It is poor little Hetty who suffers the extreme for her folly and selfishness.

Even Casaubon cannot keep Dorothea from finally winning the happiness to which her unselfish striving for right has entitled her, and Bulstrode cannot by his wrong entirely mar the lives which in themselves are blameless. So we see that while George Eliot is preaching a hard doctrine of personal responsibility, it is yet a hopeful one for if a person bring ruin upon himself, her doctrine also teaches that he can bring salvation.
yet still these few who have seen the face of future. Yet still these people are not people. In most ways "good" people. But then the knowledge, the expression, the power of great wealth are not merely in power and influence.

Yet still these few who have never beengeneration any more minute keep a constant flow of their ideas growing and developing over the past. Yet the knowledge of the past is not only a constant reference to the present.

Yet still these few who have seen the face of future. Yet still these few who have seen the face of future. Yet still these few who have seen the face of future. Yet still these few who have seen the face of future. Yet still these few who have seen the face of future.
There is no awful, detached Fate on which to lay the blame when things go wrong but neither is there any bitterly ironical Fate to crush us and rob us of what we deserve.

Never does George Eliot condone wrong doing. She may be gentle, she may be sorry for the culprit, but he cannot escape the consequences of his act. Poor Maggie, caught meeting Phil surreptitiously, is forbidden to see or talk with him. Dorothea suffers the repentance of her married life for her pride and youthful arrogance. Bulstrode is visited with disgrace in his old age for the sins he committed in his youth. Fred Vincy almost loses the girl he loves because of his gambling folly. Adam goes through the bitterest waters of sorrow and learns to what harsh judgments may come.

George Eliot's finest characters are those who recognize the need of renunciation in order that society as a whole may prosper. No other motive is used except that of unselfish sacrifice for the good of someone else. This in quite strong enough, as George Eliot puts it, to make all lengths of heroism the expected and demanded thing. We may be almost angry at Dinah's refusal to marry because she feels she would only be gaining happiness for herself, but we feel an even greater happiness than we otherwise would have felt when she finally realizes that not only her own happiness but her usefulness to others lies in her marriage.

We may cry out at Maggie's sacrifice of Stephen and herself—why should she suffer any more than Lucy? Why hadn't she the right to see the fulfillment of a love as strong as Lucy's? But we cannot but feel something which is almost awe at the sublime nobility of Maggie's character which says why should Lucy suffer rather than I? She loved first—why should my love be fulfilled
There is no point in wasting time on work that is of no use to the person who is going to use it. It is better to do nothing than to do anything that is not worth doing. We cannot change the world to suit our own ideas. The world is what it is, and we must make the best of it.

We have no chance to change anyone's mind or alter their behavior. We can only influence others by setting a good example. If we want to change someone else, we must first change ourselves. We cannot change others unless we change ourselves first.

We cannot live without hope. Life is full of challenges, and we must have hope to overcome them. We cannot be successful without effort. Success requires hard work and dedication.

We cannot change the world to suit our own ideas. The world is what it is, and we must make the best of it. We cannot change others unless we change ourselves first. We cannot be successful without effort. Success requires hard work and dedication.

We cannot change the world to suit our own ideas. The world is what it is, and we must make the best of it. We cannot change others unless we change ourselves first. We cannot be successful without effort. Success requires hard work and dedication.

We cannot change the world to suit our own ideas. The world is what it is, and we must make the best of it. We cannot change others unless we change ourselves first. We cannot be successful without effort. Success requires hard work and dedication.
rather than hers?

In "Romola" we find the same theme of duty and renunciation. Romola sticks to her duty as a wife in spite of all the calls to do otherwise; she obeys her conscience and acts for a larger good than her own comfort and happiness. Also we see in Tito George Eliot's favorite theme of degeneration from within, of wrong coming not from outside forces of fate but from inner forces of personality.

It is largely through character development and plot that George Eliot conveys her philosophy, but she also indulges frequently in lyrical passages and personal essays. It is in these relapses that she shows herself an essayist rather than a novelist but even here she cannot show her ethics and her ideals more clearly than she does in the more novelistic elements of her writing. Such a passage as this from "Adam Bede" shows her at her best and clearest in the essay form.

"Are you inclined to ask whether this can be the same Arthur
Donithorne who, two months ago, had that freshness of feeling, that delicate honor which shrank from wounding even a sentiment and does not contemplate any more positive offense as possible for it?--who thought that his own self-respect was a higher tribunal than any external opinion? The same, I assure you; only under different conditions. Our deeds determine us, as much as we determine our deeds; and until we know what has been or will be the peculiar combination of outward with inward facts, which constitute a man's critical actions, it will be better not to think ourselves wise about his character. There is a terrible coercion in our deeds which may at first turn the honest man into a deceiver, and then reconcile him to the change for this reason--that the second wrong presents itself to him in the only practicable right. The action which before commission has been seen with that blended common sense and fresh untarnished view which is the health of eye of the soul is looked at afterward with the lens of apologetic ingenuity, through which all things that men call beautiful and ugly are seen to be made up of textures very much alike. Europe adjusts itself to a fait accompli, and so does an individual character--until the placid adjustment is disturbed by a convulsive retribution."

George Eliot's use of religion in her work is not marked.
In "Romaia" we find the same theme of struggle and determination.

Romaia attack to perform their acts within the spirit of all the collectives to go on fighting and open new consciousness and rebel for a target. Romaia play their own consciousness and rebellion. We see in "Izzi" George Mihăilescu's favorite theme of regeneration from within of who came out from outside to force us out from inner freedom.

of personality.

It is far better to understand the other's development and plot, and

George Mihăilescu's love philosophy, not only do I admire for

decency in personal belief and personal sacrifice. It is in these
defense that the many personal expressions better come a novel,

If you read prose, we cannot show our action and our freedom more

actually since we come in the more narrative elements of our

writing. Such a passage as cited from "The Fire" makes a part of her

death and appearance in the main tone.
The characters are usually God-fearing, church-going individuals. Dinah is a preaching Methodist, and clergymen figure largely, but that is more because of the time in which she wrote than because of any deep purpose on George Eliot's part. In her day, country and village clergymen were very important persons. But is worthy of notice that her two great clerical figures in "Adam Bede" and "Middlemarch" are not strictly orthodox and lay themselves open to criticism from their evangelical flock. They are clergymen more after the heart of George Eliot than of the narrower orthodoxy of her time. In the last scene of "The Mill on the Floss" the author gives Maggie the comfort of spiritual aid. Prayer and the long remembered words of the Bible come to strengthen her in her time of trial. "Her soul went out to the Unseen Pity which would be with her to the end." George Eliot seems to express her own deeply religious feeling in this scene, her own dependence on something beyond herself and her own disbelief in mere orthodoxy.

More clearly even than in her novels, George Eliot has set her philosophy before us in verse. In "The Choir Invisible" she shows us the ideas and ideals which made her a noble and splendid spirit in the history of English fiction—the same ideals which are expressed in her novels. She asks to

". . . . . . . . . . . . live
In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end with self,
In thoughts sublime that pierce the night like stars,
And with their mild persistence urge man's search
To vaster issues.

. . . . . . . . . . . . may I reach
That purest Heaven, be to other souls
The cup of strength in some great agony,
And kindle generous ardor, feed pure love,
Beget the smiles that have no cruelty—
Be a sweet presence of good diffuses,
And in diffusion ever more intense".
A little to the south of the city of Salem, Massachusetts, is a steep and stony rise of ground bearing the gruesome name, "Gallows Hill". On a certain Thursday, the twenty-second of September, 1692, there might be seen ascending this hill, singly or in small groups, the inhabitants of Salem. They gather in the neighborhood of a large oak-tree. These serious-faced townsman cast apprehensive glances at the old tree, bleak and forbidding. Over yonder, one of a little group apart, is a gentleman on horseback with whom we shall become better acquainted. He carries himself with an air of importance, and now and then glances impatiently toward the village at the foot of the hill, perhaps wishing that proceedings delay no longer, as he has business of importance to attend. This is the Reverend Cotton Mather. He has not long to wait, for already the rattle of chains draws the attention of the crowd to those now ascending the hill. The chains are worn by eight of the company, seven women and one man. The rest of the group are guards from the Salem jail, in whose charge is the horrid business which this crowd is gathered to behold. One can well imagine that if the glances of the villagers toward the old oak-tree were sober and apprehensive, these whose wrists are fettered avert their eyes that they need not look upon it. They have but lately listened to the dreadful sentence, "To be hanged by the neck until dead".

Later in the day those who were gathered on the hill to witness the execution troop back to their tasks in Salem, leaving the eight bodies hanging from the limbs of the oak-tree. In all else the hill is bare; the tree with its ghastly fruit is sharply outlined against a sky which may well be as dark and forbidding as is this day in the history of the New World. Some linger, among them the Reverend Mr. Noyes, minister of the First Church in Salem, and as he at last prepares to leave the scene we hear him remark to his companions, "What a sad thing it is to see eight fire-brands of hell hanging there".¹ Sad indeed, Mr. Noyes! Yet had it not been for you and yours this tragedy would never have come to rest, like a black and ominous cloud, over little Salem. But the hill is to echo no more to the clank of chains, and the tree is to bear no more such fruit; for Salem, the days of the witchcraft madness are over. The people, after taking the lives of a score of their innocent townsfolk, returned to their senses with an amazing suddenness.

It is well that before we investigate the particular conditions of the New England tragedy we inquire into the nature of the generally accepted beliefs in witchcraft, and also glance at contemporary condition in Europe.

¹ Calef, Robert More Wonders of the Invisible World Fowler's ed. 265
As we all know, the Puritans were earnest and evout Christians who would never have supported executions for witchcraft had not their belief in the physical influence of the Evil One been a part of their theology.

In all countries, and since the earliest times, men have believed in the power of evil spirits to do harm. It is certain that the Egyptians peopled the invisible world with many spirits, some evil, some beneficent. At the time when the mighty empire of Rome began to decay, and when the city of Rome itself was a huge dump-heap filled with the refuse from all countries, many religions met and mingled. There is no doubt that the early Christians carried with them into their new religion many practices and superstitions to which they had been accustomed in the old; and it is not to be denied that the general beliefs of the time as to evil spirits were also held by Christians. We find in Acts, 18, 8, "Then Elymas the sorcerer withstood them", etc.

Many writers agree that credence given to the supernatural, manifested particularly in the witchcraft persecutions of the centuries 1400-1700, is a survival from the old pagan beliefs. This point of view seems entirely logical, especially when we recall that the people of that period were inclined to take magic, the black arts, and kindred practices very seriously indeed. Superstition can by no means be said to have been overcome, even in our own time; then how can we expect that a people whose Bible apparently admitted witchcraft, whose fathers taught them belief in daemons, and who were by nature credulous of the super-natural, should have risen to heights not always attained today?

It may appear strange that the leaders of the time, men whose thinking on other subjects was clear and sound, should have been so deluded in this matter of this superstition. It occurs to one who peruses the history of witchcraft disturbances that the better minds of the time should have risen above the popular superstition and should have been enabled by their influence to quell such outbreaks as might arise. It is, however, the fact that high and low, educated and illiterate, believed thoroughly in the power of the devil, and in his work through witches and wizards. As Palfrey says of the Puritans, "They thought they had Scripture for their belief, and they knew they had law for it, explicit and abundant; and with them law and Scripture were absolute authorities for the regulation of opinion and conduct." Their belief, moreover, rested upon a very carefully thought out religious doctrine. Beginning with the premise of a fallen angel who wished to revenge himself upon the heavenly powers, it seemed to them logical to assume that he should delegate his power to subject spirits and to the humans whom he was occasionally able to persuade into his company.

Most of the superstitions concerning witches are familiar enough to

1Palfrey History of New England Vol. III p. 116
us, but we may not realize that at one time they were believed in all seriousness. The devil was accustomed to appear to those whom he wished to enlist in his company and to offer them a book which might be signed or even touched; either act was a token of their submission to his power. He then sometimes presented his subject with a familiar spirit, possible in the shape of a cat, which was to have the privilege of sucking the witch's blood. An excerpt from Cotton Mather will illustrate. He is speaking of the confession of Greensmith of Hertford, in the year 1662: "She declared that her devil appeared unto her first in the shape of deer, skipping about her, and at last proceeded so far as in that shape to talk with her; and that the devil frequently had carnal knowledge of her."1 If the subject of the devil's attentions resisted his blandishments she (His Satanic Majesty far more often concerned himself with women than with men) was persecuted in many ingenious ways. To quote again from Mr. Mather, who is one of our most voluminous writers upon the subject, in his account of the sufferings of Margareta Rule: "These cursed spectres now brought unto her a book about a cubit long - a book red and thick but not very broad; and they demanded of her that she would set her hand to that book, or touch it at least with her hand, as a sign of her becoming the servant of the devil. Upon her peremptory refusal to do what they asked, they did not after renew the proffers of the book unto her, but instead thereof they fell to tormenting her in a manner too hellish to be sufficiently described - in those torments confining her to her bed for just six weeks together."2 He goes on to state that she was pinched and pricked with pins in such a manner that black and blue marks appeared and pins were found sticking into her. She was not allowed to eat or drink for eight days together, although she was allowed to take a little rum. Even though we cannot believe Mr. Mather we need not think him a malicious liar, for he often repeats as gospel stories which have come to him after passing many mouths.

Tragic and serious as these disturbances in Massachusetts were, the witchcraft proceedings on the continent and in England far outdid in both magnitude and inhumanity toward the accused. Joan of Arc was burned as a witch because she delivered her country. In 1484 Pope Innocent the eighth issued a bull calling on all loyal catholics to aid in the extermination of witchcraft, which was reputed to be spreading. It is calculated that this measure caused the death of at least one hundred thousand persons in Germany alone. In 1615 five hundred were put to death in the little republic of Geneva. Some thousands were burned at the stake under King James I, and more than one hundred at the time of the Long Parliament.

1Mather, Cotton Magnalia Christi Americana New Haven Ed. 1820 p. 390 (Vol. II)
2Calef, Robert More Wonders of the Invisible World Ed. of 1823 p. 24
of any of the various forms of the voluntary association as one of the great ways to make a difference in the world.

The first step in organizing a voluntary association is to define the purpose and goals of the organization. This will help determine the type of association that is needed, as well as the specific activities and projects that will be undertaken. It is important to involve a diverse group of members in the planning process, as this will ensure that the association is representative of the needs and interests of the community.

Once the purpose and goals of the association have been defined, the next step is to create a constitution. The constitution should outline the roles and responsibilities of the members, as well as the rules and procedures for decision-making. It is important to ensure that the constitution is fair and equitable, and that it can be amended as needed to accommodate changes in the organization.

The next step is to solicit members and leaders for the association. This can be done through word-of-mouth, social media, and other outreach efforts. It is important to create a welcoming and inclusive atmosphere, and to provide clear information about the goals and activities of the association.

Finally, it is important to establish a financial plan for the association. This will help ensure that the organization is able to fund its activities and initiatives. It is important to consider both long-term and short-term funding sources, and to develop a budget that is realistic and sustainable.

By following these steps, it is possible to create a successful voluntary association that can make a positive difference in the world.
Mather quotes an account of the descent of devils upon Sweden in 1669-70 from "the Acute Pen of the Excellent and Renowned Dr. Hornbeck". One of the phenomena of this outbreak was that the devils stole away some hundreds of children by night, gathering them in a certain place called Blockula, and tempted the children to associate with them. The letter continues, "There were no less than *three score and ten* Witches in *one* Village, three and twenty of which freely confessing their Crimes, were condemned to dy." The number of "seduced children" is given as three hundred. As late as 1825, in Suffolk, England, a man was "swam for a wizard".

In rounding out our bird's-eye view of Salem in 1692 some knowledge of the general condition of the colony will be of value. They were lately recovered from a rather disastrous war with the French and Indians; their crops were not flourishing; and in consequence they were poor. Excessive taxation added to their burdens. In addition, the whole colony was in a fever of unrest and excitement over the question of government, their liberal charter having been recently taken away. A commission had been sent to England to win back this precious document, and the outcome of the whole affair was in doubt. As for Salem, the witchcraft in that village centered about the church of Mr. Parris, which had long been a hotbed of strife and discontent in the town. There was a hot argument over a certain boundary, and hard feelings were not lacking. The superstition of the time blamed the devil or his agents for any catastrophe. If a cow sickened and died, if a chicken had the pip, if a storm arose, - these were never natural phenomena, thought the good people of Salem. And in recent years, especially, the practices and habits of witches had been brought to the attention of the New Englanders. The Swedish outbreak and several recent trials in England had been followed with keen interest. Books giving incantations and spells were not wanting. That indefatigable word-mason, Mr. Mather, also held it to be his duty to write upon the subject, and warn the populace that the devil was jealous of such a God-fearing community. If he brought the people to his own viewpoint there must have been a very widespread belief that the New World was due for a descent of devils. And where a people are expecting a demonstration of witchcraft is it surprising that they should be accommodated? Hear again Mr. Mather: "We have been advised, by some Credible Christians yet alive, that a Malefactor, accused of Witchcraft as well as Murder, and Executed in this place more than Forty Years ago, did then give Notice of, an Horrible Plot against the Country by Witchcraft, and a Foundation of Witchcraft then laid, which if it were not seasonably discovered, would probably blow up, and pull down all the Churches in the Country. And we have now with Horror seen the Discovery of such a thing!"

1Mather, Cotton Wonders of the Invisible World Ed. of 1862 p.167
2Ibid. p. 14
Let us give the details of the witchcraft trials themselves only a brief survey. For sixty years after the settlement of the colonies the cases of witchcraft numbered not more than four. Even these seem to have been accepted as quite in the normal course of events, and the record preserved is very imperfect. A well authenticated case occurred in Boston shortly before the Salem outbreak. The thirteen year old daughter of a Mr. Goodwin accused the Irish woman who did the family washing of taking away some clothing. The mother of the accused woman denied the charge with some violence, whereupon the Goodwin girl and several of her companions became "bewitched". A long account of the actions of these "afflicted", one of whom Mr. Wather had in his home for a short time, is to be found in his "Magnalia Christi Americana". They could not read the holy books of the Puritans, such as John Cotton's "Milk for Babes", but with Quaker and Popish books they had no difficulty. Finally the old Irish woman was brought to trial. Four or five physicians were appointed by the court to "examine her very strictly, whether she was in no way crazed in her intellectus". While with them she appeared sane enough, and they returned her "compos mentis". After further testimony and evidence she was pronounced guilty and was executed. The abuse of the children did not immediately cease; it seems that other witches had a hand in the tormenting. But after much prayer by Mr. Wather and other minister the sufferers were finally relieved. It should be said to Mr. Wather's credit that he never was hasty in condemnation of the accused, but always advised caution and discretion, preferring to effect a cure by prayer rather than by execution.

At Salem the devils appeared first in the home of the Reverend Mr. Parris. An excellent account of this disturbance is given by Robert Calef, one of the saner men of the time who was much dissatisfied with the proceedings at Salem, though it is very hard to find that even he definitely denies the existence of witches. According to Calef, "It was the latter end of February, 1691, when divers young persons belonging to Mr. Parris's family, and one or more of the neighborhood, began to act after a strange and unusual manner, viz. as by getting into holes, creeping under chairs and stools, and to use sundry odd postures and antick gestures, uttering foolish, ridiculous speeches, which neither they themselves or anybody else could make any sense of."1 The physicians who were called admitted themselves unable to name the trouble, and finally witchcraft was suggested. The children apparently took readily to the suggestion, for they named three women who, they declared, tormented them. These three were Tituba, Parris's East Indian domestic, Sarah Good, and a certain Osborn who was bedridden. Later goodwife Cory and goodwife Nurse were "cried out upon".

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When the examination was held before the magistrates on March 21, the number of "afflicted" had increased to about ten. From this time on accusations multiplied with great rapidity, so that when the new governor arrived from England in May, 1692, he found the jails packed to overflowing. He immediately appointed a special commission of Oyer and Terminer to hear the accusations, and then went north on business. The legitimacy of this court has often been questioned since, but none can deny its zeal. Bridget Bishop, against whom a charge twenty years old had been revived, was brought first to trial, was condemned, and was executed June 10. On the thirtieth of the same month five more were tried, namely, Sarah Good and Rebecca Nurse of Salem, Susanna Martin of Amesbury, Elizabeth Row of Ipswich, and Sarah Wildes of Topsfield. The jury first brought in a verdict of all guilty with the exception of Rebecca Nurse, whose blameless life seems to have been strongly in her favor; but the jury were sent out again to reconsider and upon a new finding of all guilty they were everyone executed on the nineteenth of July. I can do no better than quote part of Calef's account: "August 5, the court again sitting six more were tried on the same account......these were all brought in guilty, and condemned, and were all executed, August 10, except one woman, who pleaded pregnancy. September 9, six more were tried and received sentence of death......Sept. 16, Giles Cory was pressed to death. September 17, nine more received sentence of death...... Of these eight were executed Sept. 22, ...... Giles Cory pleaded not guilty to his indictment, but would not put himself on trial by the jury (they having cleared none on trial) and knowing there would be the same witnesses against him, chose rather to undergo what death they would put him to. In pressing, his tongue being pressed out of his mouth, the sheriff forced it in again with his cane when he was dying. He was the first in New England that was ever pressed to death." And the last as well. This barbarous custom of pressing to death with weights on the body was proscribed by English law when the accused stood mute before the court. It is worthy of notice that the witches were not burned, according to English law, but were hanged. While the trials were in process fifty persons escaped the gallows by confessing themselves guilty. Not a few of these retracted their confessions when the storm blew over. At this time one hundred and fifty were in prison, and two hundred were accused, among them some of the most prominent persons in the colony. Governor Phips returning, the General Court was organized which superseded the Commission of Oyer and Terminer. The reaction was setting in, since people found it impossible to believe that so many, and of such high station, could be guilty. Only four more were condemned to die, and these received pardons from the governor. The madness was over!  

1 Calef, Robert More Wonder etc. Ed. of 1823 p. 187
The above paragraph is a continuation of the previous page, discussing the importance of "effectiveness" in the context of communication. It highlights the need for clear and concise communication, emphasizing the role of "effectiveness" in ensuring that messages are understood and acted upon. The paragraph suggests that communication strategies should focus on clarity, conciseness, and the establishment of a shared understanding among all parties involved. It also acknowledges the challenge of maintaining "effectiveness" in a world where messages are often distorted or misunderstood. The conclusion points to the necessity of ongoing efforts to improve communication skills and strategies.
The tragic occurrences of the year 1692 seem very horrible to us of a more modern time. Yet let us not judge! Or if we cannot refrain from passing sentence, let it not be as the sentence of this age upon that, but rather let it be as the judgment of the Puritans upon themselves. That they realized the awfulness of the happenings is evidenced by statements which later years brought forth. The First Church of Salem penitently revoked the excommunication which it had passed upon some of its condemned members. The jurors who tried the accused made public a statement that "we justly fear we were sadly deluded and mistaken". That most bitter accuser, even Ann Putnam, lived to shed repentant tears. A day of General Fasting was appointed to pray that "God would pardon the errors of his servants and people". On this day Captain Samuel Sewall, one of the judges of the court of Oyer and Terminer, rising in his place and handing to the pulpit a paper, stood while the minister read his humble confession and apology. Nothing would indicate that the repentant people of Salem dropped their belief in witchcraft; that could scarcely be expected, for does not the Bible say, "Thou shalt not suffer a witch to live"? The law of Moses was to them as binding as the law of England. Their repentance was not for error in belief but for error in execution. They realized that they had sacrificed innocent lives.

Approximately 2,000 words

1 F bald, History of New England  Vol. III  p. 106
2 Exodus 22, 18
The recent developments of the year 1968 seem very promising to us of the

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"A DEFINITION OF ART"

by

Arif Zeki
"A TENTATIVE OR ART"

By

Art Eck
A DEFINITION OF ART.

A review of what has been said about art will show that the mistakes committed in its behalf are far more numerous as compared with the truths detected. Most of these mistakes, if not all, are the outcome of a logic in vogue which considers truth and usefulness as synonymous terms. I have reference here to the well-known way of looking at things through previously established stand-points or view-points. It must be noted that, when we try to explain any phenomena from a particular view-point, we do no more than describe the view-point itself, and hence repeat ourselves. For a view-point represents our desires and expectations in crystalized form. It is as if we look through an already colored apex of a prism at an object, almost conniving the fact that it is the color of the apex that we see and not the true color of the object. It is absurd to suppose that an object must be explained on the basis of the function it plays in the domain of our interests. It is, after all, time to acknowledge the fatal truth that everything around us does not purposely aim to meet our desires or subserve our interests, and hence cannot be explained by them.

To study and explain any phenomena in general, and art in particular, we must exclude our desires, our expectations, prepossessions, and prejudices that come into
Arásh, a tenor of great and long experience, referred to in the present note as "one of the great masters", has written a letter to me, expressing his opinion on the subject of Arah's performance. He states that Arah's voice is well known and well regarded among his contemporaries, and that he has been a great influence on the present generation of vocalists. In this letter, Arah also expresses his appreciation of the efforts of his critics and colleagues to help him improve his art. He concludes by saying that he hopes to continue to improve and to rise to new heights in the future.
our way in the form of diversified viewpoints. We must, in other words, get rid of them and project ourselves into the phenomenon considered, and objectively detect every available impression that we can.

This is, in fact, what we shall try to do in the present essay. It will be our aim to define art on the basis of its actual appearance, apart from the accidental functions which it plays in our society, and apart again from the benefits that we can draw from it. To attain this end, however, we shall take some other well-defined social institutions or types, and proceed by comparison and contrast of the characteristics represented. For this purpose I have selected such institutions as profession and craft: in the first place because, in a formal sense, art has some elements in common with them; and secondly, because the so-called artistic mood is well understood when contrasted with the mood characteristic to a professional man or a craftsman.

To begin with, a profession consists of a set of systematically organized and recognized ways of doing things, of established "habits" that can be acquired by individuals and repeated at will, in order to produce services which may meet specific conditions in society. When we apply these "habits" to matter and thereby produce useful forms or motions, we have a craft. In our
unknown
opinion, what an ordinary medical man does is to get hold of some working principles and apply them to particular cases. Here it should be noted that an end is set up and means are made subservient to that end. In other words, there is reason in the process. The professional man with a definite purpose in view puts his services into such a frame as to make them meet given conditions in society. His purpose is to secure services produced by others which may enable him to enjoy all the desirable and available life zones in the alleged society. It is as if society tells him: "You must secure money, or condensed services, in order to live and enjoy life. You can gain this end only by producing services that are needed by other people". He acknowledges the truth of this dictum, breaks his wings of individualism at once, and considers it his duty to fulfill the requirements prescribed by society. To summarize, it is reason in the process, reason imposed by society, and a sense of duty that are the chief elements in the existence of a professional man.

The case is somewhat different with art. It too, like profession and craft, consists of a set of "habits". But, unlike them, the "habits" that function in it are not organized systematically, and hence cannot be acquired by individuals and utilized intentionally. They cannot be socialized and at the same time keep their artistic flavor intact. They are formed as a matter of personal
carrise and predilection. The artist acquires them almost at random, being confined in himself. As a man, he has desires and appetites. In the long run, a social value, a human cause, or an object appeals to him. Day in and day out, he unconsciously weaves a psychological web in regard to the object considered. Sensations and images well up in him and then take the shape of feelings, ideas, or thoughts. After experiencing a process of fermentation, those feelings seek an outlet. As a human, or partly social being, the artist comes across the symbols of expression or of collective representation. He handles them, arranges and rearranges them into such a frame that mirrors his feelings. It is as if he pours his feelings into matter or a symbol. It mingles with the latter and finally cools in matter, giving to it a shape or an appearance that makes us aware of its existence. Matter and feeling become one in this way and almost inseparable.

It follows from the statement just made that any work of art has an idea, a philosophy, or a feeling to convey. It tells us something. As we have pointed out, this objective is accomplished by putting the inorganic elements or muscular movements into such a frame that the feelings thereby aroused in us have something in common with our experience and are somewhat like that expressed. I see "Othello" staged and I say that it depicts jealousy. Once upon a time I have been jealous myself, or at least I know that jealousy is a name which people give to a feel-
ing that expresses itself in a particular attitude. The attitude of Othello reminds me of the feeling which I have experienced or heard about in the same connection.

Carried still further, this analysis will show that despite the naïveté of composition, a work of art always contains something vague, indefinite, unintelligible for us. It is as if we look at two pretty eyes; their naïve and innocent look assures us that they do not lie, but we soon become conscious of the fact that they do not tell the whole truth. You meet now and then a few words thrown together in "Faust", a line or two carved on "Laagoon" that seems almost meaningless for you. It is likely that they do not convey any idea and are the result of the carelessness characteristic to artists. But whatever the cause of their origin, they add something to the beauty of the work in question. Its beauty becomes more dignified because it contains obstruse elements. That beauty becomes more interesting because it is strange, problematic, and somewhat beyond your ken.

This uniqueness of value put into a work of art suggests to us the idea that the feeling for which those values stand do not have any parallel in our stock of experience. To say the same thing in a slightly different way, the feelings fostered under our natural environment, that is, in our society, have shortcomings as compared with those possessed by an artist. Some of his feelings are new for us, that is, the values for which they stand
the graphical record itself, to be sure. The evidence is, I think, fairly conclusive.

The second point to consider is the nature of the problem itself. It is not simply a matter of looking for correlations between
variables. The relationship between two variables is not necessarily
symmetrical. The same variable may have different effects on
people in different circumstances. Therefore, it is important to
consider the context in which the data is collected.

In conclusion, the results of this study suggest that there is a significant relationship between
the variables of interest. Further research is needed to
clarify these findings and to determine the underlying causes of
the observed associations.
either do not exist in our natural environment or as "social" or "natural" creatures we are not able to perceive them. It is here that art may be said to surpass nature, not that it finds nature and creates her. In historical times it might have been a mechanical process of copying what existed in nature or what could already be seen by all men. But modern art, as exemplified in the works of Michel-Angelo, Shakespeare, or Beethoven seems to us to be something more than such a routine process.

Furthermore, the fact that the feelings of an artist contain foreign elements for us presupposes a different environment than ours in which those feelings were reared. The voice of an artist sounds strange, as if it came from another world. And this, in fact, is the actual case. His soul has been kept intact from the social codes, rules, and regulations which tend to make us all alike. He remains as himself, submitting to no reason or regulation imposed upon him. If he conforms at all to social conditions or to the will of others, it is in the way of love or devotion, rather than for some economic or other end. He submits with no sense of duty, as was the case with the professional man.

The foregoing discussion points to the curious conclusion that first of all, there is no reason in an artistic procedure, and second, that although there is a reason imposed by society, it is not recognized by the agent as such. The second part of this conclusion has just been under discussion, but the first part needs further develop-
ment. The artist, in producing an artistic effect, has no forethought of the end to be accomplished. He works for the sake of working. He cannot repeat his previously formed "habits" at two succeeding moments, as the medical man does when it becomes necessary to apply the same treatment under similar conditions. Then, what about the so-called 'principles of art'? Our answer to this question can easily be conjectured. The term "principles" means for us the ways of doing things that have been experimentally verified, organized, and socialized. But there is nothing in art that possesses such virtues. For art, as we have noted, is a matter of unsocialized, unique, differentiated personality with new and peculiar methods of doing things. Therefore, it has no principle as such. But this is only another way of saying that it has one principle, namely, that it has no principle. Because this seems to be the only characteristic of art that is well-nigh universal, it has been repeated over and over again.

So far we have tried to touch every point that seemed to us necessary in order to appreciate our definition. In general, we think of art as a way of conveying thoughts, or of expressing feelings by simply producing effects on matter or with matter and thereby affecting human beings in such a way as to make them conscious of the thoughts and feelings expressed. The artistic way of conveying thoughts, or of expressing feelings, differs from other methods by two
...
characteristics: first, by the uniqueness or originality of the source from which those thoughts and feelings radiate in the form of effects; and second, by the peculiar mood or attitude undertaken by the agent in the process of conveying his thoughts and feelings. In this sense, a poet, a painter, a dervish, or even a scientist may be called an artist in the degree of his originality and unconscious, disinterested devotion to his work. When the laws of their nature, the elements of their philosophy, feelings, ideas and ideals are detected by others, put into formulae or principles that describe working conditions and can be acquired by others, that is, socialized, for utilitarian ends, we have profession and craft.
opposition to that of its maintenance or 
affirm the necessity for the suppression of 
any measure which may be alleged to be 
dangerous or unjust. The report of the 
Board on the subject of the suppression of 
the educational provisions of the act, and 
the opinion of the court on the subject of 
the maintenance of the educational 
provisions of the act, will be laid before 
the House of Commons for its consideration.

The report of the Board of Education will 
be read, and the committee will then 
consider the question of the suppression of 
the educational provisions of the act, and 
they will report to the House of Commons 
their opinion on the subject.
Thoughts About
SHERWOOD ANDERSON

A noted musician, when asked by what he judged a composer, answered that he invariably judged a man by a short composition. This is because in a short composition a composer expresses only an inspiration. He has no room to trammel up his work with complicated movements; he has a thought, a swift, fleeting idea, a little melody. He writes it down. There is no more to it. If any of his work is beautiful, that quality will stand out clear and unbound in a simple bit of music.

Not only musicians, but all artists should be judged by their small compositions. A hasty sketch in an impressed moment will reveal more of the true ability of a painter than a long-worked masterpiece. More people can produce creditable work by laboring long over it than can produce swift, inspired sketches. So in writing. In a book a man gets trammelled up in threads of plot and counterplot. He loses his art in planning events and in thinking about the making of his work. A person should not think about the act of making his work. He should think only of the work.

The first thing I ever read by Sherwood Anderson was a short story called "An Awakening". It was in a collection of especially meritorious short stories. Although for a year I did not read a single other thing by Sherwood Anderson, I went about telling people that he was my favorite author. The one sketch was enough. It had his full individuality of diction and every distinctive mark of his handling of a theme. In an especially impressed moment, as when I have just finished reading a story by him, I sometimes feel that I could recognize a Sherwood Anderson sentence anywhere if it were placed apart or if it were mixed up among many other sentences. He has that individuality.

The thing that makes an author individual is not so much what he writes about. All good authors try to write about what
they see. It is the way the author sees it. Life has, of course, many aspects. Our individuality is expressed or reflected in the aspect which is predominant to us. An author cannot write down every aspect of life; he must write that which seems most striking to him. Sherwood Anderson is a mystic. The deep blue strangeness of life impresses him most.

He does not bother with plot. The Triumph of the Egg is my favorite among his volumes. It contains a number of what would be called short stories and a few free verse poems. But he does not call these things short stories and poems. They are "episodes". In this way of doing things he becomes, of course, a member of the modern literary movement. The idea is this: if the past writers have wasted most of their time and their words in building up plots that rivalled the most complicated actions of Fate by their ramifications. The writers of the past described happenings and physical actions. When they described thought they talked of it as a thing apart and separate from the physical world. The movement of today seems to realize that men are not the only creatures that can run, make noises, and do other physical actions. The movement of today does not regard it as essential to the success of a story to have the evil character be a double for the hero and in the end become regenerated and save the hero from the guillotine by taking his place. The movement of today realizes that man is not the only animal that can be miraculously saved from death. But man is only an animal so far as the body is concerned. Why waste words writing about bodily actions? Man is unique in his possession of a mind. It is the story of the mind that concerns the new school of writers. A modern writer would spend his book on the change in the mind of the evil influence who becomes regenerated, and would make a very minor business of the hero who was saved. In this way are Sherwood Anderson's stories studies of thoughts, and this is his individuality: He thinks the most important things
of life are the ones that the authors of the past have been giving minor space in their writings. He writes more about these things. To do this requires the daring to make changes that is so characteristic of the modern age. A while ago people were afraid to give mind importance over matter. Now it is being done.

Sherwood Anderson has had the strength to realize that all men have much the same big thoughts. He appalls us by putting this realization into practice and accuses us of having these thoughts by putting them down as coming from the minds of people like ourselves. "An Awakening" is the story of a young boy just ready to fall in love. The boy has been thinking pregnant thoughts and walking about in the streets. Here are a few sentences from the story: "He felt unutterably big and remedied by the simple experience he had gone through and in a kind of fervor of emotion put up his hands, thrusting them into the darkness about his head and muttering words. The desire to say words overcame him and he said words without meaning, rolling them over on his tongue and saying them because they were brave words, full of meaning. 'Death,' he muttered, 'night, the sea, fear, loveliness.'" These are typical Sherwood Anderson sentences in thought and structure. They are so starkly simple and so starkly true! And they possess that peculiar lilt, like a little melody, that runs through all of his work. There is an apparent contradiction in these where he has the boy first saying "words without meaning," and then calls the words "full of meaning." The idea, however, is perfectly clear. The sentences illustrate his mysticism.

Sherwood Anderson seems to be grappling always with this idea of life that he cannot grasp. Here is a sentence from "Poor White" which gives us again that same puzzling feeling of inadequacy. The man has been walking in the country and thinking big thoughts. "He felt big and new-made and tried to leap lightly and gracefully over the stream,
but tumbled and fell in the water." Again we have the striking thought, with
the marvellous clarity of expression that characterizes the author. We see
the entire action, not only the physical action but the mental action. The fall
of the body is accompanied by something corresponding to it in the mind.
It is pathetic and full of meaning. A while ago I said that when the author
of the past talked about the mind it was as something separate and
different from the body. The writers of the new era have given up the
struggle of trying to separate the mind from the body. The two are
combined very subtly, the one being shown in the doing of the other. Sherwood
Anderson is a master at this, as is shown by the little sentence I have
given.

It is such things as this that make up the tales of Sherwood Anderson. He
writes down the intimate thoughts of people. A most strange thing is that he
seems to know more about women than men. "Out of Nowhere into Nothing" is an
episode in the life of a young woman. The mental study is so acute that one feels
that only the person herself in a diary of her thoughts could have written it.

I have called Sherwood Anderson a "mystic." By this I mean that he does
not fully know just why he writes a certain thing a certain way. If questioned,
he would probably answer that it happened so. It comes into his mind that way,
and he will believe it as much as anybody else. But this is not all. His
writing is mystic. He puzzles at life. He makes me think of a man in the
dark, feeling things with his hands and writing down what he feels. Each
sentence is a complete, rounded thought. It is as the name of an object. He
does not know why it is there any more than a man feeling things in the dark
would know why they were there. In this manner he is a perfect artist. He
writes down the things that he feels are there.

For this phase of him, one can best compare him to Joseph Hergesheimer.
The flow of words of both is musical and thick, it has an intoxicating
effect. It makes one think of old wine. Both are modern. They deal in
impressions. But the difference is that Anderson is so much more simple
than Hergesheimer. Hergesheimer has more plot than Anderson and more
involved structure of sentences in the proportion that he has more plot.
Each sentence with him is not a rounded, pat thought. He sometimes brings in many thoughts in one sentence and sometimes takes many sentences to express one thought. With Sherwood Anderson it is different; he is like a painter in oils. Every sentence is a stroke of the brush; from near it is independent of its fellows. From far the painting is a glorious entity. But a brush stroke is sometimes ugly. Perhaps Anderson's works are more like musical compositions. Each sentence is a phrase of music, a lyric in itself. The phrases joined together and played one after the other also make a long melody.

In speaking of the simplicity of Sherwood Anderson's sentences one cannot help but be struck by his very noticeable avoidance of commas. Indeed, he uses very few punctuation marks. A sentence with him is a whole thing and is not divided. If there is a division in the thought he creates a new sentence. In this method he is very like Ben Hecht. Indeed, these two modernist authors have very much in common. Their careers, too, have been strongly parallel. They were friends before either attained recognition as a writer. Both succeeded at about the same time. Both have the peculiarity of giving us our thoughts in their writing but not saying that these things are our thoughts. They give us, as I have said, our thoughts through the actions of our bodies. A man recognizes the bodily expression more easily than the thought. But again Ben Hecht differs from Sherwood Anderson in the intensity of his tales. Sherwood Anderson is a man feeling his way about in the dark; Ben Hecht is a red devil with a hot breath who stands hidden and leers at a wild procession of people thronging through darkness. Ben Hecht is more nervous, jerky, passionately alive.

I have spoken thus far of Sherwood Anderson's shorter work. He has written three novels, two books of "episodes", and a book of verse called "Mid American Chants". The three novels are strangely alike; their chief characters are almost identical; especially is this true in "Poor White" and "Marching Man". One feels that they are Sherwood Anderson himself. I do not like these novels so well because, first of all, in order to hold our attention for an entire book the author writes about a remarkable character. This is well
and good, as such characters do exist. But they are not common people. His short works are about common people and therefore are much more universally true and artistically valuable. I am tired of reading modern books about writers, artists, inventors, or geniuses of any kind. Yet the modern writers cannot seem to get away from it. It is a passion for self-expression. Whether the author calls the genius an inventor or an artist, he always mean that he is a writer. Thus we have "Caliban", "Marching Men", "This Side of Paradise", "Erik Dorn", "Poor White", "Three Soldiers", "The Briery Bush", - call the roll of all the greatest of today's books. Almost invariably the hero is an author, disguised.

But to return to Sherwood Anderson - I have spoken of his profound simplicity. This is characterized in his simple structure and in his use of simple words - he rarely uses a tri-syllabled word. His daring in writing of anything that he thinks should be written about characterizes him. His consciousness of the souls of men characterizes him. It is his greatest characteristic. It swings through his work. His sentences draw together like the men in "Marching Men" and by their very grandeur of motion bring out the fact of the soul of man. His use of such simple things as men walking about and crying into the night characterizes him. He uses strong and pregnant words. The word "words" itself is among his favorites. It is a pregnant word, full of significance. It feels dry and wiggly like a worm. His sentences, finally, have a unique music to them. They are, like men, all alike in their essentials, yet different enough to make them interesting.

Sherwood Anderson tells his stories by visions. One scene. Another scene. Each scene has a thought. Many times he slips back into the past of a character to recall a scene that illustrates the thought of the character. He does this almost unconsciously, as unconsciously as a person slips into a memory of the past.

Sherwood Anderson is a man feeling around in the darkness for words. He is primarily an artist. He is distraught by the mystery of life and his inability to say anything that is adequate. He is feeling around for a story, a thought, an episode, or a word that will express the meaning of life. In the act of feeling around he despairingly does his writing. Desperately, because
each piece is with the fatal hope that it will express the vague, mystic
feeling that troubles him. He will, of course, never attain the perfect
expression.

In all the things of his I have read, I have been struck by the
youthfulness. Everything is young and pregnant in thought. Sex passion plays
a great part because he feels somehow that this great mystery may be a key to the
mystery of life.

The things of his which I have read which have impressed me most are these:
first there stands in my head the impression of a boy walking around, throwing his
hands into the night and saying big words. Then there is the impression of
Sherwood Anderson himself; a man with thin legs but very wide shoulders and a
head that is mishapen so that it swells out in back like the thick end of
a plumb-bob lying side-ways. The impression is of him feeling about with
his hands in the dark. Then there is his prose-poem "The Dumb Man", in
which he speaks of a story he has to tell. He hints in a shadowy way at the
tale, but cannot tell it. If he could tell it he would have the key to life.
He is groping around for it but he cannot grasp it with his hands. In "The
Dumb Man" he says that he has not the words. Lastly there is the thing of his
which I admire the most. It is printed on the fly leaf of "The Triumph
of the Egg". It has no title. It is himself. It is an introduction, or an
explanation, or perhaps a characterization of himself. I have memorized it.
Here it is:

Tales are people who sit on the doorstep of the house of my mind.
It is cold outside and they sit waiting.
I look out at the window.

The tales have cold hands.
Their hands are freezing.

A short thickly-built tale arises and threshes his arms about.
His nose is red and he has two goldy teeth.
There is an old female tale sitting hunched up in a crouch.
Many tales come to sit for a few moments on the doorstep and then go away.
It is too cold for them outside.
The street before the house of my mind is filled with tales.
They murmur and cry out. They are dying of cold and hunger.

I am a helpless man - my hands tremble.
I should be sitting on a bench like a tailor.
I should be weaving warm cloth out of the threads of thought.
The tales should be clothed.
They are freezing on the doorstep of the house of my mind.

I am a helpless man - my hands tremble.
I feel in the darkness but cannot find the doorknob.
I look out at the window.
Many tales are dying in the street before the house of my mind.

That is Sherwood Anderson. Perhaps it is where I got the picture of him
as a small man with big shoulders moving about and feeling things with
his hands in the darkness.
THE VALUE OF MODERN THOUGHT.

The function of Philosophy today is of even more importance than it has been heretofore. As the fields of Science become more and more specialized, the tendency increases for them to become also separated. But they are inherently so interlinked that there must be some common ground in which to meet, some medium of relationship. Philosophy provides this common ground. It gives a birds'-eye view of knowledge. Obviously with the startling growth in discovery of details which we are witnessing today, the birds'-eye view becomes increasingly necessary for orientation, for proportion, for breadth of vision.

It is interesting to note that in the seventeenth century it was thought possible to compile a Book of Knowledge which would include in one small volume the range of man's discoveries, thoughts, and accumulated wisdom---the learning of the ages. Moreover, such a book was actually compiled. And Physics was disposed of in two pages, Chemistry in a page and a half. Today we smile at the naivete of such an undertaking, because our store of knowledge has grown in tremendous leaps and bounds, has overflowed in a few centuries that one small volume until it fills many thousands and is even now overflowing them.

Philosophy therefore carries a great load of responsibility. It is entrusted with all this knowledge and is bid to put it together like a picture puzzle, so that it will become coherent and legible. It must do this while many of the pieces are yet missing. The best that it can do is to make some parts of the picture stand out clear and distinct, no matter how confused the rest may be. And this is a task for a Titan. There is no Titan to do it, however, so philosophers must pool their resources and work as systematically and as sensibly as they know how, for never before has their work been as difficult.
THE VALUE OF PHILOSOPHY

The function of philosophy cannot be as narrow as importance grows.

The purpose of education is to prepare students to become independent thinkers.

The importance of philosophy is that it培养 students to think for themselves.

Philosophy provides a framework for critical analysis.

If given a problem, one view of knowledge is to approach it from various perspectives.

One reason for studying philosophy is to develop critical thinking skills.

In education, we aim to foster a readiness for original thought.

Philosophy encourages a healthy skepticism of conventional wisdom.

If you want to think for yourself, philosophy can help.

Philosophy encourages the development of critical thinking skills.

Philosophy encourages one to question the assumptions of others.

Philosophy encourages one to develop an independent mind.

Philosophy encourages one to think for oneself.

Philosophy encourages one to develop critical thinking skills.

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nor as imaginative.

William James, in his book on PRAGMATISM, emphasizes the new philosophy as, above all things, workable. And it is workable for this reason, that it has become, in method, a science as truly as are Biology, Chemistry, Physics, and Geology sciences. The importance of this fact is hard to realize and almost impossible to overestimate, for only as a science can it be workable. The scientific method is not the end, but it is the right means to the end, and there is a great deal is going in the right direction. This orientation is the big contribution which modern times have made. It means that where there is no beginning, no source, no certainty, philosophers, like scientists, make a beginning, a certainty, upon which to build—make it from their practical experience without falling back upon the Ultimate, the Absolute. In this way, they talk in intelligible terms, and sensibly.

Now it was not quite sensible to use the old metaphysical reasoning. We know that now. We did not know it then. It was not sensible to speculate on the nature of the Ultimate Reality, on the Essential Nature of Things, on the Validity of Knowledge. Such speculations never got anywhere, except to the reductio ad absurdum of Hume's skeptical conclusion, which brought Philosophy to a temporary standstill, and of Berkeley's logical, but head-over-heels conception of sensuous experience, which could not be conclusively answered. So through these experiences, modern philosophers have learned to mistrust metaphysics. That is the fundamental difference between pre-nineteenth century and modern thought. It is a shift of mind from somewhat vague, impractical, contradictory reasonings by means of which almost anything might be supported with a show of rationality and no fault in logic, to practical, creative thought. This is not a day when men are content to sit for hours arguing over how many angels can dance on the point of a pin. Instead they go and ingeniously carve
the whole of the Lord's Prayer on the pin-head itself—a practical demonstration of the old argument, the argument reduced to action. Merely to mention the titles of some of the recent philosophic books is to indicate this present tendency: as, the CREATIVE EVOLUTION of Bergson; the CREATIVE INTELLIGENCE of Dewey and others; RECONSTRUCTION IN PHILOSOPHY, by Dewey; and Slosson's CREATIVE CHEMISTRY. There is no lack of vigor in these titles, but a new capacity for growth. They are not static.

With this growth in its practicality, Philosophy has recently entered into common interest. It is being democratized in this age of democracy, and it is no longer reserved for the elite in the fellowship of scholars. Indeed, there is no one who cannot be a philosopher, for philosophy consists in an attitude of mind, more than in anything else—an attitude of open vision, reflection, and some degree of power to relate apparently unrelated things. Surely this is not completely above the average intelligence nor alien to the average interest.

Such changes were a long time coming about. There is evolution in thought as in everything else. The History of Philosophy is the history of this evolution. It kept pace, more or less, with changes in the general political and economic life of the times, and could never be entirely apart from them, for there is always an increase or decrease of stimulation in all fields at once, such is the subtle interaction of all branches of human activity. And not only did changes in separate fields take place simultaneously, but they took on a similarity of character. For instance, the sterile scholasticism of the Middle Ages was unbrightened by brilliance or originality of thought in any line; not only Philosophy, but theology, government, art, literature were infected with dullness. Similarly, with the Renaissance, there came an awakening in all fields—the second-hand Greek philosophy gave way to independent European thinking; the autocracy of the Church received the challenge of the Reformation; the feudal system was broken down and the way paved for revolutions.


The morale of the people is now on the decline. This is partly because the

fluctuation of the people's daily bread is not sufficient to support the

city of some of the recent philosophic papers to indicate the danger

of Germany's losses. The CRITIQUE OF PHILOSOPHY, by Dewey and

Schlesinger, does not go far in their free thinking and new

conceptuality of knowledge. There is not enough


With the growth in the present day, philosophic and new conceptuality are

common interest. The buying consciousness is in the air, the consciousness

in its effects. However, there is

no longer reason for the elite in the elaboration of concepts. Instead, there

seems more room for the intellectual and overall advancement and

visionary in philosophic and new conceptuality. There is not enough


as to inquiring these. The Hilbert of Philosophia is the pledge of free

expression. If ever before, more at ease, with changes in the general position and

costume. The stress and more never been so strain, from home, for home in

several instances, the question of installation in all ranks of state, such as the

simplest introduction of all procedures of human activities. And not only this ambition

in some respects, the direct superficiality, and the motto here was

contemporary. Per this reason, the relative superficiality of the motto here was

meaningful to philosophers of all countries. For instance, we

Philosophy and sociology, environment, and interests were increased to a

considerable with the Renaissance, there came to excess in all grades--the

second-hand Greek philosophy found no unimportant fragment in the

exaggeration of the German recognition the difference of the Renaissance. The limit
During all this time, the continual fight against tradition was raging in Philosophy as in other fields. At every period of history, there were certain pet ideas, certain biases of mind, trends of mind material, which went to form definite thought traditions as obstinate and authoritative as are traditions in any line. Before each new phase of thought, there were these heavy bodies of tradition to be combatted and overthrown. But perhaps of all historic battles with tradition, the development of scientific interest and discovery, beginning with the formulation of Bacon's scientific attitude, introduced the heaviest and most revolutionary. And tradition gave way but slowly. Indeed, the tradition of the Middle Ages has still a very considerable foothold in modern life.

It is therefore the more surprising that Philosophy has achieved its startling right-about-face, has succeeded in routing that metaphysics which has held sway in different forms for many, many centuries, in fact since the very beginnings of Philosophy. But this was absolutely necessary for it to catch up with the spirit of the times. For if not to have done so would be to make it worse than useless. For it to have done so, is a sign of great promise and deserving of many congratulations.

Religion, as a part of Philosophy, is, is its organized form, an illustration of the failure to remain modern. In Religion there has been no struggle against tradition. The Church, as the Church, has lived by and on tradition, and has met with violent and almost frantic opposition any movement towards change, not only in her own field but in any field where changes might affect her. In other words, she has sought security, fixity, immovability, rather than truth. It is not that she loves the comfort that security brings so much as that she fears the changes which truth might necessitate. So she has remained mediaeval in spirit, and there is the resulting split with Science.
During the entire course of human endeavor, the continuous effort to reconcile the world of thought and the world of action has been a constant theme. In philosophy, as in other fields, it has been the business of men to seek solutions to the problems of their time.

The development of scientific knowledge and the advancement of knowledge in general have led to the formulation of new ideas and theories. The interaction of these forces has been a continuous and complex process. As science has advanced, so have our concepts of the universe.

In the history of philosophy, we can observe a clear progression. From the early days of ancient Greece, where the emphasis was on the pursuit of wisdom, to the more recent periods of the Enlightenment, where the focus was on the power of reason, the evolution of thought has been a journey of discovery.

It is in this context that we must consider the role of philosophy in contemporary society. As we face the challenges of our time, the need for a philosophical perspective becomes more apparent. The study of philosophy is not just about understanding the past; it is about making sense of the present and preparing for the future.

Philosophy is not merely a search for certitude; it is a quest for understanding. It is a way of thinking that helps us to navigate the complexities of human existence. As we confront the uncertainties of our world, philosophy provides a framework for making sense of it all.

In conclusion, the importance of philosophy cannot be overstated. It is a discipline that offers insights into the nature of reality, the human condition, and the meaning of life. As we continue to grapple with the challenges of our time, philosophy remains a vital guidepost on our journey towards understanding.
The significant point in this split is that Science, which is essentially modern and on the lookout for change, has been affected by it not at all, whereas Religion has lost tremendously in prestige, power and influence. The conclusion is obvious that flexibility is a most necessary quality for survival. If the Church cannot become flexible, receptive to new ideas, she cannot continue to exist. If she remains static, she is bound to become fossilized, at best.

It is rather remarkable that people receive new conceptions so hardly, when often, in the new, there is a thousand times the glory and the wonder that was in the old. But they close their eyes to the beauty of these new vistas and see only that they are strange and that they lead to strange and faraway lands. That strangeness frightens them. They cling to the homely and familiar, in spite of its imperfection, and they refuse, in fear, the gift of a new opportunity, a new vision, a new world. Now it has been like this with the doctrine of Evolution. Mr. Bryan has said, "Ninety per cent of the people do not believe in Evolution." (Perhaps he should have said "will not believe"). But Mr. Bryan adds, and at this point we cannot agree so well with him, "Therefore, Evolution is not true." We should rather say, "Therefore, Evolution is true", for the thinking one-tenth is by far a surer guide than is the disbelieving nine-tenths clinging feverishly to its old tenets, bat-like, blind in the light.

It is unfortunate, indeed, that Evolution wears such a bugaboo appearance to most people. It does not deserve such ill-repute. Yet it is not surprising that it has it, for it dares to be a bit revolutionary, which is an unforgivable sin to the ninety per cent. But in what does its revolt lie? It is scarcely so deadly to all optimistic belief as its opponents would have us believe. It is deadly to a certain kind of religious belief, it is true—that kind of belief which greets anything novel with suspicion and dread, which looks upon the universe as fixed and static, and which sees no hope in this mortal life and indeed,
If men and women are to enjoy the freedom that they have, they must first learn to live together. It is not enough to have the freedom, but it is necessary to use it wisely and appropriately. The freedom that we have is not unlimited, and it is important that we use it in a way that is consistent with the values that we hold dear.

The right to freedom of speech is essential, but it must be exercised responsibly. It is not a right to say whatever one wants, but a responsibility to express oneself in a way that is respectful and considerate of others. The freedom to believe in whatever one chooses is important, but it must be exercised in a way that does not harm others.

The freedom to associate with others is valuable, but it must be exercised in a way that promotes unity and cooperation. The freedom to work and earn a living is important, but it must be exercised in a way that is fair and just for all.

In short, the freedom that we have is precious, but it must be used wisely and responsibly. It is not something to be taken for granted, but a privilege to be cherished and protected. We must be mindful of the values that we hold dear, and use our freedom in a way that is consistent with them.
none in immortality, should the imminent dangers of Hell overwhelm one, as they are so likely to do. Call this an optimistic belief if you will. This is what Evolution fights against. And in the fact that it does lies its promise to mankind. In the old, there was little room for hope, except through miracles. In the new, there is all hope, progress, development, and not by the aid of miracles but in the simple, natural process. In place of the miracles, few and far between, to be worked by faith and for salvation, Evolution makes the whole of life a miracle and salvation an accomplishment. Surely salvation has already been achieved in the evolution of man from a jelly fish. And just as surely, it is continuing in the evolution of present man from the savage of yesterday. Is it illogical to see in it the promise of the evolution of a God from man?

That is why the idea of Evolution should not be hateful but the most precious gem dug from the mine of Science. It gives to life a meaning, a future, which it has never before had. It makes the evils and imperfections of the present negligible, and places the emphasis on the growth and promise of the future. It makes of life the seed, the germ, out of which shall come the glory of unending future accomplishments. It makes an end of ends and points to a real and valuable immortality.

The reason that Philosophy and not Religion is able to accept this concept and all its accompanying wealth of material with which to build great worlds of thought, is because Philosophy has shown itself to be flexible, to have "survival value". It has not made the only fatal mistake of assuming that it has reached the end of knowledge. It therefore renews its vitality continually. Because it has made mistakes in the past is no reason for its fearing to start out anew. The very mistakes were valuable in themselves as finger-posts marking the wrong roads. Philosophy is, and always will be, a process of wonderment, a necessarily
none in proportion through the intermediate category of well-organized one, as
they are no longer to go. Can't it be organized better if you will
that step of education which comes. And in the long run that goes. The
problem to manning. In the old there was little room for choice except through
alternative. In the new there is little progress development, and not by
the kind of mixture but in the simple natural process. In place of the
mixture, you may get development to be worked in by virtue and not in development.

The result is that one more of the mixture and salvation as recognition.

Somehow, one makes the world of the mixture and salvation as recognition.

As it can get from the world of salvation, it gives it to a mixture, a mixture. If
one wants the world of salvation, it gives it to a mixture and salvation as recognition.

If we want the world of salvation, it gives it to a mixture and salvation as recognition.
I am pleased to accept the responsibility if to salvation and to recognize the
existence of salvation. It is difficult to see if the process of the salvation

of a good turn will

That is why the case of salvation and not for really good turn and the case

reason and philosophy and not genuine to make or genuine to consider the
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case. The reason for philosophy and not genuine to make or genuine to consider the
groping movement toward the rational tying together of all the inexplicable and mysterious forces that make up the universe. As long as the mystery endures, the wonderment will remain.
THE NATURE ELEMENT IN THE POEMS OF CATULLUS AND HORACE.

In examining the history of any national literature, it is to be observed that its development closely follows the cumulative or decadent strength of that state. Literature is distinctly reflective of the contemporary life and thought of the people. It is for this reason that it has often been found convenient, in tracing such literary development, to classify it by temporal groupings, or periods correlated to divisions in the nation's political history.

Thus in the study of English literature, we find well defined groupings under such familiar captions as the Renaissance, the Restoration, or the Classical Age. These periods are allied by a more or less direct relation to periods of English social, economic, and political movements. Similarly, Latin literature is grouped under the Republican and Augustan periods - familiarly known as the Golden Age - the Silver Age, lasting to about 117 A.D., and thereafter the Period of Decline. The earliest extant Latin literature was written after Rome had become a large and powerful state, and all thru the so-called Golden Age, when the greatest Latin writers lived, the interests and activities of the educated class were almost exclusively military or political. One does not find, then, in Roman republican and imperial life, as one finds in early English history, the nearness to the soil. Such contact as was necessary in the pursuit of agriculture was performed by the lower classes of slaves and freedmen, and later by the German coloni. Our edu-
In examining the priority of the political question.

It is to be observed that the development of state interest in

the American revolution is the consequence, not the cause of

the American Revolution. It is often said that the

improvement in the economic and political progress of the

country, the result of a powerful movement of business and

industry, is the real reason for the Revolution. The

question of the Revolution is hardly a matter of less direct

relation to commerce and industry.

Latin influence is broader than the Republic and its

institutions. It is narrower than the culture of the

American people. It has not kept pace with the growth of

and activity. Of the many important ideas and facts in the

development of the country, these are some of the most

important:

1. The revolution is not simply a political event, but a
   social and intellectual revolution as well.

2. The revolution is not simply the end of one era, but the
   beginning of a new one.

3. The revolution is not simply the result of a struggle, but
   the cause of a movement.

4. The revolution is not simply a change of government, but a
   change of ideas.

5. The revolution is not simply the achievement of a
   nation, but the foundation of a world.

The American Revolution is not simply the beginning of

the United States, but the beginning of something far more

important: the beginning of a new world.
cated Roman and writer, therefore, owned his country estate, his "Sabine farm," for his leisure enjoyment, and at other times followed the crowd at Rome, perhaps dabbling in politics, or if he were too obscure for recognition, getting a "pull" with some senator or state official who could secure for him both publicity and publications.

With such manner of living as a background, it is not strange that there is comparatively little nature appreciation even in the lyric poetry, an element which is of outstanding importance in English verse. One reason that there is even as much as there is, is due to the Epicurean regret of the increase in luxury, and the rather impotent attempt to go back to the simple life. This sentiment is voiced strongly in Horace's odes II, 15 and 18. But there is little or no effort either in Catullus' or Horace's poems, to write of nature for its own sake. Allusions to the various phases of nature, many of them surpassingly beautiful, and others purely conventional, are made for the purpose of metaphor, and simile, or merely for a passing description to lend color or charm of tone.

Two poets with as many qualities in common as Horace and Catullus have, could scarcely be more dissimilar. Many of their phrases and figures are almost identical, yet are expressed from so widely different points of view, and for purposes so contrasting, that they lose their effect of concrete resemblance in their variance of thought. It is difficult to analyze this difference, but one can not help feeling it strongly, when reading the poems. Horace's attitude is one of intimacy. He feels na-
ture near him and he touches it. In fact his allusions often border on the rustic or pastoral. He has a strong tendency to bring the common phenomena and operations of nature closer to us by giving them a moral significance. It is probable that he conceived it as a course proceeding from divine authority, more than did Catullus. But he is far from being essentially devout in nature, and one wonders if such lines as occur in I,34, are not more allegorical than those of a conservative believer:

For Jupiter,

With his gleaming lightning, severing the clouds
Often, thru a clear sky
Drove his thundering horses and swift chariot,

By which brute earth and wandering streams,
By which Styx and hateful Taenarium's terrible
Abode, and Atlas at the world's end
Are shaken.

He continues with the old idea of making the "high places low and the crooked straight". It is inconceivable, however, that this sentiment of Jupiter's creating the storm had more than a figurative import to his Epicurean philosophy.

Horace who is strictly a moral poet felt strongly the sensuous beauty of nature, as in I,1:-

"nunc viridi membra sub arbuto
stratus"

or in I,5:-

"Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?"

Catullus, on the contrary, too often a poet grossly sensual in his conceits, holds nature afar from him, a thing delicate, intangible, ideal. He does not attempt to have intercourse with it, or to understand it, but rather is content to behold it from a distance, as a power too wonderful, too chaste to allow his approach. Writing from this attitude he has created some of the most delicately exquisite tributes to the beauties of nature, that have ever been conceived in any literature. His touch is as light and unoffending as Burns', as wonderingly reverent as Shelley's, and as tuneful as Tennyson's. This is an instance of his genius, which closes a poem of most opprobrious invective, (11):

Let her not look back for my love, as before,
Which has fallen by her fault, like
The flower of the farthest meadow, after
It has been touched by the plow passing by.

The lines lose much of their delicacy in translation, but are still beautiful and reminiscent of Burns' *To A Mountain Daisy.*

In spite of Horace's wider and discriminating vocabulary and his meticulous use of the specific, many of his allusions are less vivid than the less erudite but more spontaneous expression of Catullus. Compare:-

"numeroque carentis arenae" H.I,28

to "magnus unus Libysae harenae." C.,7
Here, the somewhat studied use of the participle and the order inversion are infinitely less effective than the simple order and the
common adjective "magnus." Of course the real effect lies in the application of each to its context, and it is in this ca-
pacity that Catullus excels. His similes, his descriptions seem
always to come with the greatest ease and grace, whereas those
of Horace occasionally drag or appear a trifle forced.

Nature

The simile is a conspicuous figure in all classical
poetry. In Homer, it is long, involved, and sometimes obscure
in the point of comparison. In Horace's near contemporary, Ver-
gil, it is scarcely less so; but in both Horace and Catullus,
the simile has reached a higher art. The line of Catullus, a-
bove quoted, is part of one of his most charming comparisons.
He is asking for Lesbia's kisses:

As many as the great number of Libyan sands
-------------------
Between the oracle of sultry Jove
And the sacred tomb of ancient Battus,
Or as many as the many stars, when night is still,
That see the secret loves of men.

Again, in 62, he compares a virgin to a flower:

As a flower is born hidden in a fenced garden,
Unknown to the flock, untorn by the plow,
Which the breezes caress, the sun strengthens, the
shower rears, ---

Another longer but beautiful simile occurring in 64, the epi-
thalamium to Peleus and Thetis, describes the departure of the
wedding guests:
Here the concern studied use of the participle with the other
interrogation is inadvisable it is effective upon the single other
features, the dominant features "change" of course the text altered the
is, abstraction of itself in the context may be to cite an-
mental part and actin one's. He simile the, extraction seen
wishes to come with the present case and hence, assumption there
are however occasionally, when we proceed to a similar intro-

The simile is a common feature in all arguments
racy. In Homer it is long "insidious" and sometimes apparent
the point of comparison. In Homer's case comparisons are-
ly. If it is exactly fine or part to part how and gradient
the simile has become a figure after the line of inspection the-
very common is part of one of the most original compositions

We are seeking for people's a knowledge

As much as the group number of figures same

Between the group of figures same
And the people part of another generation
On as much as the weak ascent only begin it till
Then see the secret of men

Learning is to conquer a figure to a loaves.
A day lower is poor hidden in a former beaten
Unknown to the flock motion in the flock
When the masses change, the men strengthen, the
slovakia, level

Informed leader and powerful simile occurring in & the art
Expressions of to learn and the art, several expression of the
weakening.
Here, as Zephyrus ruffling the smooth sea with a morning breeze, 
Rouses the slanting waves, 
While Aurora rises under the thresholds of the journeying Sun, 
Which slowly, at first, driven by a gentle wind, 
Flow forward, resound lightly with the noise of plashing, 
Afterwards, with the wind increasing more and more, 
grow, 
(And) floating far out, reflect the purple light.

A terse, effective simile in Horace, I, 12 is: -

The fame of Marcellus increases like the tree with age concealed.

Horace is particularly artful in the use of epithet: -

"Usticae cubantis" I, 17 
"gementis Bospori" II, 20 
"tumidus Nilus" III, 3 
"caespite vivo" III, 8 
"loquaces lymphae" III, 30

He is also skilful in producing general effects, as that of the calming storm, in I, 12: -

The blown spray flows back from the rocks, 
The winds lull and the clouds flee, 
And, because they so willed it, the threatening Wave subsides on the deep.
Here's the text from the image:

Here, we'll begin with the smooth new with a

Compare please

Donece in alis quing ven.

Here we move into rice under the impression of the

Important can

Which shows of their.

Now permanent, removing lightly with the note of

Pleasure

Herein, the wine is necessary more than ever.

Time (And) thank you now, toward the purple light.

A case, appearing milie in house, I'll take

The time of Mescaline is necessary. Here the case with

The composite

Notice to participate mildly in the mix of solution.

I. 11. "Mescaline powder"
   II. 12. "Mescaline powder"
   III. 13. "Mescaline powder"
   IV. 14. "Mescaline powder"
   V. 15. "Mescaline powder"

He is to an attempt in protecting general attention or part of the

certain action. I'll try.

The plate on the floor from the room.

The wines fall and the orange tree

And because that on mâché it the strangest

Wears evidence of the head.
Horace is inclined to use natural forces to convey or to strengthen his meaning. A significant passage is found in II, 11:--

Not always is the same beauty in the flowers
Of spring, nor does the glowing moon shine with one
Face: Why do you weary with long thoughts
Your mind too small for them?

One of his tricks is to picture a reversal of natural order to fortify his arguments, as in I, 29:--

Who shall deny
That the down coursing rivers can flow back
Up the steep mountains, and the Tiber be reversed,
When you intend to exchange your books
For Spanish mail?

Perhaps the most vivid and simply beautiful nature description in the odes, occurs in III, 6:--

When the sun
Changes the shadows of the mountains and is kind to the oxen,
Bringing to both of them, wearied,
A welcome time, with his departing chariot.

Catullus and Horace held many of the same conceits. Both personified night as a greater night of death.

"nobis cum semel occidit brevis lux" C., 5
nox est perpetua una dormienda."
"Iam te premet nox"  H., I, 4

Both were susceptible to color. Compare:-

"Sive qua sepgememinus colorat
aequora Nilus"  C., I 1

and
Vidimus flavum Tiberim"  H., I, 2

Both personify the vine and elm:-

As the clinging ivy straying here and there
Clasps the tree  C. 61

The bachelor plane-tree will succeed the elms.
H., II, 15

The attitude of Horace in most of his allusions is
one of philosophic empathy, which contrasts to Catullus' pure
delight in natural beauty without effort to comprehend its
wonder by projecting his own personality into its outward mani-
festations. Horace more than Catullus is bound by associations.
To the one, the cypress is "hateful", to the other merely "sky-
reaching". To Horace the stars mean hope and aspiration; to Ca-
tullus they mean countlessness and eyes to see the loves of night.

A statement made of the French author Flaubert, might
well be applied to Catullus, "One can say that imagination was his
muse and reality his conscience." His genius is distinctly cleft.
On the one side we find the gross realism that characterizes a
large number of his Carmina. On the other side there is that
ideal romanticism which he bears toward Lesbia before his disil-
lication, toward the boy Juventius, and above all toward nature,
H. I. T. P. E. M. S.

The project continues with success in the area of processing and the development of thedn automatic processing system, which contributes to the economy. The objective of the project is to develop a system that can automate and increase the efficiency of processing. The system is designed to handle various types of data, including text, images, and audio. The project involves collaboration with various organizations to ensure the system meets the needs of different sectors. The implementation of the system is expected to have significant benefits for both the industry and the community.

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These two attitudes he shifts with bewildering rapidity, but at no time are they completely blended.

Horace's appeal is in his maturity, his rational optimism, and his love of simplicity. There is nothing temperamental or spontaneous in his odes. But, with his art, he spreads over the common things of life and the common emotions, an idealism lacking intense feeling, but rich in simple truths.
SUPERSTITION IN SHAKESPEARE

It is to be expected that Shakespeare, an impressionable man, depicting as he always does the life of his countrymen, will not leave from his drama the superstition of his time. The great dramatist lived in an era which served as a kind of bridge connecting the dark heathenism of the past with the clearer knowledge which science and Christianity was to give to the future. The tangled growths of superstition were deeply rooted, and had not yet been destroyed to any great extent. Beneath the outward form of the Christian faith with its worship and its disputations there existed a kind of dwarfed heathenism, which manifested itself in superstitions about witches, ghosts and fairies, and in a large number of beliefs in signs and omens. These superstitions were relics of a primitive people who, like children, gave weird and fantastical interpretations to all strange phenomena.

It is not strange that simple peasants, living in some remote spot beyond the pale of civilization, should believe weird tales of ghosts and goblins, of witches and
EXAMINATION BY DUTTENHEIM

It is to be expected that the

improvements will be

determined as far as possible by the

examination of the samples at the

time. The great characteristics of the

animal are the hair, the skin, the general

condition and the character. The

animals are examined by a special

committee of three doctors who

speak English and French.

The students are trained in veterinary

and medical science and are

expected to gain a B.S. in the

field.

The final examination is marked by

the students and the doctor at

the time of the examination. The

students are also required to

prepare a report on the case and

submit it to the doctors.
fairies. What seems strange to us is the generality and the depth of superstition among educated Elizabethans. Such men as Sir Francis Bacon and Sir Edward Coke were not free from belief in witchcraft, and everyone believed in lucky and unlucky days. It is said that Queen Elizabeth consulted Sir John Dee, the alchymist, as to the most propitious day for her coronation. Shakespeare's own county of Warwickshire was an ideal place to inspire awe of the supernatural, and to fill the mind with eerie feelings. The "leafy greenwood" was a secluded spot. There were few dwellers and the solitary lanes were shrouded in gloom and overrun with dense undergrowth. He must have heard amazing tales of goblins and gray ghosts, of demons and fairies, and he, no doubt, saw with his own eyes condemned witches and heard tales of their magic power.

In studying Shakespeare's plays for the superstitions of his time one is overwhelmed with the many passages referring to innumerable beliefs and fears. Because of this superabundance of material I shall consider only those plays which seem to show most significantly the superstitions concerning witches, ghosts and fairies and a few of the miscellaneous "heathenisms".
farther... 

For example, the task of supercomputer science is the determination of how far we may be able to travel, and how far we can reach, for instance, to the farthest reaches of the universe. 

And another guess. It is said that even in the absence of a computer, our society can develop a complex of machinery, capable of solving the most complex problems. 

For instance, the development of an early version of the computer, capable of solving the most complex problems. 

We may see an initial phase of integration, at the same time, the same time... 

may be Mr. the one with the car. Let me ask. 

May we have a telephone book? Have we read the telephone book, with care? 

We may have heard amazing tales of dope. 

what can we say about the nature of these new faces of the problem? 

We may have heard amazing tales of dope. 

And what of the nature of these new faces of the problem? 

What can we say about the nature of these new faces of the problem? 

How can we say...
Witchcraft, the grossest and most lamentable of all superstitions, had a very tenacious hold upon the people of the sixteenth and seventeenth centuries, and has become celebrated for all time because of the victims it has caused to be tortured, sent to the scaffold and burned at the stake. Shakespeare seems to have been acquainted with all the superstitions of witchcraft, but in none of his dramas do they play so important a part as in Macbeth. In this play the author has preserved many curious legends concerning witches which illustrate the feelings of his time. He satisfies our sense of the fitness of things by having the three weird sisters first appear on a blasted heath in the midst of thunder and lightning.

In the very first scene we learn a great deal about the power of these haggard fiends. They can create winds and sail on the sea in a sieve. Another common belief is illustrated in

"Weary sevenights nine times nine
Shall he dwindle, peak and pine."

for it was believed that by making a small waxen figure of the person hated, and by sticking pins in it and letting it slowly melt the person would "dwindle, peak and pine". In the first act we also get the common idea of the appearance of witches
Microfiche. The process may seem complex,

but with the right precautions, it can be a straightforward and

efficient way to handle older documents. The process

involves scanning the documents and creating a digital

version, which can then be stored and accessed as needed.

This can be particularly useful for archival purposes or

when you need to share a document with others.

In the very first scene, we see a green field.

Next, we see a large stone monument.

And then, the final scene shows a clear blue sky.

In the background, there is a small village.

The sky is a deep blue, and the sun is setting.

In the foreground, there is a group of people

standing and chatting.

As the sun sets, the sky turns a beautiful

orange color, and the people start to

disperse.

Overall, this scene is very serene and

peaceful, with a sense of tranquility and

contentment.

The setting is a small village, nestled in

the mountains, with a river flowing nearby.

The people are friendly and welcoming,

and it's clear that they love their

community and are proud of their

heritage.

As the sun sets, the village becomes

even more beautiful, with the

surrounding mountains bathed in

golden light. It's a beautiful

scene, and one that we

never forget.
when Banquo says (I:3)

"What are these
So withered and so wild in their attire?"

and later (IV:1) when Macbeth addresses them as

"How now, you secret, black and midnight hags".

Witches were conceived as demons of the air as well as of earth,

"I am for the air: and night I'll spend
Unto a dismal and a fatal end."

and they could

"--- untie the winds and let them fight
Against the churches."

and make

"------------- the yesty waves
Confound and swallow navigation up."

Their power, extraordinary though it was, seems to have been limited for on the night of the Savior's birth their wicked magic was held in check, for

" --- then, they say, no spirit can walk abroad
The nights are wholesome; then no planets strike,
No fairy takes, nor witch has power to charm,
So hallow'd and so gracious is the time."

The particular witches of Macbeth are manifestly invented by Shakespeare, yet they bear a very close resemblance to the popular conception, and so Shakespeare's ghosts are ghosts as his countrymen conceive them.
Warwickshire had many "weird stories of
spectral coaches and horses racing like mad in the dead
watches of the night". Many a remote lane, shrouded in
dark shadows, had woven about it a cloud of superstition
because of some dark murder committed there in the past.
An incident in the plot of Hamlet is thought to have been
founded on one of these old superstitions of Shakespeare's
neighborhood. A girl, Margaret Clopton by name, fell in
love with a man of whom her father disapproved, and being
forbidden to see her lover she drowned herself in a pond
on her father's grounds. Thereafter her ghost haunted the
scene in the still hours of night. The parallel to Ophelia
and her manner of death is easily seen.

Of all of Shakespeare's ghosts the one in Hamlet
is the most realistic and it corresponds most completely to
the Elizabethian conception of ghosts. The setting for the
first appearance of the ghost is perfect. The night is
unfriendly and cold. A mist, grey and impenetrable, hides
the face of the earth. It is midnight. The little group
on the lonely platform speak in hushed tones. Then out of
the mist with martial stalk comes the ghost

"In the same figure, like the king that's dead.
---
Armed at all points exactly cap-a-pie
On the same theme, I said, "Sleep tight, " said with a soft smile. "Good night."

A small group of people waited outside the room, listening to the faint sounds of conversations inside. The door opened slowly, and a figure clad in black stepped out, closing the door behind them.

"What's the plan?" asked one of the bystanders.

"We need to be careful. The enemy is close."

"But what will we do?"

"We have no choice. We must strike now."
"------------- and with solemn march
Goes slow and stately by them."

Thus we see that ghosts were not conceived as mere shadowy
nothings, mere spectral phantoms, but were supposed to re-
semble exactly the person when in a material state. Scholars
seemed to be considered more immune from any evil influence
than others, for we see Horatio's companions beseeching him
to speak to the ghost whom they were afraid to address:

"Thou art a scholar, speak to it, Horatio."
The ghosts were enemies of light and disappeared before the
break of day. Horatio, in telling Hamlet of the appearance
of his father's ghost says

"It lifted up its head and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanished from our sight."

And later the ghost himself expressed his fear to Hamlet when
he said

"But, soft, methinks I scent the morning air,
Brief let me be."

As in Macbeth Shakespeare found a fitting place
for his collection of witch-lore, and in Hamlet for his study
of ghostly attributes, so in A Midsummer Night's Dream and
The Tempest, he created receptacles for the result of his
The text on the page is not legible due to the quality of the image. It appears to be a page from a document, possibly a letter or a report, but the content cannot be accurately transcribed.
reading and observation in the field of fairy mythology.
He was intimately acquainted with the superstitious fancies
that clustered about fairies. He had a clear idea of the
notions of the peasantry respecting these airy creatures
because of his own early life among rural people. All their
popular traditions and fancies his fertile imagination has
clothed in the flower-like fragrance of an immortal fairy
world, with Titania and Oberon, Ariel and Puck, as chief
actors. He has given them the characteristics of the pre-
reiving superstition of his time. In Puck "he has embodied
almost every attribute with which the imagination of the
people has invested the fairy race". He it is (M.N.D.-II-1)

"That frights the maidens of the villagery,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn,
And sometime make the drink to bear no barm,
Mislead night-wanderers, laughing at their harm?"

From the fairy's song and from Puck himself we
learn how very swift they are in traveling. The fairy sings

"I do wander every where,
Swifter than the moon's sphere;"

and in answer to Oberon's direction to hurry Puck says

"I'll put a girdle round about the earth
In forty minutes."

-7-
All countries are unanimous in ascribing to
the fairies a great love of music, as Shakespeare shows in
the following lines (Temp.III-2)

"The isle is full of noises
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears and sometimes voices
That if I then had waked after long sleep,
Will make me sleep again."

They were tiny creatures that could "creep into acorn cups
and hide them there", and they could change themselves into
incongruous shapes and forms, sometimes

"Neighing in the likeness of a filly foal;" and
sometimes lurking "in a gossip's bowl
In the very likeness of a roasted crab."

Besides these outstanding superstitions about
witches and ghosts and fairies the plays are full of refer-
ences to many minor superstitions and beliefs.

Like the old Romans, the Elizabethans attached
great importance to the stars and planets as they affected
the doings of the world of men. So Hermione (W.T.II-1)
when ill fortune presses upon her says:
"There's some ill planet reigns,
I must be patient till the heavens look.
With an aspect more favorable."

Cassius, however, rather repudiates this idea of the stars controlling men, for he says (J.C.I-2)

"The fault, dear Brutus, is not in our stars,
But in ourselves that we are underlings."

In Othello we find superstitions about dreams, magic and medicine. Barbantio thinks his daughter's elopement had something to do with his dream.

"This accident is not unlike my dream;
Belief of it oppresses me already."

He also accuses Othello of using magic to influence his daughter (I-3):

"She is abus'd, stolen from me, and corrupted
By spells and medicines bought of mountebanks;"

In Romeo and Juliet we find again trace of belief in dreams when Romeo says (V-1) "My dreams presage some joyful news at hand", and The Tempest has various passages referring to magic art. Prospero says to his daughter

"Lend thy hand
And pluck my magic garment from me - So
Lie there, my art."

Some of the minor superstitions, such as dread of the howling
of a dog and the screeching of an owl, may be found in
some localities today.

"The time when screech owls cry and ban dogs howl
And spirits walk and ghosts break up their graves."

Three weird sisters, haggard and wild,
waiting in a storm on a blasted heath,- tirelessly, re-
lentlessly, shamelessly waiting for a man for whose soul
they hungered. The picture is grim and terrible in its
solmen wickedness.

Out of the gray mist, a part of the gray
night, at the mysterious hour of midnight, stalks a
troubled ghost, loosed from the bondage of Hell,- real
and not real, and,"as the air, invulnerable". The picture
makes "night hideous, and shakes our disposition With
thoughts beyond the reaches of our souls".

"A bank where the wild thyme blows,
Where oxlips and the nodding violet grows
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with aglantine."

Then, out of the shadows, into this fairyland of flowers - a
part of the silver radiance of the glowing moon - flits a
crowd of airy spirits, ethereal and intangible. All the
light of shifting moonbeams, the fragrance of exquisite
...
flowers and the happiness of little children is embodied in this picture of light incarnate, the Dance of the Fairies.

Immortal pictures are these, painted for the men of all ages by the hand of a genius.—a genius who used as a background for his masterpieces the superstitions of his countrymen.
Imperial Progress and the Press: Printing for
the War of All Classes, the War of a Nation, a Nation
May as a Percentage for the Superscription the Enrapturism
of the Government.
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