

AMANA
A RHETORICAL ANALYSIS OF A TRAGEDY

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PREFACE

A playwright today faces a dilemma when he finally feels he has the plot, character, and thought needed to write a tragedy because an ultimate problem still remains, the diction.

In what diction should a modern tragedy be written? Playwrights such as Archibald McLeish, Maxwell Anderson, and Arthur Miller, who have tried to write tragedy in the twentieth century, discuss this problem. A controversy usually revolves around the choice of either realistic or poetic diction for the dialogue. However, most twentieth century plays incorporate realistic diction. But Moody Prior blames realism for creating the playwrights' dilemma. In the Language of Tragedy Prior contends, "The art of using language in such a way as to realize the full potential of a dramatic situation has been replaced by the art of imitating colloquial speech, since that is the best vehicle for conveying a truthful representation of a 'slice of life' and the effect of great vividness of speech has been neglected, since drama given over to thought needs no vividness beyond that of effective dialectics and no eloquence beyond that of the oration."¹ And, as Sam Smiley points out in Playwriting, "The greatest characters express their dramatic insights and react to their conflicts in poetry; thus most of the greatest dramas feature poetic diction."² What can a playwright learn from the current controversy?

It is this writer's intent to combine the lessons of both kinds of diction. The language used in a tragedy must satisfy both criteria: elevation and fitness. By elevation is meant use of language to represent descriptively things, actions, and abstract ideas. By fitness is meant the use of language

in developing the drama. Both are essential to creation of a tragedy.

Aristotle says clearly in Chapter 19 of the Poetics (1456), "As for the Thought, we may assume what is said of it in our Art of Rhetoric, as it belongs more properly to that department of inquiry." He continues to explain "the impression . . . with the spoken word [it] has to be produced by the speaker, and result from his language."³ The assumption Aristotle makes is that poets will know the Rhetoric and use it in the thought of the play. If the poet turns to the Rhetoric he will find that "the impression" is discussed in detail with specific advice on how the words can be chosen to create the impression desired. Rhetoric is defined as "the faculty of observing in any case the available means of persuasion."⁴ Three kinds of modes of persuasion furnished by the spoken word: ethos, pathos, and logos, are identified in the Rhetoric, and the connection of manipulating the spoken word to obtain the thought of the play becomes clearer. To manipulate the thought of the play the poet must manipulate the thought of the characters. The thought of the characters is expressed by what the characters speak. Therefore, by using the modes of persuasion presented in the Rhetoric the poet can create the impression of the character he desires by following Aristotle's outline. Rhetoric and Poetics are complementary disciplines since the highest level of thought is argument. The principles of thought in a play resemble the principles of thought in rhetoric, active persuasion by a human speaker. Dramatic decisions are based on the thoughts, or arguments, of the speaker so Aristotle clearly expects the poets of his age to be aware of what the Rhetoric contributes.

Aristotle was the first critic to expect the poet to use rhetorical knowledge as a background for playwriting. Wolfgang Clemen points out in The Development of Shakespeare's Imagery "investigations have also shown to what astonishing degree rhetorical devices are used, and deliberately and conscious

used, both by the early and by the mature Shakespeare."⁵ The importance of rhetorical study to Shakespeare's language is recognized. His ability to achieve both elevation and fitness in tragic language is skillful. Many other Elizabethan tragedians besides Shakespeare consciously used speech rhythms to move their audiences. William O'Connor in Climates of Tragedy emphasizes that "Marlowe's rhetoric consists in a pretty simple huffle-snuffle bombast, while Shakespeare's is more exactly a vice of style, a tortured perverse ingenuity of images which dissipates instead of concentrating the imagination."⁶ Marlow limited himself to 'poetic oratory' and Peele joined him in using the rhetoric of decorous declamation. Poetic diction in Elizabethan tragedies included Petrarchan conceits, euphuistic elaborations, and Arcadian rhetoric, according to William O'Connor. The Elizabethan dramatist used the knowledge of rhetoric available to him to write the spoken words of his plays.

Keeping in mind the use of rhetoric by previous ages in playwriting, an interesting point of contrast can be made. Sam Smiley, in Playwriting, written in 1971, emphasizes the concept of rhetoric's importance again. He claims the leading theoretical means of persuasion can be useful as working principles in didactic plays. Smiley says the "great didactic playwrights--such as Euripides, Shaw, and Brecht--have adroitly utilized the best of the rhetorical principles."⁷ Smiley separates the persuasive thought-oriented plays with rhetorical principles from tragedy. However, in his discussion of thought as argument, he says "all that is true of formal rhetoric, the art of persuasion, may profitably apply to drama."⁸ Realism has made rhetoric take a second seat as evidenced in Smiley's discussion of thought. Rhetoric is connected more closely with propaganda plays rather than tragedy today. Earlier playwrights did not have this problem in dialogue writing. Tragic playwrights such as Euripedes, Aescylus, Seneca, Corneille, Racine, Marlowe,

and Shakespeare have used knowledge of rhetoric as a source of diction.

But this is the past and what does rhetoric hold for the future? If one agrees with George Steiner in The Death of Tragedy, the future is bleak, for "Given the abuses of language by political terror and by the illiteracy of mass consumption, can we look to a return of that mystery in words which lies at the source of tragic poetry?"⁹ This, however, is not the author's contention. Therefore, the following study has been designed.

This study will be divided into three parts. Since rhetoric and tragedy have been so closely connected a brief survey of their relationship will be presented in Chapter One. Chapter Two will contain statements of modern playwrights on their problems with language. The third part will consist of a play in which the author will try to achieve a diction suitable for tragedy. Following the play will be a rhetorical analysis of parts of the play itself with attention given to pointing out techniques useful to the playwright. This latter section will contain an analysis of each major character, using the logos, ethos, and pathos exhibited in the totality of each character's speeches.

PREFACE FOOTNOTES

¹Moody Prior, The Language of Tragedy (Bloomington, Indiana: Indiana University Press, 1947), p. 27.

²Sam Smiley, Playwriting (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1971), p. 131.

³Aristotle, The Basic Works of Aristotle, ed. Richard McKeon (New York: Random House, 1941), p. 1474.

⁴Ibid., p. 1329.

⁵Wolfgang Clemen, The Development of Shakespeare's Imagery (New York: Hill and Wang, 1951), p. 218.

⁶William O'Connor, Climates of Tragedy (New York: Russell and Russell Inc., 1943 reissue 1965), p. 105.

⁷Smiley, p. 126.

⁸Ibid., p. 120.

⁹George Steiner, The Death of Tragedy (New York: Alfred A. Knopf, Inc., 1961), p. 316.

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CHAPTER I

Fused in this chapter will be the histories of rhetoric and poetics as they relate to each other. Several representative writers are chosen to survey the relations existing between rhetoric and poetic in the literary periods of history. As the writer is discussed, emphasis will be placed on his attitude toward the two disciplines, his contributions to poetic theory, and his understanding of the term imitation.

A close relationship has long been indicated between rhetoric and tragedy. Plato has Socrates say the art of rhetoric teaches just "preliminaries of tragedy."¹ Aristotle is even more direct. In the Poetics he discusses the diction and thought together. The thought belongs to the Art of Rhetoric since "The Thought of the personages is shown in everything to be affected by their language--in every effort to prove or disprove, to arouse emotion (pity, fear, anger, and the like), or to maximize or minimize things."² In Chapter nineteen he speaks "concerning the diction and the sentiments. The particulars, therefore, respecting the sentiments, are unfolded in the treatise on Rhetoric, to which it more properly belongs. But those things pertain to the sentiments, which it is requisite to procure by a reasoning process."³ The reasoning process is catalogued in the Rhetoric, especially in Book II. Aristotle expects some knowledge of Rhetoric in the poet and says "But of things pertaining to diction, there is one species of theory respecting the forms of speech, which it is the province of the actor to know, and of him who is a master artist in this profession."⁴ Obviously he expected those trained in the art of poetry to be equally trained in the art of rhetoric.

He carefully points out in Chapter Nineteen of the Poetics that the theories of diction belong to Elocution Professors. The Rhetoric is the basic source of this information and the poet can turn to it to get these theories. However, several aspects of diction are emphasized in both Aristotle's Rhetoric and Poetics, which we will consider now.

The Rhetoric gives credit to the poets for style.

It was the poets, naturally, who gave the first impulse [toward the cultivation of style]; for words represent [imitate] things, and the poets had also the human voice, which of all our organs can best imitate. Thus the arts of epic recitation and acting were fashioned, and more besides. And since the poets were thought to have won their fame by their fine language, when their thoughts were not profound, so the language of prose at first took on a poetical cast--for example, that of Gorgias.⁵

The key word, representation or imitation, appears here and should be defined as it is important in the relationship to literary criticism and to an evaluation of poetics. Richard McKeon in his article "The Concept of Imitation in Antiquity," outlines five different meanings for the term. Plato used imitation with infinite meanings and applications. However, the approximate definition that reappears is imitation as the making of images. Image making may produce copies or phantasms. A copy is like its object, while a phantasm is not. The crux of Plato's definition is that a copy, to be correct, must not reproduce all the qualities of that which it copies. Poets and other artisans were to have only copies of the good, not copies of the evil in the Republic. Plato points out that images and copies are no substitute for reality. He would have imitators censored.

The term, imitation, undergoes gradations in Plato's writing that Aristotle's usage does not. As a student of Plato, Aristotle would be familiar with Plato's meanings. However, Aristotle, as an individual, had his own ideas which caused him to react in seeming answers to Plato's objections and

term usage.

As in other works by Aristotle, the Poetics is mapped out as a field of study. Aristotle is using his familiar system of classification to get at poetry and its features, quite apart from its moral and political connections. Plato's philosophy would not allow him such an objective stance. For Plato, imitation has many gradations of meaning with connotations in accordance with all of Plato's philosophy. Imitation was never limited to poetry or works of art in his dialectics. To Plato, imitation extended to all human institutions such as government. He saw no need to be consistent in the meanings he attached to mimesis. Opposite is Aristotle's approach. Writing scientifically, Aristotle started with clear definitions of terms in mind. Words like mimesis may have several senses. In the Poetics, however, imitation becomes the differentiating term for separating the useful and fine arts in nature. The fine arts differ from the useful in their means and end of imitation. Imitation is not found in the processes of nature but is necessary in the processes of art. Aristotle does not say imitation is an imitation of an idea in the mind of the art or thrice removed. Instead, "the objects of imitation are men in action."⁶

It is in this last sense, that imitation can be seen to be a more aesthetic term in Aristotle's usage. Two senses of imitation appear in the Poetics, then the general and aesthetic. Butcher's translation indicates this in the following.

Again, since Tragedy is an artistic representation of persons who are above the common level, the example of good portrait-painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.⁷

Here mimesis changes its meaning and then returns to the original sense.

Another use of the general sense of mimesis is, "Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation."⁸ This simply refers to the copy sense of mimesis similar to Aristotle's saying that art imitates nature. Art produces likenesses or copies of real things using the media of color, shape, and sound. So mimesis may refer to imitating in the general sense in nature like other arts but it may also represent an aesthetic sense. One obvious use of the aesthetic sense in the Poetics follows.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,--things as they were or are, things as they are said or thought to be, or things as they ought to be . . . If a poet has chosen to imitate something, but has imitated it incorrectly through want of capacity, the error is inherent in the poetry.⁹

The above passage indicates that the function of fine art was not just mere copying. Aesthetically, mimesis obtains a good and bad sense to Aristotle, at times, but this is not wholly Platonic.

Turning back to the teacher Plato, we can begin to see how diverging views of mimesis can be accounted for. The better and the ought to be, quoted from Aristotle's Poetics are not to be taken in the moral sense, as Plato meant, rather Aristotle refers to the aesthetic sense. Aristotle argues the poet's function is not "to relate what has happened, but what may happen,--what is possible according to the law of probability or necessity."¹⁰ Aristotle's idea is that imitative art is highest in poetry because it is an expression of the universal element in human life.¹¹ Aristotle says,

Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages.¹² The particular is--for example--what Alcibiades did or suffered.

Fine art, poetry, finds the universal beneath the individual. Poetry must go beyond the bare reality of nature. The actual objects of aesthetic imitation are three, "character, emotion, and action."¹³ The ideal and the real are not complete opposites to the poet. The ideal the poet imitates is the real, but rid of contradictions. Poets may use subjects or people known to all.

And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.⁴

The poet is aiming at something better than the actual, not just a copy of the real "for the ideal type must surpass the reality."¹⁵ Aristotle was also after the truth but poetry, the work of art, was a manifestation of a higher truth. The work of art was not a semblance opposed to reality, or as Plato would say, thrice removed; rather to Aristotle it was the image of a reality penetrated by an idea which becomes more apparent than it was in nature. Thus, imitation was good, aesthetically.

Obviously, mimesis is important to an understanding of Plato and Aristotle on the subject of poetry. Looking specifically at Plato's Republic and Aristotle's Poetics, several conclusions can be drawn. Both use mimesis in several senses and the meaning must come out of context. They are writing with two different approaches, Plato dialectically, Aristotle, scientifically, so they deal with term definitions in distinct ways. The difference in writing is evident, for the Poetics examines poetry in itself while the Republic does not isolate poetry but treats it in relationship to education, morals, and other subjects. Finally, this difference in philosophy leads to difference in the aesthetic value of mimeses throughout the rest of literary criticism.

Art imitates nature is repeated by Aristotle in several works, and he

believes that the imitation of art can complete what nature cannot bring to a finish.¹⁶ Imitation is of specific things and the object of imitation is the actions of men, according to Chapter two of Aristotle's Poetics. Never does Aristotle speak of the imitation of past orators. His contemporary, Isocrates, says

he [the teacher] must in himself set such an example that the students who are molded by him and are able to imitate him will, from the outset, show in their speaking a degree of grace and charm greater than that of others.¹⁷

This rhetorical sense of imitation, imitation of models and wise men, does continue in poetics and rhetoric. As we turn to later writing, references to this last meaning of imitation will also be made.

George Saintsbury in A History of Criticism and Literary Taste in Europe notes the term imitation has suffered in criticism.

That the 'Imitation' doctrine of the Poetics is in some respects disputable need not be denied and that it lent itself rather easily to serious misconstruction is certain. But let us remember also that it is an attempt--perhaps the first attempt, and one that has not been much bettered in all the improvements upon it--to adjust those proportions of nature and art which actually do exist in poetry.¹⁸

Interwoven in the rest of this chapter will be a tracing of what definition of imitation was dominant during a period and what effect the rhetoric and poetic felt because of the dominance. The Rhetoric assumes the general observations of the Poetics; a good style is clear and appropriate. Of significance is the emphasis on metaphor in both works. Aristotle says in Chapter twenty-two of the Poetics "the greatest thing by far is to be a master of metaphor."¹⁹ He points out in Poetics that metaphor is a sign of genius and cannot be learned from others, and repeats this idea in Book III of the Rhetoric, "the use of it cannot be learned from without."²⁰ Metaphor is defined as "giving the thing a name that belongs to something else; the transference being either from genus

to species, or from species to genus, or from species to species, or on grounds of analogy."²¹ More specific remarks on the subject appear in the Rhetoric. "It is metaphor above all else that gives clearness, charm, and distinction to the style."²² In Book III he says the metaphor must be appropriate and not far-fetched, but not too obvious. It can make things look either better or worse. A metaphor is like a riddle. Metaphors should mostly be derived from beautiful things. A climax to the treatment of style appears in Chapters 10 and 11. Metaphor is joined with figures of parallel sound and sense and with various verbal deceptions, often jokes or puns. The more special qualities an expression contains, the smarter it appears. If the words contain a metaphor, antithesis, and equality of clauses, the effect of the rhetorical figures is vividness. Aristotle observed a close relation among rhetorical features; the logic of parallel and distinction, the pun or trick with sounds, and mediating these extremes is the imaginative force of metaphor. The metaphor then is one of the most useful words that both rhetoric and poetics have in common.

Aristotle, under the head of diction, then treats metaphor as the queen of figures, which are a chief rhetorical concern of Aristotle. He indicates this is a part of the relationship between rhetoric and poetry. In a latter part of this study the metaphor will become an underlying principle in the rhetoric of the dramatic speeches.

One other Greek text is significant for establishing the strong connections between rhetoric and poetics. On the Sublime, an important document of literary criticism, was written by a rhetorician, Longinus, who demonstrates in his work the sources of a noble and impressive style. He expects the good friend, well versed in literary studies, to see "sublimity is a certain distinction and excellence in expression."²³ Orators and tragic poets are com-

pared and reminded of rhetorical classifications. Knowledge of these is essential for the attainment of the sublime, for in diction nature occupies the position of good fortune, art that of good counsel. In Chapter XXII, Longinus emphasizes that art is perfect when it seems to be nature, and nature hits the mark when it contains art hidden within. It takes the rhetorician in Longinus who knows the difficulties and the limits of his meter to observe that sublimity must "leave behind in his mind more food for thought than the mere words at first suggest."²⁴ Longinus encourages the "transport" of the audience and says in Chapter I that "Sublime consists in a consummate excellence and distinction of language."²⁵ Enthusiasm becomes a respectable resource and emotional appeal becomes a stronger persuasive source.

Poetical and rhetorical effort are unified in On the Sublime. Both orator and poet must have emotional as well as intellectual capacities to attain style that is imaginative. Two sources of sublimity--boldness and passion--are natural, but the last three are results of art: combination of figures, metaphors and tropes; majestic expression; and elevated composition. Nature and art are both needed for as Chapter II points out, nature is the original and vital underlying principle in all cases, but system can define limits and fitting seasons, and can also contribute the safest rules for use and practice.

As mentioned in the discussion of the Aristotelian concept of imitation, other versions have become dominant in other periods of history. One of the features of Longinus is his version of the Roman doctrine of imitation. Longinus added to the technical imitation of classical models by emphasizing the inspiration obtained by imitating great poets of the past.

We, too, then, when we are working at some passage which demands sublimity of thought and expression, should do well to form in our hearts the question, 'How perchance would Homer have said this, how

would Plato or Demosthenes have made it sublime, or Thucydides in his history?' Emulation will bring those great characters before our eyes, and like pillars of fire they will lead our thoughts to the ideal standards of perfection. Still more will this be so, if we give our minds the further hint, 'How would Homer or Demosthenes, had either been present, have listened to this passage of mine? How would it have affected them?'²⁶

Previous works did not emphasize a term that is of major importance to the orator and poet trying to move their audiences. Longinus clearly states the use of imagery in both disciplines.

Every mental conception communicable by language, whencesoever derived, is known in common discourse by the term imagery; but in a more peculiar sense it is used when, through an enthusiastic feeling, you seem to see what you describe, and to place it before the eyes of your hearers.²⁷

He admits the poet's and orator's imagery are somewhat different, but they both seek to produce emotion. The two disciplines are interdependent regarding emotional appeal. Longinus gave insight into the sphere of artistic creation in both disciplines.

As C. S. Baldwin explains, the Aristotlian distinction of poetic from rhetoric has been blurred by criticism.²⁸ "For consistent development of poetic as a technic distinct from rhetoric is beyond the occasion of most criticism, whether ancient or modern."²⁹ He also notes that the average critic will limit his observations to style where the two techniques have much in common. Ancient poetic was involved with rhetoric.

With rhetoric determining education, with even Cicero and Tacitus discussing poetic as contributory, with the later declamatores habitually blending the two, with even poets yielding to the tendency, poetic could hardly be conceived often as a distinct movement of composition.³⁰

The conclusion D. L. Clark makes is appropriate. "The Roman schools did not suffer from departmentalization as ours do. Rhetoric was not something to be taught as a separate and isolated skill, but an organic art, at work 'discovering all possible means to persuasion in any subject.'"³¹ The poet and

orator were in the same school, learning the same material in classical schools.

But, as was seen in the classical survey, rhetoric was concerned at first with verse and prose examples, never removed from the purposes of a technical poetics. Style was concerned with diction and metaphor and ornament of all types.

The difference between the Middle Ages and Classical Antiquity in the management of such rhetorical poetics was mainly a diminution of whatever classical tendency there had been to philosophize or understand the repertory of figures and a corresponding increase in the formalizing, stereotyping, and prescriptive tendency--a thickening of the atmosphere of artificiality, euphuism, flowers, incense, ornament.³²

During the middle ages, verbal artifice is dominant. The poetic is really a misapplication of rhetoric to the style. As C. S. Baldwin notes, "The sophistic of the ancient encomium, walking the schools once more, is now called Poetria."³³

To help organize historically, it should be recalled that the date of the work On the Sublime is in doubt, but it is believed to be written in the first century A. D. Aristotle wrote in the 4th century B. C. In the second century, the Sophistic began adulterating the discipline of rhetoric. Tricks of style and delivery were encouraged. By the middle ages rhetoric was not pursued as a practical art but was pursued as a scholastic exercise. The province of rhetoric became a study of letter writing and of preparing and delivery of sermons. In his article, "Rhetoric in the Middle Ages," McKeon points out, "Yet, if rhetoric is defined in terms of a single subject matter--such as style or literature or discourse--it has no history during the Middle Ages, . . ."³⁴

St. Augustine (A.D. 353-430) is representative of the medieval rhetoricians. From The Confessions, it is learned that Augustine was once a student,

and then teacher of the 'pagan' rhetoric derived largely from the second Sophistic of Rome.³⁵ But he rejected the sophist's preoccupation with style. In his De Doctrina Christiana (A.D. 426-27) he presented rhetoric as a means to seek the "Truth." The instructional function of rhetoric he presents is discussed by Kenneth Burke in The Rhetoric of Motives:

once you treat instruction as an aim of rhetoric you introduce a principle that can widen the scope of rhetoric beyond persuasion. It is on the way to include also works on the theory and practice of exposition, description, communication in general.³⁶

Richard McKeon in "Poetry and Philosophy in the Twelfth Century" generalizes that "the philosophers of the twelfth century accepted from Augustine the judgment that Plato's philosophy was most nearly of all philosophies in accord with Christianity."³⁷ Peter Abailard in the twelfth century derives his position from Plato by way of Augustine. Abailard argues that poetic figments are forbidden to Christians, because they expound lies and entice the soul by thoughts to desire the disgraceful things feigned in poetry and thus to forget the Sacred Scriptures. Plato excluded poets from the city of the world, so shouldn't Christians exclude poets from the city of God? is Abailard's reasoning. Abailard separates poetry from the liberal arts.

Dissent of this view appeared in 1159 in John of Salisbury's Metalogicon. John of Salisbury points out the ideal literary education. The learner starts with grammar, proceeds to poetry, moves next to logic and rhetoric, then mathematics, up to the pursuit of Moral Philosophy. He wants to preserve some culture from the ignorance of the masses and feels that reading the historians, orators, and poets is needed for a liberal education. He can repeat "from Cicero both the condemnation of poets (since they are lauded in spite of the darkness they spread, the fears they engender, and the passions they inflame) and also the praise of poetry (since it is essential to education and philo-

sophy).³⁸ Poetic is no separate art, he argues, in the Metalogicon, but a part of grammar. The point he emphasizes is that all the liberal arts (grammar, poetic, logic, rhetoric) are interrelated.

An example of poetical application during the late 12th century may illustrate the persuasive verbal artifice. The main model for most of the poetics is the Ad Herennium. Since the Rhetorica ad Herennium is so dominant in this age, the three aids it suggests as necessary to good oratory are important: the three essentials are art, imitation, and exercise. Art is perception of how and why to speak; exercise is use and practice in speaking. Imitation is the desire to be like some model in speaking. This ideal of imitation led to emphasis on style as the next paragraph illustrates.

Rhetorica ad Herennium with its classification of tropes and figures led to emphasis of elocutio, stylistic ornament. This middle age theory of rhetoric influenced middle age theories of poetry. Usually the figure is formally defined. Here is Apostrophe from Vinsauf's Poetria.

Apostrophe is a turning toward, or address to, some absent thing or person or some abstraction personified. It is good for amplifying a theme. King Richard Coeur de Lion was mortally wounded on a Friday. To express your grief, deliver a reproachful series of addresses, to that very day Friday, to the soldier who was guilty of the blow, and so on.

With grievous words express your hour of grief

. . .
O Vendreday, O tearful, bitter blight,
Not day but night, and Venus turned to venom.
You gave the wound . . .³⁹

There were several causes for the medieval distrust of literature. As the previous example illustrates, "Popular literature had fallen into decay, and in its contemporary form was beneath serious consideration."⁴⁰ But Joel Spingarn generalizes that besides the fact most of the classical literature was pagan, the medieval church's objections were based on opposition to all

works of the imagination.⁴¹ The Middle Ages restated Plato's objections and replaced some practical reasons for his theoretical ones. The Bible is true, poetry is not, according to church fathers such as Tertullian.⁴² Morality in the poets' work was questioned and the spiritual agitation aroused was denounced. Turning from the Middle Ages to the Renaissance an answer is found for these Platonic, medieval objections to poetry.

This answer is Aristotle's *Poetics*, Spingarn points out.

Aristotle taught those in the Renaissance who were able to understand him, that poetry, and especially dramatic poetry, does not starve the emotions, but excites them only to allay and to regulate them, and in this aesthetic process purifies and ennobles them.⁴³

Poetry becomes useful because it universalizes facts and imitates the noble and best in life. The *Poetics* became part of the Renaissance criticism and "formed the basis of the justification of poetry in modern critical literature."⁴⁴ Because of the importance of this revival of Aristotlian influence, a close look at how Aristotle was interpreted in the Renaissance will now be surveyed.

Because English criticism during the Renaissance is connected closely with earlier works in Italy and France, it is necessary to observe the evolution of Aristotle's *Poetics* in Italy to understand the Elizabethan doctrines.

Poetics and rhetoric received new emphasis in Italy during the sixteenth century. The *Poetics* of Aristotle was unknown in Latin translations until 1498, when Giorgio Valla's first complete Latin edition appeared.⁴⁵ Francesco Robortello published the first critical edition in 1548 and his work is very significant. According to Bernard Weinberg, Robortello's long interpretation of Aristotle's work is the first step in the formation of classical doctrine in European criticism.⁴⁶ C. S. Baldwin does point out, however, that the *Poetics* of Aristotle did not oust Horace's *Ars Poetica* because the *Poetics*

was slowly grasped.⁴⁷ It was the seventeenth century before the successive reinterpretations of Aristotle's Poetics led to classical drama. Baldwin discusses the fact that Renaissance manuals are no less limited to style than the medieval ones; the old preoccupation is confirmed by the new insistence on style as an accomplishment and as conformity to standard. "Thus the Renaissance long accepted tacitly the medieval confusion of poetic with rhetoric."⁴⁸

Now, returning to Robortello's comments on the Poetics, the direction of literary criticism will become clearer. One important argument deals with verisimilitude and truth. Since this becomes important, it will be dealt with. One of Robortello's concepts is that poetry errs in its imitation whenever it tries to express something which is unbelievable.

Tragedy has as its purpose to arouse two of the major passions of the soul--pity and fear. Now it is much more difficult to arouse these than others which agitate in a more pleasant way, such as hope, laughter, and others of this kind. For men by their very nature are prone to pleasant things but averse to unpleasant ones; they cannot, therefore, easily be impelled to sorrow. It is thus necessary for them first to know that the thing actually happened in that way. Thus if a tragic plot contained an action which did not really take place and was not true, but was represented by the poet himself in accordance with verisimilitude, it would perhaps move the souls of the auditors, but certainly less. For, if verisimilar things give us pleasure, all the pleasure derives from the fact that we know these things to be present in the truth; and, in general, to the extent that the verisimilar partakes of truth it has the power to move and to persuade. . . . If verisimilar things move us, the true will move us much more. Verisimilar things move us because we believe it to have been possible for the event to come about in this way. True things move us because we know that it did come about in this way. Whatever virtue is thus contained in verisimilitude is derived totally from its relationship to truth.⁴⁹

This is a different view of aesthetic imitation. A poet can use actual fact or invent material to portray things as they ought to be. If he uses the fact he is not telling the truth as it really happened, but as it ought to happen. If he invents he must follow the law of necessity or probability and

verisimilitude.

To Robortello, diction in a sense can become an end for which the imitation is made. Robortello says "the poetic faculty, insofar as it is concerned with tragedy . . . seizes upon character and produces an ethical discourse."⁵⁰ If diction is then an object of imitation, Bernard Weinberg suggests asking if (1) the object produces a given effect upon the audience, (2) a relationship is established between the object and "truth," and (3) a criterion of credibility is introduced. Weinberg says yes, for "as in rhetoric, so in poetic the *sententiae* must demonstrate, refute, arouse such passions as pity and fear, augment, and diminish."⁵¹ Speeches by persons and in person both aim to move and persuade but the criteria of "truth" reappear. Speeches are best if they are "true." Robortello says

Those speeches persuade and move most of all which are not invented by art but which are true and come from nature herself; or if they are from art, they must be represented as closely as possible according to nature; and if they are made in this way, they will not be different from the natural ones. Speeches are then said to be "natural" when they are spoken by those very men who are placed in calamitous circumstances and are moved by the passion itself.⁵²

But poetry cannot be "true" in this sense, only close to "true" speeches.

Robortello recognizes the problem involved in the verisimilitude of speeches in tragedy. He explains

Since tragedy particularly must be filled full of the weight of sententiae, and since these sententiae are different according to the matter of the things which are being treated, it is necessary for the poet to pay attention to the nature of the things, so that from them he may draw forth proper sententiae, all of which he will express beautifully, elegantly, and appropriately. . . . Since, then, the functions of sententiae are five in number . . . he must know how properly to derive all these from the quality and the nature of the things themselves of which the imitation is made. In tragedy . . . it is necessary to arouse pity and terror; but these cannot be aroused unless the things themselves are sententiae. . . . Nor is the fact to be overlooked that Aristotle in the text enumerates four things which are contained in the arguments or sententiae derived from tragic events; they are these: pitiable,

horrible, great, and verisimilar things. If you consider these separately, you will see that they are appropriately included by Aristotle, since they belong to tragedy. We have already said that it was necessary to move pity and terror in it; next, it is necessary for tragic discourse to be full of majesty and great. . . . Lastly, the tragic poet will adhere to verisimilar events, since, from their number, all things in the action and in the episodes are represented, and, besides, if one must persuade and dissuade, prove or refute, all this is readily achieved through verisimilar things.⁵³

The poet is not "true" but verisimilar. This requires art--the knowledge and skill of a speaker. Bernard Weinberg translates Robortello's position, "For the use and abundance of good and proper words is like a certain foundation upon which the poet builds and to which he attaches his art."⁵⁴

Rhetoric and poetic are constantly compared in Robortello's work, according to Weinberg. They are exactly alike except for one difference. "They agree in almost all things; they differ in this only, that the latter [poetic] uses meters, the former [rhetoric] prose discourse."⁵⁵ It is Weinberg's opinion that Robortello desired to equate what the Poetics said with Horace's Ars poetica and other ancient rhetorical writings. Because of this, the text takes on a rhetorical cast.

It should be noted that Weinberg blames Robortello for transforming the idea of poetry in the Poetics. It is in Robortello's work we find Aristotle's phrase "a single revolution of the sun" restricted to the artificial day of twelve hours. About this "unity," historic controversy arose. By 1623, Beni could cite thirteen different opinions of scholars on this question.⁵⁶

By 1570, three unities of time, place, and action were interpreted in the Poetics by Castelvetro and he insisted that they were inviolable. The unities were the last contributions of the Italian Renaissance to literary criticism. In 1572 the unities were introduced into France, and in 1584 they reached England.⁵⁷ A closer look at some other aspects of Castelvetro's sys-

tem is revealing in terms of the connections established between rhetoric and poetic. Castelvetro's system is a rhetorical one though he does not treat it as such. He refers to Aristotle's Rhetoric on matters of diction, the passions, and thought, but disavows poetry and rhetoric are cognate arts. Castelvetro attempts to make poetry its own art by formulating a set of special conventions and rules. Many of the conventions trace back to rhetoric regardless of what Castelvetro declares.

Imitation in the Aristotelian conception of imitation is not present in Castelvetro's work. Imitation is said not to be present when true, historical events are treated and may be present in the details and embellishments invented by the poet.⁵⁸ The poem is not an imitation of nature in Castelvetro's poetic system. It is the material, not the meter, that distinguishes poetry.⁵⁹ Poetry deals with the probable; history deals with what has happened. Castelvetro reasons that things which have happened, though probable, are never considered in poetry as probable, but merely as something that has happened. History only regards truth; poetry must regard the probability of its subject in verisimilitude and necessity. To Castelvetro poetry is the more difficult labor. Invention of possible happenings is more ingenious than repetition of actual happenings.⁶⁰ Even though Castelvetro viewed poetic as a separate art in his writing, even to the end of the sixteenth century, Renaissance poetic was largely rhetoric according to D. L. Clark in Rhetoric and Poetry in the Renaissance.

The Renaissance literary theory still repeats many medieval commonplaces; however, Horace's Ars poetica is still in vogue. Poetic inspiration is renamed Platonic and style is still the preoccupation of Renaissance manuals. The Renaissance, then, C. S. Baldwin contends, accepted the medieval confusion of poetic with rhetoric.⁶¹

However, as the reinterpretations of Aristotle's Poetic appeared, the Renaissance theory matured and classical drama had an open door again. By the end of the sixteenth century the revival of learning with its attendant humanism led to the study and imitation of the classics. Imitation in this sense was the cultivating of the external form of classic literature. This imitation has important results. One was its effect on criticism of literature. "The imitation of the classics became, in a word, the basis of literary creation."⁶² The relations between art and nature are changed. Boileau's Art Poetique appeared in 1674. His theory was that the ancients are great because they are true in imitating nature and by imitating the classics the poet was being shown the surest way to imitate the real nature.⁶³ This reconciliation of imitation of nature with imitation of classics contributed much to the neo-classic criticism.

Because the Italian and French influences were to affect English literature during the sixteenth and seventeenth centuries, they have been discussed first. However, the English criticism that influenced Shakespeare and his contemporaries is one focal point of the present study. It is conceded by most critics that Shakespeare was a master of language and tragedy so the study of his historical period's development is a major concern.

Joel Spingarn categorizes five stages of English literary criticism in Literary Criticism in the Renaissance. The first stage is basically a rhetorical study of literature. Leonard Coxe's Art or Crafte of Rhetoryke came out about 1524. Wilson's Arte of Rhetorique appeared in 1553. These were rhetoric texts in English among many others now being printed. Coxe's was the first in English. Wilson's was Ciceronian and treated of five parts. Both were representative of the first attempts to appreciate form and style as distinguishing features of literature. This period in England may be compared

to the fifteenth century Italian humanism.

The second stage of English criticism consisted of classification and metrical studies. Putterham's Arte of English Poesie appeared in 1589 and systematically classified poetic forms and subjects. Verse form study from Italy was introduced and externally helped English poetry.

Philosophical criticism and defense represents the third stage. The classicists and the Puritans attacked poetry in general. Sir Philip Sidney wrote his Defence of Poesy about 1583 to answer the critic's objections. Sidney's doctrines are traceable to earlier Italian treatises and represent the influence the Italian critics had. Of significance is that Sidney defined poetry in Aristotlian terms. "Poetry is an art of imitation . . . a representing, counterfeiting, or figuring forth, to speak metaphorically, a speaking picture, with this end.--to teach and delight."⁶⁴ Sidney almost repeats Castelvetro by saying poetry is not merely the art of versifying. Most poets fit their poetic inventions in verse but verse is the raiment and ornament of poetry, not a cause or essential of poetry. "One may be a poet without versing and a versifier without poetry."⁶⁵ This question of whether poetry could be written in prose caused much discussion in the Renaissance, but the consensus was overwhelmingly against prose drama.⁶⁶ Poetry adds fictions to things that are true, or imitates actual things with fictitious ones, like verse, so Scaliger reasoned in Italy and most English critics agreed.

In 1605, Francis Bacon wrote Advancement of Learning, in which he makes several points that indicate the direction literary criticism was to take in the seventeenth century. Sidney's point of view was similar but Bacon's statements are more logical. Bacon states the human understanding includes three faculties: memory, imagination, and reason. This view that imagination and reason were distinct but must work together became Bacon's base for his

comments on style. He considered imagination subservient to reason, so matter was of more concern than words. Of the duty of Rhetoric, Bacon says, "[It] is to apply Reason to Imagination for the better moving of the Will."⁶⁷ Poetry, while restrained in the measure of words, is free in all else for the Imagination is not tied to laws of matter and can join what nature has severed. Because Bacon insisted style and content were related so integrally, the beginning of a revolt against the Ciceronians with their copious style is seen.

A fourth stage of English criticism is now recognized by Spingarn. Ben Jonson is representative of this period of a strict classicism in the first half of the seventeenth century. The study of poetry now becomes an inseparable guide to its writing. This self-conscious art with guiding rules of criticism is quite different from previous periods. Of course, this is part of the second Italian influence with a change in the meaning of imitation.

Ben Jonson's definition of poetry seems similar to Sidney's. "A poet, poeta, is . . . a maker, or feigner; his art, an art of imitation or feigning; expressing the life of men in fit measure, numbers, and harmony."⁶⁸ Poetry "contains all that is best in philosophy, divinity, and the science of politics, and leads and persuades men to virtue with a ravishing delight, while the others but threaten and compel."⁶⁹ Jonson finds this in Aristotle, but the doctrines belong to the Renaissance Italians. The Italian critic Scaliger said "Now is there not one end, and one only, in philosophical exposition, in oratory, and in the drama? Assuredly, such is the case. All have one and the same end--persuasion."⁷⁰ The rhetorical function of drama is admitted by Ben Jonson. He apologizes for not following all the outward forms of the ancients but observes that certain essentials must always be followed. These are "Truth of argument, dignity of persons, gravity and height of elocution, full-

ness and frequency of sentence."⁷¹ These quotes help explain a primary study of dramatists during this Elizabethan period was on eloquence and instruction. W. G. Crane in Wit and Rhetoric in the Renaissance discusses training in rhetoric as an important feature of both elementary and advanced education. The rhetorical virtuosity appealed to the Elizabethan audience. The early plays of Shakespeare contain banter with rhetorical terms.⁷² Rhetorical training was predominant in the Elizabethan period.

Rosamond Tuve stresses that the current opinion that the Elizabethan stress on rhetoric caused a divorce between poetic subject and image is not substantial. She reasons that emphasis on technique does not produce "ornament for ornament's sake; it is foolish technicians who produce it. The Elizabethan age had a group of foolish writers."⁷³ Her supposition is that images needed craftsmanship of the maker. "The men of the Renaissance, like their predecessors, thought of the discipline of rhetoric as affording the poet necessary training in this respect."⁷⁴ Another reason for the emphasis on rhetorical training was the barrenness of the Elizabethan public theatre. The theatre had poor technical facilities of staging and lighting. The playwright had to make his words build the set. The spoken line had to carry the burden of whatever effects needed to be noted. Dialogue became important. This encouraged emphasis on the speeches so excellence and evils were achieved. Some excellent Elizabethan tragedies were written, but some verbal copiousness also existed.

It should be noted that the almost universal employment of verse during the sixteenth and early seventeenth centuries did not limit the variety of plays. Blank verse was used for Tamburlaine (1587), a tragedy; Volpone (1605), a comedy; and the range of Elizabethan drama was great. With the end of this era problems in the attitude toward verse or poetic drama begin emerging.

The fifth and last stage Spingarn refers to is characterized by Dryden. Its influences were: "the rationalistic spirit, the stringent classicism, the restriction of art to the imitation of nature, with the further limitation of nature to the life of the city and the court, and the confinement of the imagination to what is called 'wit.'"⁷⁵

It is Dryden's Essay of Dramatic Poesie in 1668 that is important in terms of the language poetic drama is to take, so it will be examined. Dryden chose rhymed verse, an established idiom for French tragedy, and defended his choice in this Essay. The arguments against rhyme are assigned to Crites.

First, then, I am of the opinion that rhyme is unnatural in a play, because dialogue there is presented as the effect of sudden thought; for a play is the imitation of nature; and since no man without premeditation speaks in rhyme neither ought he to do it on the stage. This hinders not but the fancy may be there elevated to a higher pitch of thought than it is in ordinary discourse; for there is a probability that men of excellent and quick parts may speak noble things extempore; but those thoughts are never fettered with the numbers or sound of verse; and therefore it cannot be but unnatural to present the most free way of speaking in that which is the most constrained.⁷⁶

Verisimilitude is the basis of this argument. Dryden realized that this might rule out verse so he has Neander reply to Crites' argument by saying the object of imitation and the work of art are different. Dryden later insists,

As for what he urges; that a play will still be supposed to be a composition of several persons speaking extempore, and that good verses are the hardest thing which can be imagined to be so spoken; . . . a play is supposed to be the work of the poet, imitating or representing the conversation of several persons.⁷⁷

Dryden was not able to stop Crites' argument. Houdar de la Motte in the eighteenth century used the grounds of verisimilitude to attack verse in any sort of tragedy in the same way.

For two centuries the defenders of the unities argued for strict verisimilitude and wedged verse drama from the main drama. Diderot, Lessing, and Lillo used the arguments against the rules to write middle class serious

drama. Critics who regard nature, true to life, as the only criterion for excellence appeared because dramatic poets of the nineteenth century lost variety in verse. William Archer, in 1923, hailed the separation of modern prose drama from the impure Shakespearean tradition. "The two elements of the old drama, imitation and lyrical passion, have at last consummated their divorce. For lyrical passion we go to opera and music drama, for interpretation through imitation we go to the modern realistic play."⁷⁸ Another modern critic, William Empson, is accused of renewing the position of ancient theorists who sought to discuss the elevated style; but the style evaded them and they fell back on certain tropes which might be analyzed.⁷⁹ Elder Olson points out that verbal meaning, even the diction, cannot be totally handled in grammatical terms, like Seven Types of Ambiguity, because of the speech as action. The mimetic poem is speech where the character's saying it is action, like an act of persuasion, confession, or command. After castigating Empson and most contemporary poetic criticism, Olson makes some significant points of his own. He returns to Aristotle's general points of language; clarity, and vividness. An image is a verbal expression capable of conveying a conception of the form either of some sensory presentation or of some bodily feeling. The image heightens the mental perception of the poem. Also, Olson renews Aristotle's remarks on metaphor. All these devices contribute to the poetic end.

We have come to the end of the road again. Aristotle is at the apex and continues in varying degrees of dominance and interpretation. After reading all the variations poetic-rhetoric has taken, the writer must still make an individual decision as to which path to tread. As a final help, the modern playwrights-poets who have faced this challenge will be examined, with attention given to how they faced the present dilemma of realism.

FOOTNOTES

¹The Dialogues of Plato, trans. B. Jowett (2 vols.; New York: 1937), I, 272.

²Aristotle, On the Art of Poetry, trans. I. Bywater (Oxford: Oxford Univ. Press, 1920), p. 66.

³Barrett Clark, European Theories of the Drama (New York: Crown Publishers, Inc., c. 1965), p. 19.

⁴Clark, p. 19.

⁵Rhetoric of Aristotle, trans. Lane Cooper (New York: Appleton-Crofts, Inc., 1932), p. 185.

⁶Aristotle, Aristotle's Theory of Poetry and Fine Art, trans. S. H. Butcher (New York: Dover Publications, 1951), p. 11.

⁷Ibid., p. 57.

⁸Bywater, trans., p. 28-29.

⁹Butcher, trans., pp. 97-99.

¹⁰Ibid., p. 35.

¹¹Ibid., p. 150.

¹²Ibid., p. 35.

¹³Ibid., p. 9.

¹⁴Ibid., p. 37.

¹⁵Ibid., p. 107.

¹⁶Ronald Salmon Crane, Critics and Criticism (Chicago: University of Chicago Press, 1952), p. 161.

¹⁷Ibid., p. 168.

¹⁸Richard McKeon, "The Concept of Imitation in Antiquity," R. S. Crane, ed., Critics and Criticism. (Chicago: Univ. of Chicago Press, 1952), p. 148.

¹⁹Cooper, trans., Poetics, p. 78.

²⁰Cooper, trans., Rhetoric, p. 187.

- ²¹Cooper, trans., Poetics, p. 72.
- ²²Cooper, trans., Rhetoric, p. 187.
- ²³Mark Schorer, ed., Criticism (New York: Harcourt, Brace, and Co., 1948), p. 10.
- ²⁴Longinus, On the Sublime, trans. W. Fyfe (Cambridge, Mass.: Harvard Univ. Press, 1927), p. 139.
- ²⁵Ibid., p. 125.
- ²⁶Crane, Critics and Criticism, p. 169.
- ²⁷Longinus, On the Sublime, trans. William Spurdens (London: 1836), Chapter XV.
- ²⁸Charles Sears Baldwin, Ancient Rhetoric and Poetic (New York: MacMillan Co., 1924), p. 224.
- ²⁹Ibid.
- ³⁰Ibid., p. 225.
- ³¹Donald L. Clark, Rhetoric in Greco-Roman Education (Morningside Heights, New York: Columbia Univ. Press, 1957), p. 263.
- ³²William Wimsath and Cleanth Brooks, Literary Criticism (New York: Alfred A. Knopf, 1957), pp. 142-43.
- ³³Charles Sears Baldwin, Medieval Poetic and Rhetoric (New York: MacMillan Co., 1928), p. 189.
- ³⁴Crane, Critics and Criticism, p. 296.
- ³⁵Edward Corbett, Classical Rhetoric (New York: Oxford Univ. Press, 1971), p. 604.
- ³⁶Ibid.
- ³⁷Crane, Critics and Criticism, p. 300.
- ³⁸Ibid., p. 307.
- ³⁹Wimsath, p. 144.
- ⁴⁰Joel Spingarn, Literary Criticism in the Renaissance (New York: Harcourt, Brace and World, 1963), p. 3.
- ⁴¹Ibid., p. 4.
- ⁴²Ibid.

- ⁴³ Ibid., p. 13.
- ⁴⁴ Ibid.
- ⁴⁵ Wimsath, p. 156.
- ⁴⁶ Crane, Critics and Criticism, p. 319.
- ⁴⁷ Baldwin, Renaissance Literary Theory and Practice (New York: Columbia Univ. Press, 1939), pp. 3-16.
- ⁴⁸ Ibid., p. 15.
- ⁴⁹ Crane, Critics and Criticism, p. 326.
- ⁵⁰ Ibid., p. 336.
- ⁵¹ Ibid.
- ⁵² Ibid., p. 337.
- ⁵³ Ibid.
- ⁵⁴ Ibid., p. 338.
- ⁵⁵ Ibid., p. 345.
- ⁵⁶ Spingarn, p. 58.
- ⁵⁷ Ibid., p. 63.
- ⁵⁸ Crane, Critics and Criticism, p. 370.
- ⁵⁹ Spingarn, p. 28.
- ⁶⁰ Ibid., pp. 29-30.
- ⁶¹ Baldwin, Renaissance, p. 15.
- ⁶² Spingarn, p. 82.
- ⁶³ Ibid., p. 84.
- ⁶⁴ Ibid., p. 171.
- ⁶⁵ Ibid., pp. 171-72.
- ⁶⁶ Ibid., p. 23.
- ⁶⁷ Corbett, p. 613.
- ⁶⁸ Spingarn, p. 177.

⁶⁹Ibid.

⁷⁰Prior, p. 23.

⁷¹Spingarn, p. 182.

⁷²Rosemond Tuve, Elizabethan and Metaphysical Imagery (Chicago: Univ. of Chicago Press, 1947), Note B, p. 413.

⁷³Ibid., p. 48.

⁷⁴Ibid., p. 27.

⁷⁵Spingarn, p. 164.

⁷⁶Prior, p. 386.

⁷⁷Ibid.

⁷⁸William Archer, The Old Drama and the New (Boston: Houghton Mifflin, 1923), p. 387.

⁷⁹Elder Olson, "William Empson, Contemporary Criticism and Poetic Diction," Ronald Salmon Crane, ed., Critics and Criticism, pp. 45-82.

CHAPTER 2

Until recently the critics and historians of modern drama were positive that verse drama was a thing of the past; Moody Prior points out¹ William Archer spoke for most in 1923.

The experience of three centuries has shown us that the spirit of modern man can no longer produce masterpieces in the impure form in which Shakespeare worked. A thousand attempts to do so have all proved more or less abortive. The two elements of the old drama, imitation and lyrical passion, have at last consummated their divorce. For lyrical passion we go to opera and music drama, for interpretation through imitation we go to the modern realistic play.²

Such a predominant view certainly discourages poets and attempts at poetic drama today. But to the first great dramatic critic this problem was not existent. Aristotle considered all drama a species of poetry because it was a species of imitation. The Poetics gives the appropriate meter for tragedy as iambic and the best diction as clear and not commonplace. Of course, Aristotle was taking verse dialogue for granted since he was surveying the tragic plays around him. As the previous chapter pointed out, most periods of history found verse as the only successful form for tragic "imitation." Prose was considered but rejected in the Renaissance and neo-classical periods.

In the nineteenth century, however, an obvious split between the poet and the theatre is seen. Shakespeare was totally involved in the theatre and was writing for the theatre. Shakespeare and Dryden, too, were in close contact with the stage. But the nineteenth century poet-dramatists weren't. "Shelley did not like to go to the theatre; Byron did not want to have his

plays performed; Browning wrote his later plays for 'a purely imaginative stage'; Coleridge, Wordsworth and Tennyson seemed unaware of any apprenticeship in the theatre."³ The verse drama that such poets wrote had little connection with the theatrical activity of the time. These poet-dramatists were imitating Shakespeare. However, they wrote in a hybrid language that was traditional but not interesting to the general public. The poet-dramatist became "a dealer in a kind of standardized poetic-drama rhetoric, selecting figures not for their essential bearing on the play as a whole, but for their suggestions of conformity with the proper respectable tradition."⁴ Shelley, Byron, Tennyson, and Browning all tried to establish poetic dramatic tradition but their work was divorced from the stage. From the stage of the nineteenth century came the seeds of reform. Thomas Robertson is credited by Moody Prior as establishing the direction future dramatic development was to take.⁵ Prose plays dealing with the contemporary world were produced. Under the additional inspiration of Ibsen, modern drama emerged. Verisimilitude meaning reportorial exactness was the new criterion for criticism.

Since Ibsen and Robertson, the dominant tradition has been realism or naturalism where the medium is prose dialogue. This prose dialogue is to give the illusion of unmediated discourse. Dryden's argument in Crites' mouth now haunts the very poetry he wanted to defend. Poetry and drama seem to go in separate directions.

The twentieth century critic, Joseph Wood Krutch, makes this comment on Ibsen and Shakespeare: "No increased powers of expression, no greater gift for words, could have transformed Ibsen into Shakespeare."⁶ Because God and Man and Nature are dwindled now and human life is so mean and lowly, tragedy cannot be written today, in his opinion. He says "For us no choice remains except that between mere rhetoric and the frank consideration of our fellow

men."⁷ Krutch feels that Dryden's rhetorical language in All for Love is bad because the age had no belief in grandeur. Realism is at least an improvement, he is reasoning. Poetry, he quotes from Santayana, is "religion which is no longer believed."⁸ So Krutch wrote in 1929. But poets were and still are trying to write tragedy. Critics have not quelled all attempts to fuse the genres of poetry, drama, and rhetoric that have become so individualized in the modern age.

Before we discuss the attempts of modern poets on verse-drama, some comments on Shakespeare's achievement of tragedy in verse would be useful. Most modern critics, Archer and Krutch included, do agree that Shakespeare achieved tragedy in his playwriting. The neoclassics tried to imitate him. Should modern dramatists? Una Fermor comments that "It is the evocative and non-realistic technique of Shakespeare and the poetic dramatists that leads us to reality. . . . Only by abandoning the apparent safeguards of verisimilitude can drama, especially in this branch of its technique, become the vehicle of the deepest hidden truth."⁹ By looking at some of the scholarly work concerning the prose and poetry Shakespeare used some conclusions about the aim of the poet-dramatist can be realized.

Several significant studies on the imagery in Elizabethan and especially Shakespearean works have appeared in this century. The fundamental investigation of Shakespeare's imagery was done by Caroline Spurgeon and published in 1935. Shakespeare's Bilder by Wolfgang Clemen appeared one year later. Rosemond Tuve's Elizabethan and Metaphysical Imagery was published in 1947. Other relevant scholars will be mentioned.

Rosemond Tuve suggests that there are differences between earlier and modern poetic. She emphasizes that the modern reader needs to be aware of the poetic changes and understand the commonplaces of Renaissance theory; poetry

as a speaking picture, and style as a garment.¹⁰ As the middle ages Renaissance writers and theorists showed in the previous chapter's survey, these theories show collaboration between rhetoric and poetic. As Tve says, "men of the Renaissance, like their predecessors, thought of the discipline of rhetoric as affording the poet necessary training in this respect,"¹¹ and designed natural images through the craftsmanship of the maker. Images demonstrate that poetry will move the affections of a reader and hence persuade him. This "moving" power of poetry is noted in many works on rhetoric and poetics including Aristotle, Cicero, Sidney, Jonson, and, as will be noted later in this chapter, by T. S. Eliot. Tve notes that a large amount of common ground besides the device of imagery is shared by the poets and rhetoricians of the Elizabethan era. "Especially the tropes and figured patterns of language which rhetoric had set down as bound to move the affections of men were regarded as common property."¹² All poetry, like other impassioned speech, uses the methods the rhetorician has catalogued.

Spurgeon's study shows, for the first time, how the imagery of the drama leitmotif is related to the play's theme and atmosphere. Caroline Spurgeon also points out that "the great bulk of Shakespeare's metaphors and similes are drawn from the simplest everyday things seen and observed."¹³ She classifies the images into two groups, nature and indoor life and customs. Nature with all its aspects makes a great source of metaphor and descriptive imagery. Weather, seasons, birth, death, and light and darkness are some examples of nature sources. Indoor life includes the body and its movements such as dancing, jumping, and other physical activities. Spurgeon used the imagery to understand Shakespeare. Other scholars used the images for other purposes.

Wolfgang Clemen studied the plays of Shakespeare and showed how each image, each metaphor, forms a line in the complicated chain of the drama.

Shakespeare's images bear witness to the wealth of things he knew, loved, and hated. As he matured his dramatic images lent a unifying color to the tragedies.¹⁴ The imagery in the first few acts implants certain expectations in the audience's mind. "For the dramatist the imagery becomes a subtle way of influencing and leading the audience through the play without their knowing it."¹⁵ Clemen explains that ideas such as honor, judgment, will, conscience, reason and blood often appear in metaphorical disguise.

As noted in Chapter One, Aristotle discussed the nature of metaphor. Clemen also is concerned with the metaphorical expression. The importance of metaphor and other language devices which imitate and establish associations between unlike things is that poetry begins where the possibility of literal exactness ceases. Again, the poet's definition of imitation of nature needs to be clear. Is it imitation or nature that modern drama should emphasize? This is the problem playwrights today face. The study of language does not occupy the place it did to Elizabethan playwrights.

Today's playwrights have much scholarly criticism that has been touched upon in summary. However, all the scholarly analyses applied to Shakespeare's works have not produced a playwright as skilled as Shakespeare in his use of the arts of language. Sister Miriam Joseph establishes several relevant points in her scholarly work. First, a general theory of composition could be found in Shakespeare's contemporary works of logic and rhetoric. Second, this theory is illustrated in Shakespeare's plays, where it contributes to the power and richness of his language. She concludes the development of his subject matter and mode of expression in his plays are characteristic of his time and this displays his knowledge of the language. But Shakespeare was able to finally transcend his contemporaries with his genius.¹⁶ The nature of this genius is elusive. Most studies deal with Shakespeare's verse and disregard

his prose. In addition to his verse, Milton Crane interjects a different aspect of Shakespeare's development in his use of prose. Crane feels Shakespeare used prose for dramatic contrast. Other playwrights such as Rowley and Webster followed Shakespeare in use of more prose. Crane continues, "The growing irregularity of blank verse in the Jacobean drama, and the consequent blurring of distinction between prose and verse, contributed to the weakening of the prose convention by attacking the very structural basis of the prose verse drama."¹⁷ George Rylands further contends that Shakespeare's mature style reduced blank verse to the level of prose. He theorizes that by 1600 Shakespeare had learned all possible from Marlowe and Kyd, Peele and Lyle, and wearied of the stiff gait of the padded end-stopped verse of the day. He then learned how to walk in verse, using the decasyllabic line with economy and freedom.¹⁸ Shakespeare had to make the blank verse capable of the functions of prose to naturalize the verse. The greatness of Othello, King Lear, and Hamlet is a combination of prose and verse maturing into Shakespeare's own great style. Other dramatists like Massenger were to continue reducing verse and raising prose. But, as Ifor Evans emphasizes in his study, language in drama must be referred to by the effect it can make in the theatre.¹⁹ As he points out, English criticism too often appeals to the reader in the study, not the listeners to dramatic action.

Moody Prior makes an important observation about the study of relations of diction and form in Elizabethan tragedy and subsequent application to all verse drama.

Nevertheless, critical study of the great poetic tragedy of the past, as well as theoretical consideration of the potentialities of the form, seems to point to the general conclusion that, whatever material differences may exist between individual plays or types of plays, artistic success in the use of verse in tragedy, or of any style which attempts to approximate verse or take advantage of the effects possible through it, is contingent on an

essential formal relationship between a diction poetically conceived and ordered and the dramatic character of the work.²⁰

The diction must be dramatic. It must adjust to the emotional demands of the play and contribute to the action to be worthy of performance.

"Profusion is a key word in characterizing Elizabethan poetry," suggests William O'Connor.²¹ The copiousness and ornateness that amplification and other rhetorical devices fostered was standard in all the Elizabethan writing. Of interest is O'Connor's defense of the view that pure tragedy is poetic. To him poetic tragedy is a "composite usually of three types of writing: the direct communicative language of prose, the suggestive and connotative language of metaphysical verse, and the innately beautiful and musical quality of many denotative verses."²² In the Jacobean drama, the delight in words is lessened. Even Dryden said Elizabethan poetry was "pestered with figurative expression."²³ Plain words--the prosaic--are being sought. When idea is more important than the feelings associated with the idea, prose is becoming the vehicle of drama.²⁴

As noted previously in this chapter, Shakespeare used prose and verse where he deemed each appropriate. His tragedies could have whole scenes in prose. But the pressure of modern criticism has been to force one diction only as appropriate for all kinds of plays. Modern playwrights who try verse discover that their dialogue is judged on its realism--its imitation of natural speech. The artifact speech is not a criterion of verisimilitude, only natural speech. So verisimilitude becomes perfection in the use of language, even if the play is not wholly realistic. A playwright today needs to establish his own evaluation of excellence. The current realistic dramatic theory ignores the skills developed in the use of language in the past. For instance, because metrical speech is an artifice, the reproduction of

normal speech was not a criterion of drama before the nineteenth century. As in the past certain kinds of dramatic action call for range and excellence in diction.

Moody Prior recalls Kenneth Burke's comment that *R.U.R.* was "but a scenario for a play by Shakespeare,"²⁵ and Joseph Krutch's regret that *Mourning Becomes Electra* lacks "just one thing, and that thing is language,"²⁶ as support for the need of poetic diction today. Finally, concerning *Death of a Salesman*, George Nathan comments that "commonplace language, though it may be exactly suited to the tragedy of the underdog, may make for the first-rate theatre but scarcely for first-rate and overwhelming drama."²⁷ Still modern critics feel verse drama is passe.

Such views do not inspire the minds of men to become like Sophocles and Shakespeare. No established recent practices let a modern dramatist use the full resources of language in playwriting. The Elizabethan poet could turn easily to the theatre and adapt his poetic verse to the stage; not so for the modern poet. The last two centuries have raised the problem of language in drama to supreme complexities. Can verse be viable for drama? Can rhetorical devices be used? Since some modern poets have attempted to solve this problem, it would be wise to note how some of them spoke about dealing with poetry in drama.

In 1930 Maxwell Anderson began writing verse plays instead of plays in prose because his own feelings were that prose never raised any universal questions or lifted him from the ground. His conviction was

To me it is inescapable that prose is the language of information and poetry the language of emotion. Prose can be stretched to carry emotion, and in some exceptional cases, as in Synge's and O'Casey's plays, can occasionally rise to poetic heights by substituting the unfamiliar speech rhythms of an untutored people for the rhythm of verse. But under the strain of an emotion the ordinary prose of our stage breaks down into inarticulateness just as it does in life.²⁸

He regards his own works as an attempt to encourage some other playwrights in the direction of verse. Though his own plays achieved a degree of success, the language still leaves room for improvement.

W. B. Yeats wanted to restore dignity to the drama through beauty of speech but wrote drama unsuited to audiences.²⁹ Other recent poets such as T. S. Eliot, W. H. Auden, Stephen Spender, Louis MacNeice, and Archibald MacLeish did not follow Yeats' path.

T. S. Eliot makes an important point when he states,

The poet cannot afford to write his play merely for his admirers, those who know his non-dramatic work and are prepared to receive favourably anything he puts his name to. He must write with an audience in view which knows nothing and cares nothing about any previous success he may have had before he ventured into the theatre.³⁰

Eliot points out modern poets turning playwrights cannot do all they like to do as poets for theatre writing requires lines only of dramatic relevance. His key to language suitable to tragedy is that poetry must justify itself dramatically. "From this it follows that no play should be written in verse for which prose is dramatically adequate."³¹ He feels the poet needs discipline to diet or trim his poetry to adapt it to the stage and draws this conclusion from his examination of the language of Shakespeare's late plays.

But the poets remain discouraged. Archibald MacLeish explains

On the stage, verse is often an obstacle because the artifice of verse and the physical reality of the scene do not harmonize; it is for this reason that verse is easily accepted on the stage only where the scene is made remote in time and therefore artificial to begin with, or where the verse is blurred out and made to sound like prose.³²

All the poets' problems are dramatists' problems. Verse is not automatically acted drama. The present age with its critics and criticism has frightened many would-be poet dramatists. Arthur Miller originally wrote The Crucible in verse, but rewrote it in prose to gain its acceptability to

modern audiences. Still, the fact remains Shakespeare, Euripides, Sophocles and others did it.

Even in this century verse drama has survived. Still, as the poets have discovered, dramatists are not merely writers of lyric poetry; they are writers of dialogue. Modern critics have demanded versimilitude for the best language even if the play itself was not realistic. One kind of appropriateness required by one kind of play should not be imposed on all kinds. Herein is a strong point for verse. Since it is an artifact, its use precludes the demand of exact reproduction of normal speech.

Returning to Aristotle for terms to define the excellence of anything, one finds he refers to the maximum actualization of which its nature is capable. The nature of poems, Aristotle has made clear in the Poetics, is to be imitations and their excellence is to be whole and complete. He says "A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself."³³ Completeness is the probability or necessity of connections in action and incidents so if one incident is withdrawn the whole action is dislocated. The right magnitude is in a mean between too little and too much. In the Nicomachean Ethics, Aristotle states "that every art does its work well--by looking to the intermediate and judging its works by this standard (so that we often say of good works of art that it is not possible either to take away or to add anything, implying that excess and defeat destroy the goodness of works of art, while the mean preserves it; and good artists, as we say, look to this in their work)."³⁴ The best state of poetry is that where the whole governs all the parts and the parts are intrinsic to the whole. It must be remembered that this criterion derived from an examination of the arts poets were practicing, as revealed in what they had done. The poetic theorist can generalize this

discovery as Aristotle was able to do. To become better one does not merely imitate Homer or Sophocles or Shakespeare, but must use the superior resources that have been uncovered and move farther in similar directions.

To obtain excellence, then, the poet must take advantage of what has been done before him. Once he is aware of what possibilities are inherent in the nature of imitation, he must use the ones within his power. The poet dramatist of today has many choices to make. Only history can tell whether the choices were excellent. But the duty is clear. He, the playwright, must decide what resources of the language are available to him, ignoring the current criticism which ignores many ancient resources such as poetry and rhetoric.

Realism has made dialogue writing a problem that playwrights of past ages did not have to face. Earlier in this chapter some of the modern playwrights' discussions concerning poetic drama in this century are noted. Examination of their successful poetic dramas reveal that each chose a somewhat different verse.

Maxwell Anderson in Elizabeth the Queen uses verse that is free in rhythm.

Cecil: And you would be? . . .

Raleigh: Wherever I turn he's stood
Square in my way! My life long here at court
He's snatched honor and favor from before my eyes.³⁵

T. S. Eliot uses several different verse forms in his poetic dramas. Murder in the Cathedral has variations of blank verse and uses many couplets.

Tempter: As you do not know me, I do not need a name
And, as you know me, that is why I come,
You know me, but have never seen my face.
To meet before was never time or place.

Thomas: Say what you come to say.³⁶

The iambic stress is fairly constant. But his play The Cocktail Party is almost prose because its rhythm is so free.

Reilly: Illness offers him a double advantage:
To escape from himself--and get the better of his wife.

Alex: Not to escape from her?

Reilly: He doesn't want to escape from her.³⁷

Christopher Fry has been successful with free verse as in The Lady's Not for Burning.

Nicholas: Couldn't you tomorrow by some elementary spell
Reverse the direction of the flames and make them burn
downwards?
It would save you unpleasantness and increase at the same
Time the heat below, which would please
Equally heaven and hell.³⁸

William Alfred chose blank verse for Hogan's Goat.

Father Reilly: Go talk with Ag and let her die in peace,
Or else you'll be her goat in the Bible sense,
With all her sins on your head, and the world a desert.³⁹

The Pulitzer prize winning play of Howard Sackler, The Great White Hope is yet another verse,

Man 4: Nigger's slouching in there--

Goldie: Mister, he don't hear--he--

Man 4: Little stiff on his pins there--
The kid's just waiting for it.⁴⁰

Considering the modern poetic dramas the playwright has a wide field of verse to choose from when writing dialogue.

Before pointing out the verse Amana uses, a definition of poetry and its meaning is useful. According to Karl Shapiro a poem yields its meaning and becomes an experience in two ways:

(1) Through the semantic content of words as these are organized in sequences of images, ideas, and logical or conventional connections; and (2) through the 'music,' the purely physical qualities of the medium itself, such as sound color, pitch, stress, line length, tempo.⁴¹

The semantic content of Amana's poetry will be analyzed later. Now additional comment is made on the poetry as verse in the second way Shapiro indicates. Verse simply means metered language. This is language where some quality of the syllables, such as stress or quantity, is regularized. The pattern is meter.

Because the Renaissance dramatists achieved such perfection in their use of blank verse in writing tragedies in English, blank verse was the starting point for Amana's poetic dialogue. Blank verse is unrhymed iambic pentameter. The lack of rhymes and stanzas make it a more flexible medium for dialogue. Karl Shapiro has identified much of T. S. Eliot's and Maxwell Anderson's dialogue as Websterian verse, a very loose blank verse. At times it may almost be free verse or prose. Still the dramas may be considered as verse tragedies.

Amana is written in Websterian verse. The basic meter is iambic in a decasyllabic line. The ten syllables may be broken between a group of speakers, but the rhythm is meant to be kept. An example is:

Lisette: Don't laugh. It made me cry.

Christian: I'm sorry but . . .

Lisette: After a year of this routine I will
Be mad, in more than one sense. I shall be
Despair herself if I see no better
Future for me here.

Christian: Your future and mine
Are intertwined.

Notice the freedom that breaking up the ten syllables gives the dialogue.

The verse is still iambic but it is submerged in the natural repartee of the speakers. As poetry, the play Amana consists of Websterian verse and a few prose sections. Liberties have been taken with the iambic stress pattern but the verse remains decasyllabic with few feminine endings.

As the playwright experiments with poetry suitable to the theatre, he must remember he is, as Shakespeare, essentially a dramatist.

Suzanne Langer explains why drama is a poetic art.

because it creates the primary illusion of all poetry--virtual history. Its substance is an image of human life--ends, means, gains and losses, fulfillment and decline and death. It is a fabric of illusory experience, and that is the essential product of poeses. But drama is not merely a distinct literary form; it is a special poetic mode, as different from genuine literature as sculpture from pictorial art, or either of these from architecture. That is to say, it makes its own basic abstraction, which gives it a way of its own in making the semblance of history.⁴²

As previously emphasized, many others, critics and playwrights alike, do not speak of poetry and drama as identical or close works. Even Elder Olson comments "the beauty of a tragedy is not the same as the beauty of a lyric."⁴³ Langer also contends that drama is not strictly literature.

Literature projects the image of life in the mode of virtual memory; language is its essential material; the sound and meaning of words, their familiar or unusual use and order, even their presentation on the printed page, create the illusion of life as a realm of events--completed, lived, as words formulate them--events that compose a Past. But drama presents the poetic illusion in a different light: not finished realities, or 'events,' but immediate, visible responses of human beings, make its semblance of life. Its basic abstraction is the act, which springs from the past, but is directed toward the future, and is always great with things to come.⁴⁴

By act Langer means any sort of human response, physical or mental. Again emotional responses are the key and the audience becomes the measure of the beauty. The image of human life is successful because of the identification involved. On stage the person of the character has feelings, the feelings grow into passions and the passions produce words and deeds. But imitation in Aristotle's sense needs to be considered. Drama demands an artistic distance, the famous aesthetic attitude. A narrow line exists between identification and actual participation. The artist must achieve "psychical distance as Edward Bullough phrased it in 1912 to obtain appreciation of his work as

art. By deliberate stylistic devices the artist establishes a relation between the work of art and its public. To obtain this removal, art deals in illusions "which, because of their lack of 'practical, concrete nature,' are readily distanced as symbolic forms."⁴⁵ If a playwright accepts the dramatic theory that drama is a poetic art as Aristotle first defined it and illusion still upholds, then he is free to write in language that is by nature symbolic. A modern playwright need not be confined to demands of verisimilitude if he realizes the demands of imitation. The dramatic illusion is poetic to begin with since the audience will be dramatically convinced by language that elevates the play from actual life. The audience must witness the play not aware of the other members of the audience or the auditorium. But awareness of "make-believe" can create the aesthetic attitude by presenting enough artifice to convince the audience they are watching drama, yet the characters are images of human life whom they can identify with.

This awareness has been achieved in the past by use of poetic devices and verse itself. Certainly human beings do not speak in verse, but as pointed out, they speak in poetry when they try to convey what they feel. Verse becomes a medium to obtain an image that will convey human beings in symbolic speech to the human beings listening.

Verse then has been the choice of most tragic dramatists to obtain the tragic catharsis. The distance needed to have the listener pity and fear, yet not directly participate, was achieved by playwrights such as Marlowe, Shakespeare, Anderson, and Eliot in verse.

A summation of why verse is needed in dramatic writing may be found in the statement made by Moody Prior.

Yet a principal consequence of writing drama in verse is precisely that it opens the same resources of language to the dramatist as to the lyric poet. Because words are free from the limitations of

verisimilitude, all these resources become available for supporting, illuminating, and magnifying the action. Imagery of all kinds, ambivalences of meaning and suggestion, words made uniquely potent and momentous by the circumstances of the context, figures of speech, in particular metaphors--all these become available to the dramatist to be used as his artistic needs require.⁴⁶

At the end, the test of propriety in diction is whether the word or image chosen contributes to the dramatic whole. The diction must be related to necessity and probability. Around this idea the rhetorical analysis must be conceived.

FOOTNOTES

- ¹ Prior, p. 307.
- ² Archer, p. 387.
- ³ Prior, p. 221.
- ⁴ Ibid., p. 219.
- ⁵ Ibid., p. 289.
- ⁶ Barrett Clark, European Theories of the Drama, p. 493.
- ⁷ Ibid., p. 499.
- ⁸ Ibid., p. 500.
- ⁹ Una Ellis Fermor, Shakespeare, the Dramatist (London: Methuen and Company, Ltd., 1961), p. 32.
- ¹⁰ Tuve, p. 23.
- ¹¹ Ibid., p. 27.
- ¹² Ibid., p. 184.
- ¹³ Caroline Spurgeon, Shakespeare's Imagery (Cambridge: Cambridge University Press, 1935), p. 44.
- ¹⁴ Clemen, Chapter 1.
- ¹⁵ Ibid., p. 223.
- ¹⁶ Sister Miriam Joseph, Shakespeare's Uses of the Art of Language (New York: Columbia University Press, 1947), p. 4.
- ¹⁷ George Rylands, Words and Poetry (New York: Payson and Clarke, Ltd., 1928), p. 158.
- ¹⁸ Milton Crane, Shakespeare's Prose (Chicago: University of Chicago Press, 1951), p. 191.
- ¹⁹ Ifor Evans, The Language of Shakespeare's Plays (London: Methuen and Company, Ltd., 1952), p. xi.
- ²⁰ Prior, p. 15.

- 21 William O'Connor, Climates of Tragedy (New York: Russell & Russell, Inc., 1965), p. 111.
- 22 Ibid.
- 23 Ibid., p. 113.
- 24 Ibid.
- 25 Prior, p. 366.
- 26 Ibid.
- 27 Ibid.
- 28 Maxwell Anderson, Winterset, preface.
- 29 Prior, p. 340.
- 30 T. S. Eliot, Poetry and Drama (Cambridge, Mass.: Harvard University Press, 1951), p. 25.
- 31 Ibid., p. 10.
- 32 Archibald MacLeish, The Fall of the City (New York: Farrar and Rinehart, 1937), p. x.
- 33 Aristotle, On the Art of Poetry, p. 35.
- 34 Aristotle, The Basic Works of Aristotle, ed. Richard McKeon (New York: Random House, 1941), p. 958.
- 35 Maxwell Anderson, Four Verse Plays (New York: Harcourt, Brace and Company, 1930), p. 18.
- 36 T. S. Eliot, Murder in the Cathedral (New York: Harcourt, Brace and Company, 1935), p. 35.
- 37 T. S. Eliot, The Cocktail Party (New York: Harcourt, Brace and Company, 1950), p. 106.
- 38 Christopher Fry, The Lady's Not for Burning (New York: Dramatists Play Service, 1953), p. 94.
- 39 John Gassner, ed., Best American Plays--1963-67 (New York: Crown Publishers, 1971), p. 149.
- 40 Stanley Richards, ed., Best Plays of the Sixties (Garden City, New York: Doubleday & Company, 1970), p. 1031.
- 41 Karl Shapiro, A Prosody Handbook (New York: Harper & Row, 1965), p. 4.

⁴²Susanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 506.

⁴³Crane, Critics and Criticism, p. 563.

⁴⁴Langer, p. 306.

⁴⁵Ibid., p. 319.

⁴⁶Prior, p. 11.

Mary Nichols
1729 Winne Drive
Manhattan, Kansas 66502

AMANA

Mary Nichols

CAST OF CHARACTERS

Barbara Heineman, 58, the Werkezuege

Jacob Brewer, 35, Amana colonist

Esther Brewer, 30, Amana colonist

George Gunderson, 45, the colony doctor

Christian Metz, 18, in love with Lisette

Elijah Guyer, 65, father of Sophia, grandfather of Lisette

Lisette Andreason, 18, a young girl

Sophia Andreason, 37, Lisette's mother

Members of the congregation

The action occurs during the fall and winter of 1859 in the Amana colonies.

Synopsis of Scenes

Act I, Scene i

Amana church, an afternoon in late August.

Act I, Scene ii

Doctor's garden, later that same afternoon.

Act I, Scene iii

Doctor's garden, one-half hour later than previous scene.

Act I, Scene iv

Amana church, several days later, in the morning.

Act II, Scene i

Doctor's garden, dusk of an evening in late November of the same year.

Act II, Scene ii

Doctor's garden, two months later, early on Saturday morning.

Act II, Scene iii

Amana church, next day, early morning.

Act III, Scene i

Doctor's garden, afternoon of the same day.

Act III, Scene ii

Doctor's garden, one hour later.

Act III, Scene iii

Amana church, the next day.

AMANA

ACT I

(The setting is Amana church on a Sunday in late August, 1859. Three sections are distinct: first row of children and sinners, second row of people, and third row of elders and holy members. The pews are rough hewn and the walls are bleak. A heavy cross hangs behind the pulpit.

The congregation is dressed in black and gray. Women wear white head coverings.

BARBARA HEINEMAN is the stark prophet and leader of the communal society. In 1855 the Amana colonies were started by Inspirationists. The original group began in 1714 in Germany when Christian Metz received divine visions to break from the Church. Several other divine inspirationists have since lead the believers. BARBARA is the present leader and she rules absolutely. She is in her late fifties.

Zither music is heard in the background as the play opens and may accompany other songs.)

CONGREGATION sings:

A mighty fortress is our God,
A bulwark never failing;
Our Helper He, amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe;
His craft and power are great,
And armed with cruel hate,
On earth is not His equal.

And though this world, with devils filled
Should threaten to undo us;
We will not fear, for God hath willed
His truth to triumph through us.
The Prince of darkness grim--
We tremble not for him;
His rage we can endure,
For lo! his doom is sure,
One little word shall fell him.

BARBARA

Unless the Lord builds the house, those who build
It labor in vain, so saith Solomon.
The Lord builds Amana, our labor is
Not in vain. Seven miles separate us
From evil outside. Amana is God's ark
To save his chosen people. Polluted streams

Will poison there but we are safe for God
 Blesses us. In the eye of the storm God
 Isolates Amana. We drown not. Just
 Think, Satan could sink us if God lets waters
 In. Once the sore spreads, there is no cure but
 Total destruction. But God redeems you.
 See, He has anointed me to protect souls of
 Chosen ones. These chosen ones will wish
 To serve the Lord by obeying my words
 Which He directs. The master builder constructs
 Our house on solid foundation water can
 Not wash away. Outside the timbers rot
 From weeping sores of sin. Still, God contains
 The poisons secreted in harmless looking houses.
 The devil can be most attractive out,
 But rotten in. He rattles seven miles
 Away and his wealth, dress, and way appear
 Enticing. Just remember Satan's gifts
 Will send the wicked to Hell naked and poor.
 The world outside exists merely to tempt those
 Not God's chosen. God wishes to separate
 The saved from the damned world so the house is
 In order. Worms in wood wreck havoc when
 They breed. The worms who crawl here will be crushed
 By me. My hammer pounds by God's bid and
 Direction. John, Chapter iii, verse 18 says,
 "He that believeth not is condemned already."
 An unconverted man properly will
 To Hell belong. God ordains their hell house
 As He ordains our heaven house. Praise God
 We remain chosen. Any sin spreads so God's
 House needs a purging often. Pray for His
 Clean sterilizing purge of chosen ones.
 Behold the handmaid of the Lord.

(The following is sung by congregation
 during which BARBARA HEINEMAN receives her
 divine revelation. She shakes and raises
 her head upward and as she speaks she
 moves around the congregation.)

CONGREGATION sings:

Come Holy One, Creator blest
 And in her heart take up the rest
 Come with thy grace and heavenly aid
 To be the voice through thy handmaid,
 To be the voice through thy handmaid.

BARBARA

I am--I am coming into the body of my servant. I am that which causes
 to be. I am--I am--. My eyes flame. Oh, what a sinful people you
 have become. Wicked--wickedness I see until I would damn all I have

chosen. But still some of you are worthy of salvation. I visit to save you. Heed my warnings. If you do not, Hell has fires to sear your bodies. I will push you in and laugh at your torment. The saved also will throw coals into flaming hot pits. Beware if you are one of the rotten corpses like the carrion that corrupts the soil outside, for no one escapes my graves. I bury my enemies. My chosen are given a strong foundation but it must be drained or it will rot. Check the ground you stand on. If it is holy I pass you by. Each sin decays the storehouse I gave you. Beware, I may choose to cast you with the damned if your sins provoke my anger. Satan would gladly consume you if I did not struggle to save you. If you do not listen, I shall let you sink into Hell's gaping mouth. The flames will sear your sinful body. Scorching skin will be smelt. For each sin Hell has record of your body must serve him. The devil may choose any method to obtain satisfaction. If you sin of the flesh, perverted punishments are diabolical. No longer have you control over your functions, you are a slave to lust. Ponder this, Jacob and Esther Brewer.

ESTHER

I have not sinned.

BARBARA

Esther Brewer, you have enticed man away from me. You look to your stinking body when you should look to your sinking soul. Observe how her hair tumbles loose from her shoulders as she kneels. See the scarlet lips she has bitten to beautify. Such a temptress is Satan's sword. He thinks to smite me by betraying you like he did Adam, David and countless men. Beware of this woman--

JACOB

Lord, she is my wife.

BARBARA

Then bind her hair. Shield her from devilish vanities. Know her not. One child is all I require from a marriage. More are unwanted. I see you have succumbed to sin more than once. You are a weak mortal man.

JACOB

Condemn me not. Gaze upon the temptation you have given me.

ESTHER

Temptation?

JACOB

Yes, it is your beauty that flames me into Hell's fire.

ESTHER

Perhaps I can douse the fire. It won't take much water as far as I'm concerned.

BARBARA

I am still wroth with both of you. You have sinned before my eyes.

JACOB

What sin still causes your wrath?

BARBARA

Jacob, your wife will soon be heavy with a third child. You have spent too much time with your wife and have slighted me. I am displeased. Children are the seeds of hell-fire. Begetting is a torment of Hell, and gives Satan reigning power. That carnal power is destructive and exceedingly violent in nature. You as my chosen must curb it. All of you must pray to me to exorcise Satan from this union. Both of you move to the first row of the church to do penance under my watchful eyes. Another child will put Esther in the sinner's house.

JACOB

(Taking his wife's hand.) Dear Lord, I have sinned exceedingly. Forgive me. I will shake the devil's hold.

ESTHER

(Pulling away.) Please have mercy on me. I misunderstood the duty of a wife. Henceforth I will do your duty, Lord, and stay away from him.

BARBARA

They are saved. Praise Me for My great goodness.

CONGREGATION

Praise the Lord.

BARBARA

I find another who is guilty of excess. Wine is My gift, as is your body, but I will recall it if you misuse it. This is another warning about the evil vice overtaking you, George Gunderson.

GEORGE

(Feigning shock.) Why, Sister Heinemann.

BARBARA

(Angry.) This is your God speaking to you.

GEORGE

I'm so sorry. Your bodily appearance confused me.

BARBARA

Pray eighteen extra hours for forgiveness in the second row, for My pity grows thin.

GEORGE

(Moving.) Dear Lord, pity me. Heal all the bodies in Amana. I'm tired of doctoring.

BARBARA

Your prayers may be answered. Nevertheless, my anger at repeated offenses may cause me to cast you off. Many are called but few are chosen.

GEORGE

(Loudly.) Amen.

BARBARA

(To GEORGE.) Beware of my wrath.

GEORGE

Amen.

(BARBARA falls to the floor. Her revelation is over.)

BARBARA

I see by your eyes the Lord has blessed us with another revelation. Thanks be to the Lord. Behold the handmaid of the Lord.

GUYER

(Going to front.)

Let God arise, let his enemies be scattered.
Let those who hate him flee before him
As smoke is driven away, so drive them away;
As wax melts before fire,
Let the wicked perish before God!
Let them be jubilant with joy!

BARBARA

The Lord saves His blest chosen few who will
Follow His revealed covenant to me.
I pray to Him and He then answers me.
We walk the way of the Lord, Amana.
The Lord Almighty acts to deliver
Us from evil. During last week He spake
To me, directing: "Keep my chosen people
Cleansed. Siphon the outside influences
Seeping slowly in." Perhaps the faithful
Can survive the poison's spread but my cure
Is divinely guided. Contain the poison
Beyond the boundaries of Amana.
No contact is no contagion. We
Will train a chosen one to learn a skill
Our schools do not teach. No outsider need
Infect our midst. To this end the Lord calls
Upon Christian Metz. You have been chosen
To train in medicine. God prospers our
Colony. Old ones need to be cared for.
And the new ones need to be delivered.
Doctor Gunderson needs to be relieved.

GEORGE

Amen. This world is so full of sickness.

SOPHIA

Ssh--shush. She'll hear you..

CHRISTIAN

The Lord has indeed called me to serve Him.
 Strength pours into my soul. My soul has been
 Stagnant. I want to learn more. The urge to
 Do something with my life has been growing.
 I do welcome this opportunity.

BARBARA

Preserve him, God, from wickedness outside.
 Show him the path of holy Amana.
 Let him not stumble nor slip into sin
 When he sees worldly goods and prosperity.
 For wicked humans give great temptation,
 Since they have few pangs; their bodies appear
 To suffer naught from evil ways. They wear
 Their flesh as garments, defiling God's gift.
 Only Satan keeps them unstricken; young,
 Gay, healthy, sensuous. Remember God
 Will destroy them with terrible death-deeds.
 Though they deign scoff and utter malice now,
 Strutting their tongues in front of Your beliefs,
 The day will come when God will sweep evil
 In Hell. They sit in precipices, His push
 Approaching. Christian, you must be a firm
 Believer or Satan will use you to spread
 Corruption. Four years spent outside can test
 Not only you but Amana. What good
 Does man do to heal a body but sicken a soul?

CHRISTIAN

I recognize dangers but I've a shield.
 I learn from days of old and moan with Job:
 The Lord gave, and the Lord hath taken away;
 Blessed be the name of the Lord.
 So wicked worlds have much. So I have more.
 God gives me Amana. Amana leads
 Me heavenward. Your teachings are guideposts
 On the road to righteousness. If tempted
 I'll meditate on God's work, musing on
 His mighty deeds, for He so manifests
 His wonders. Miracles once brought Moses
 And the chosen people to another
 Promised land in an earlier era.
 It is a miracle the Lord speaks to
 Our Werkezueges to show us the path to
 Our promised land. Yes, a miracle brought
 Inspiration from God to my namesake.
 I studied much and I do believe God
 Has chosen me for special purposes here.
 Keep steady my steps, all according to
 Your purpose. Let iniquity not near
 Me or if it must test me, let me not
 Be wanting. Stay with me as I wander

With enemies. Let me show wicked men
A saved man. Learning how to doctor man
And body, teach me how to doctor man and soul.

BARBARA

Defend the healer, Lord, whom you
Have anointed alone as impervious
To sin's infection. God knows all secrets
In hearts. If you corrupt, no mercy will
Find you. When God commands, all evil ones
Will lie prostrate before Him. Evil ways
Shall be cut off as diseased limbs so the rest
Shall live. Better a dismembered body
Than not a body at all.

CHRISTIAN

The Lord shall not
Have cause to damn me. Yet a little while
And wicked ones will be cured. Grandfather
Began these Inspirationists for such
A purpose. God called him to hear His word,
As you, too, have been called. What He intends
For me, I will accept.

BARBARA

God's will be done.
He guides us if we but ask Him and do
As He commands in matters which concern
Him. Marriage lists are open and God commands
Unmarried girls from sixteen years to speak
To me and elders of church concerning their
Admittance. We must carefully review to be
Sure God approves. Not every woman
Can truly claim God is her first bridegroom, her
Husband, second. The Lord must sleep in all
Amana beds to bless our houses. The home
Where God dwells must be holy and pure so we
Select the Lord's mistress with solicitude.
Appointments will start next week.

GUYER

The elders
Decree a two year testing wait. If God
Wishes a marriage, then, it can be
Celebrated. Passion does not rule us.

BARBARA

Our lives are orderly. Our progress is
Perfect. I, like Moses, may not see but
The peak. The Lord will call me to His breast.
You must be prepared. I am searching to
Discover the next Werkezuege among
You. God will guide my eyes to whom He has

Chosen to receive His revelation.
 Pray He blesses Amana soon. Let us
 Now meditate on His words while we leave.
 Remember the marvelous works that He has done;
 His wonders and the judgments of His mouth
 O ye seed of Abraham, His servant,
 Ye children of Jacob His chosen.
 Ye children of true Inspiration,
 He hath remembered His covenant forever.
 The word which He commanded to a thousand generations.
 Saying, Unto thee will I give the land
 Of Canaan; the lot of your inheritance.

CONGREGATION

And He brought forth His people with joys
 And His chosen with gladness
 And gave them the lands of the heathen;
 And they inherited the labour of the people,
 That they might observe His statutes and keep
 His laws. Praise God of Moses and Amana.

(Congregation files out quietly. CHRISTIAN METZ catches up with LISETTE.)

CHRISTIAN

The Lord would be displeased with me if I
 Kept this prayer card that fell from your Bible.
 I read it. It inspired me. I hope it does
 The same for you.

LISETTE

Yes, I will read the prayer. (Reads it.)

CHRISTIAN

Will you think on it?

LISETTE

As God wills it. (Catches up to her GRANDFATHER.) Wait, Grandfather,
 I wish to pray.

GUYER

My child, if God calls you, do answer Him.
 For years, I have prayed God give you a sacred
 Calling. Praying pleases the Lord so, too, I
 Am pleased. These last months find you praying alone
 Frequently. It is salve on my sore wounds.
 God punished me but He has not rejected
 Me. Your purity proves it, dear child.
 I leave you alone. God loves you, dear child.

LISETTE

Child, he calls me. Can not his old eyes see?
 The child, a woman grown, fits not his knee.

If he but knew my time was not for God
He might still realize I am human,
Capable of immense feelings, feelings
So strong I might tumble if I lose the
Controls. At times I wish that I could let
Myself go; the woman in me wants out.
I'm her jailer. She gnaws at me for the
Key. Only for a moment did I glimpse
Her but she frightened me. I stabbed myself
With icicles to cool my nerves. With self
Control I feel safe in frigidity.
A numbling thought flushes me for I wonder
If I lose the woman, what is asunder?
Such thought is Satan's plant--and I pretend
To pray while holding this: "Join me, I pray
In our flower garden. Christian." Christian. His name
Bespeaks his heritage. He has no shame
For our meetings. Why do I alone play
This lying game? So can a woman play.
Take the woman-child away. Come, Christian.

(Goes out church door.)

Scene II

(The setting is a garden fenced in behind the doctor's house and office. To one side of the house and garden is a small vine covered portico.

CHRISTIAN is alone pacing the garden.)

CHRISTIAN

Am I sick? Fever burns in my body.
The night malady creeps into my day.
Dreams danced before my sleeping eyes and now
Appear in sunlight. Can the doctor tell me?
What manner of animal is a man?
His strange brain derives more pleasure from pain.
The fleeting dream's suggestions thrill my senses
Until my conscience pricks the guilty lobe.
Then, why the more remorse I feel the more
I dream? Once seed is planted its roots dig down
Into the soil for sustenance. Am I
The source of sinful thought? Do I wish that
The naked women dance before me in life?
What wickedness is hidden in my heart?
There are two Christians, one I do not know.
Outside I seek the real one. Perhaps
The fire will fan down, I can find who I am.

(GEORGE enters. He is tipsy as usual.)

GEORGE

Talking to yourself, son?
Your cure is on the way.

CHRISTIAN

Cure? Is there a cure for what ails me?

GEORGE

Woman has a healing touch. You are lovesick.

CHRISTIAN

That's your diagnosis?

GEORGE

Most common case I've seen. The symptoms are exposed.

CHRISTIAN

It shows?

GEORGE

From your skull to your fibula.

CHRISTIAN

(Worried.) Do you think anyone else knows?

GEORGE

Only an expert can recognize this virus. It implants without pain but as it develops--only experience gives the clue. Your secret's safe with me.

CHRISTIAN

But not with me. I'm afraid to release myself.

GEORGE

That's the catch. Such mental exercise dulls the senses. Pretty soon the urge is sublimated. Why do you suppose I drink?

CHRISTIAN

There are worse sins than drinking.

GEORGE

Thinking is often one--around Amana.

CHRISTIAN

What do you mean?

GEORGE

Wait till the colony crosses you--you'll find out. The dog's barking. It's probably Lisette. I'll keep him staked so you have privacy, as usual.

CHRISTIAN

Thanks. I'll wait here.

(GEORGE exits.)

The fever still recurs. Lisette. Lisette.
The name inflames my heart and I feel strong,
While I am with you, I can do no wrong.

GEORGE

(Returning with LISETTE.)

Lisette, how is your mother? She appeared
Pale to me. I would like to examine
Her for anemia. Send her to me.

LISETTE

I'll tell her but for some reason she wants
To avoid doctoring. But me--I turn
White and to her I'm incurably ill.

CHRISTIAN

No, it is I who has an incurable
Disease--of the heart. Is it fatal, Doc?

GEORGE

It will be if I stay with you lovers. (GEORGE exits.)

LISETTE

Lovers? He called us. Each time I dread
To come near but I am pulled by a force
Stronger than earth's gravity to this place.
What attraction does this fall garden hold?

CHRISTIAN

Nothing until you were pulled in. Motion
Stops for you. Lisette, your body trembles.
The vines do shake from your hands' caresses.
Their quivering leaves dare to desire to hold
And cling to you as I long to. Let me
Support you.

LISETTE

Do. Your arms are stalwart while
Mine are so weak. I ran until the wind
Sucked breath from my lungs. The Werkezuege could not
Have followed me but I still fear anyone
Might, at any time, discover us. Christian,

CHRISTIAN

Yes, Lisette? (Kissing her.)

LISETTE

Christian, is this right?

CHRISTIAN

Of course.

LISETTE

How can you be so positive?

CHRISTIAN

If I were not sure, I could not stand life.
Man is like this green growth. See it strive
To reach the sun. It senses the light is its
Life source. It has no brain to tell it that.
What we do is as natural. Our climb
Is life giving. We go where God's light leads us.

LISETTE

But some plants wilt before the sun's hot rays.
Behold how these leaves curl inwards and this
White morning glory shrivels its petals tightly,
Protecting delicate insides. Too much light spells
Instant death in such cases. This withered plant
Displays such problems.

CHRISTIAN

No, Lisette, this plant's problem is not that.
It has been crowded out and has not received
Enough sunlight to sustain life. People,

Like plants, can not have their growth so stifled.
Our love is natural and growing. God wills
The blossom to open.

LISETTE

Does the flower feel
Such guilt as I do feel when I touch you?

CHRISTIAN

Your guilt still confuses me. There is no sin where God guides the
growth.

LISETTE

But man may alter God's
Original path. Ugly! That snake. See
It slither there. But what if it's the devil
Who then directs the changes? Not God at all?
That snake scares me. The devil's in this place.

CHRISTIAN

Have you no faith in being God's chosen one?

LISETTE

But chosen for what end? See where we have walked?
Beneath our feet were trampled tendrils of the
Green creeping vine. They will die because of us.
We follow the same path the snake just drew.
What if the devil guides our steps to kill?
To sin? It swells my mind. When it explodes
The pressure will then be released but what . . .

CHRISTIAN

But nothing. Just have faith in me and God.
We love you. We will take good care of you.
What is wrong with you? What is bothering
You? Let us get to its roots. Why do you
Feel guilt?

LISETTE

I don't know, Christian.

CHRISTIAN

Yes, you do, Lisette.
You flinch at my hand's touch. Is anger, not
Just guilt, what you feel?

LISETTE

I don't know.

CHRISTIAN

Kiss me.

LISETTE

No.

CHRISTIAN

It's me. Why are you mad at me, Lisette?

LISETTE

I'm not, it's just that . . .

CHRISTIAN

You're upset because
I am to go outside and you can't go.

LISETTE

In part. I can't explain the way I feel.

CHRISTIAN

When did you first notice yourself changing?

LISETTE

My world seems so different from yours but
I've always felt I was special like you.
When you spoke the whole world listened closely.
Knowledge commanded attention. Your voice
Raised my mind to the clouds. Heaven never
Seemed so close. I looked up at you and felt
Such stirrings that warmed my entire being.

CHRISTIAN

Inspiration came as I caught your eyes.
You caused my words to flow like pure honey.

LISETTE

They were sweet to me. What you said raised me
To a unique place. No longer was I
Just a girl but a human being who
Could reason. You pulled my mind strings. I was
Glad. Now I am not positive. You are
Now chosen to go on to school while I go
On to the communal kitchen to cook.

CHRISTIAN

Lisette, do you want to travel outside? (Holding her.)

LISETTE

Not really, but I didn't want you to be
The chosen one, I'm ashamed to admit.
If I could not go, I did not want you
To go. It is so selfish but I feel
My brain becoming stifled because of my
Weak woman's body. Why was I not born
A man? I can compete with the best men.
In school I could out run any boy, racing.
I could find more wild mushrooms than any.
Still, I am not chosen since my future
Has been preordained. No matter what I

Achieve I will remain in my place as
 A woman. Men may choose of the world more.
 Amana women have choice of just four,
 The farm, the kitchen, the hearth wife or whore.

CHRISTIAN

I can't believe you speak so. Your anger
 Seethes and is best released but I do not
 Understand the source. You lash at Amana
 But I receive the blows.

LISETTE

What do you mean?

CHRISTIAN

I suffer when you do. I have felt your
 Unhappiness lately. I thought you were
 Just growing away from me. I blamed my
 Own self. You seemed to cringe at my advances.
 Perhaps I was pushing you too fast but
 My lips fought to kiss yours. My mind
 Did try to cool the flames but such desires
 Are fanned by strife and hot controversy.

LISETTE

Christian, I did not mean to cut you so.
 I freely chose to meet you here these times.
 I can not blame you for the fire still burns
 Within me. One tender touch of your hand
 Betrays my body's glowing embers. If I
 Did not freeze then, I would melt from your heat.

CHRISTIAN

Is that death so odious? Our blood boils
 For the same reason. Our love draws us near.
 Our minds melt, so too our bodies melt if
 We let the fire give us consummation.

LISETTE

You are not listening to what I say.
 Already our fires are of separate
 Origins. You flame with desire while I--
 I flame with anger. Outside you will grow
 Away from me here.

CHRISTIAN

No, you'll grow too.

LISETTE

How can I grow in the boring kitchen?
 Mama and old friends gossip daily while
 I quietly peel potatoes. I don't care if
 The grapes are ripe or Mrs. Brewer is in
 A family way.

CHRISTIAN

Is it that terrible?

LISETTE

It's so tormenting I've tried to talk
To vegetables. I thought I might write
A hymn--Meditations mincing onions.
Don't laugh. It made me cry.

CHRISTIAN

I'm sorry but . . .

LISETTE

After a year of this routine I will
Be mad, in more than one sense. I shall be
Despair herself if I see no better
Future for me here.

CHRISTIAN

Your future and mine
Are intertwined. Do not despair for that
Kills us both. Pairs are not severed without
Scarred and stunted growth. Without you I'm broken,
And such injury may never heal over.
I may have to leave you physically outside
But I will be with you mentally here.
Four years isn't always and I'll be back some.
Books and places time will forget, but Lisette's
Loving face will be remembered yet--

LISETTE

You say this now to my youthful face, what
Will you say hence in a different place?
You will be a doctor, and me, Lisette,
A dirty slave of kitchen scullery?
Someone else will touch your mindstrings and pull
Your fancy. Someone worthier than I.

CHRISTIAN

Lisette, no one is worthier than you.
Listen, I have known before I could dream
That you must be mine. Your descent into
My slumbers made unrest. No longer am
I satisfied when night blind blankets eyes.
I wake, shivering for warmth. Sleep
Again only comes with dreams I dare not
Dream. Sleep slips in such radiant images.
I behold your body bathed in brilliance
While I bask in the gleam of your bright eyes;
Oh, such contentment fills me I am warm.
I know I need you. Will you marry me?

LISETTE

What?

CHRISTIAN

Please, I've loved you and will always.

LISETTE

I, too, have thought we would marry sometime
Christian, I, too, have not dared dream at dark.
What I have been feeling has frightened me.

CHRISTIAN

Let us commit ourselves to marriage.

LISETTE

But we can't be married for two full years.

CHRISTIAN

The ceremony can't be performed but
We can commit ourselves in God's sight.
Please add your name to the marriage list.
In two years you can join me outside while
I finish school. Amana should permit
That. Look, the sun blazes through the black clouds, and
The chill is blown.

LISETTE

Yes, Christian, I will join.
Already I feel a release like spring.
Your touch as we walk thrills me. Marry you?

CHRISTIAN

Yes, marry me. Two years; but tonight . . .
Watch the sun arc. It falls on this garden
But misses out there. Amana is under
Grey clouds but we are sweltering from heat.
The path stones grow white hot. Let us find shade.

LISETTE

So many trees have shed their spring green leaves.
This silvered apple is growing naked but
It will shelter yet a while as we sit.

CHRISTIAN

Your face is flush, a faint pink. No fever?

LISETTE

That sultry sun burns me, even through this.

CHRISTIAN

You wear too much. Here, let me help you. Hang
Your wrap on the porch. Here, I will hang it.

LISETTE

A gentle breeze blows my blouse and I am
Unloosed. It is refreshing to sit on
The steps. Oh, look how wind fans the still leaves.

Smell the fragrance of wild roses it carries.

CHRISTIAN

It drives me wild to sit here still when I . . .
I love you, Lisette. Our marriage has
Begun. Do not push me away. One kiss . . .

LISETTE

One kiss? The more we kiss the more trembling
I feel. A fire flares inside me that is
Fed by your touch. Let me go. I must go.

CHRISTIAN

Don't fight what you feel. Free yourself. Part of
You wants me like I want you. You want me
To take you . . . I will make the decision
For you. Our love's final commitment, now.

(CHRISTIAN gently forces LISETTE to submit as the curtain closes.)

Scene III.

(It is almost a half hour later and the sun is setting.)

CHRISTIAN

Our love is a return to the blooming
Of life. This sanctuary will be sacred.

LISETTE

Part of me has died here. I should never
Have allowed you . . . I should never have come.

CHRISTIAN

Don't say that. We love each other.
You shiver with the cold wind. Let my arms
Warm you. Don't turn from me. You are mine now.

LISETTE

What pain that has given me. Guilt creeps in
Like an ugly dog and howls at me. Woel
My skin is wrinkled and naked with shame.

CHRISTIAN

Shame? Our love is no source of shame, Lisette.
It will be the source of my sustenance
While I am away from you. I love you.

LISETTE

Yes, I love you. If I didn't, I would be
Unable to face what we have done in
The name of love. I wanted to resist you
But . . . woman's body is so weak. I had
Wondered what my feelings would lead to--

CHRISTIAN

Are you disappointed? Do you regret . . .

LISETTE

Regret for the past does no good, I know.
Still, we start our marriage on mistakes.
This was a mistake. Now I begin to
Understand why Amana has the two
Year rule of separation. If love can
Withstand that, it is blessed. Can you wait two
Years to complete our vow as is required
Of all others in Amana, Christian?

CHRISTIAN

The two years will be but a night's passing.

LISETTE

Do you know my meaning? I love you but
This guilt . . . No, you must not touch me till then.

CHRISTIAN

Light has brightened our childlike eyes tonight.
Must we now pretend it never happened?

LISETTE

If you truly love me, you will promise.

CHRISTIAN

I will mark each absent night so we make
The losses up after our marriage.
I think school has November vacation.
Would you at least see me and let me know
You still care. I'll get word to George when I'm
Coming. I pray loneliness will build bridges
Between our parted selves. Two years will find
Us together forever. November?

LISETTE

November. If you accept my conditions.

CHRISTIAN

If you accept mine. Lisette, interview.
Remember to impress the Werkezuege
With your marriage potential so you
Join the marriage lists, for in two years
I claim you for my bride. We are one in
God's eyes already. I would proclaim to
Amana I love you. Now, if you want.

LISETTE

No, let me make the lists first. I must make
Them choose me. I am committed to you now.
I would die before I could be given
To any other. I have no choice left.
All the flowers have closed for the night comes.
A chill wind howls. Rain will drown the flowers
If they stay open. Once the drops shatter
The petals, it is too late to protect.

CHRISTIAN

It is not starting to storm. They are safe.

LISETTE

But this damp mist clings to my skin and warns
That just the sun holds back the black rain clouds.
Look, as the sun sets it paints scarlet blushes
On the blowing blossoms. Wildfire begins
To spread the skies. I must get home, Christian.

CHRISTIAN

You are my home. I can not rest until
We are together in our own house here.
If only I didn't have to go outside.

LISETTE

You must leave for the outside, I for home.

CHRISTIAN

Until that night we can dream what's to come.
To dream but not to hold like this may tear
My heart. Must we part?

LISETTE

Grandfather may look.
Shadows of night cross the garden path now.

CHRISTIAN

As we freely sow love so may it grow.

LISETTE

The sky grows dark red. Release me to go.

CHRISTIAN

One last kiss--one last vow--so love shall show.
She is gone and so is the sun's last glow.
To know what the night will bring--that's the thing
We cannot foreknow. The wind blows rain clouds
To cover our footsteps. I felt the world
Stop as we loved. It is back on its course.
Strange! Does the world right itself so easily?
Tomorrow I compare outside liberty.

Scene iv

(The setting is the Amana church several days later. LISETTE has come to interview for the marriage lists with her grandfather and mother and the three enter the empty church.)

SOPHIA

The wind is blasting between the closed doors
And freezing the blood in my clenched fingers.
I thought the church would warm my chilled bones but
I tremble with the cold shaking timbers.

LISETTE

Last week it was boiling hot summer, now
It is freezing cold winter. These few days
Have starved nature and nipped the last buds.
I ache, too, but not with cold. I intend
To make the marriage lists, still this chill
Is ominous. Anguish makes me shiver.
I have prayed to the Lord to accept me.

GUYER

It pleases me greatly to think of you at
Prayer so many hours this hot summer.
God is gracing my last years with a good
Child. You, Lisette, have been called by Him
To do something extraordinary.
Listen carefully to all God's commands..
I have borne all my inner and outward
Suffering in silence, complaining then
Only to God. I am Job through whom the
Almighty shows His works by casting His
Arrows within me; the poisons greatly
Determined to drink up my spirit by
Setting the terrors of God in array
Against me. The day is soon to come when
The Lord will turn my captivity
And give me, as Job in the latter end,
Twice as much as I had before. Just God.

LISETTE

I pray the just God will answer my poor
Prayers. This choice stems from soul's agony.
You would pull me one way also. The days
Spent at your knee stretch me taught. Yet I heed
A higher call I feel inside my heart.
I would be married . . .

GUYER

You shoot arrows at
My heart. I hoped you would rise above flesh.
If only you were born a man, such weak
Longings would be purged. Daughter, you haunt me.

(BARBARA enters.)

BARBARA

Lisette Andreason, God has been anxious
To hear this interview. His holy gaze
Falls on you often. Your moves stimulate
His interest. He has penetrated
My revelations on your behalf but . . .

GUYER

If I be wicked, woe unto me and if
I be righteous, yet will I not lift up
My head. I am full of confusion for
Thou huntest me as a fierce lion: and
Again thou showest thyself marvelous
Upon me. Let my time of afflictions
Pass. Let my final prayers be answered.

BARBARA

Beware, an over zealous prayer can
Go too high. Mighty God curbs His pent up
Rage at His pleasure. Do not inflict your
Desires on Him at this moment. He is
Looking for submission from His bride so
Let her speak alone. Go outside for now.

(SOPHIA and GUYER go out.)

The Lord knows why you are present, Lisette.
Marriage. Do you submit to God's will?

LISETTE

Behold, Lord, your handmaiden prays for guidance.
I yield to your overpowering will.
Do with me as you will. If you wish me . . .

BARBARA

The Lord has chosen well. A divinely
Inspired reply. Yea, God has special
Gratifying schemes designed for you. He
Reveals them slowly to me, but surely.

LISETTE

Bless the Lord. You chose me for marriage?

BARBARA

In a special sense. God selects you to
Be a potential instrument, Lisette.

LISETTE

Me? God's chosen instrument? . . . Exactly what?

BARBARA

You are incredulous like I was when
I was first called. Franz Grunz plucked me like a bird
From the flock. It was not easy to be
Singled out. Periods of darkness fell
Upon my mind but I found God's will deep
In the black. I soar high now. Remember
This. God puts His chosen in a cave and
Only one can lead them out. Like a bat
Blindlessly going so go I, Lisette.

LISETTE

My blood rushes to my head. This is not . . .

BARBARA

I do not lie. The flight is fraught with hail
And thunder. Tender wings may crack beneath
The strain. Pray, study with me now and I may
Lessen the burden. You will be prepared
To receive the divine revelations
After God calls me to Heaven, Lisette.
God wants you as Amana's Werkezuege.

LISETTE

The Werkezuege! The honor astounds me.
Yet my shoulders weigh low with the duty.
I came today humbly to join the list.
Marriage was the only goal I set.

BARBARA

You realize as a bride of God, you can
Never be a bride of man, of course.

LISETTE

Why can't I? I don't understand why that . . .

BARBARA

I do not presume to advise you but
Think on the Fourth Rule for True Godliness:
Fly from the society of womenkind
As much as possible as a very
Dangerous magnet and magical fire.
It is better to be unmarried.
Remember Johann Lubeck received
This divine revelation in 1716.
The years bear out the truth that marriage
Is a disease of the body that spreads
To corrupt the soul. Werkezueges can't marry.

LISETTE

The choice is tearing at my heart. My mind
Swirls. Life was a simple task before this.
Wait! Werkezueges have been married in past
Time. Even Christian Metz, our founder was.

BARBARA

But he was a man. The Lord sets up the
Different standards. Encased in softness,
We weak women are easier prey to
The devil. Love of beauty leads us to
Love of body. Men snare less this brutish
Beast that ravages women from their birth.

LISETTE

I can commit myself to God and man.
God often grants two purposes to earth life.
Wife, mother, cook, lover. I can be both.

BARBARA

That is how I lost my power once for
I yielded to the temptation of man
And married. It was sinful of me to
Prefer marriage when I was chosen
For God's service. For ten years God's voice was
Silenced. When we arrived in Amana,
Jeremy and I chose to live apart
And God restored His holy Gift to me.

LISETTE

What if I do not marry and do not
Receive divine inspiration? No, no.
The fee's too high; not in my favor.

BARBARA

To be a Werkezuege is the greatest
Favor. To be a wife is the greatest
Disfavor. Can a mortal man live with
A bloodless sacrifice? You belong to
God, not him. He must suffer your loss for
The colony's pain. To be Werkezuege

(BARBARA opens door for SOPHIA and GUYER.)

You must suffer this pain. Let us see what
The others feel. Elder Guyer, Sister,
The interview is ending. Come in quickly.
Keep the howling wind out. It blows black dirt
Around. We try to have a spotless church.

GUYER

The interview? Did my child suit you? Have
I not raised her well? Why shake your head so?

BARBARA

God has chosen her the next Werkezuege.

GUYER

God in Heaven I praise Thy name! You have
Blessed my last days on earth. My child,
The next Werkezuege. I will die in grace.

SOPHIA

Foreboding is written on your white face.
Is there some dissent? I read what appears . . .

BARBARA

Lisette refuses to give up marriage
Listing. Woman cannot be Werkezuege
And wife. I have tried to convince her.

GUYER

Child, I could shake sense into you. The choice . . .

SOPHIA

Father, let me speak to her. I can reach
The woman who was once my child better.

GUYER

Redeem yourself through her. It is your chance.

SOPHIA

Has not God reached you? You will be called, yet
You intend to join the marriage lists?

LISETTE

Yes, it has always been my intention.
If God wants me, a husband will not stop Him.

SOPHIA

Dear God, show me how to save this, my child.
Is this the same little girl who picked
Wild field flowers to give me, who dressed
Corn cobs in hollyhock skirts, who played
House with flower dolls, who I hid from her
Grandfather's wrath? He hated signs of weakness.
I have sheltered her before, can I now?

LISETTE

But, mother, I do not want to be saved,
I want to be married. I want to be . . .

SOPHIA

You only think you want to be, you do
Not know. I know. I feel a duty
To prevent you from choosing the wrong path.

I walked to the altar and almost lost
My soul. May God forgive me if I tell
Too late and cannot swerve your steps in time.

LISETTE

This pity I don't understand, Mother.
You speak as if I chose the death-bed, not
The marriage bed. I will be happy
Where I lie.

SOPHIA

So thought I--until the day
Came when I awoke from my dream sadly.

LISETTE

You were happy with father and loved him.

SOPHIA

I loved him but marriage has a way
Of devouring love. One can love too much.
Absolute love devours lovers almost
Absolutely.

LISETTE

How coldly you speak of
Father. Can you regret marrying him?

SOPHIA

I can not. I loved him, but was it him?
I put the man I loved in the bright clouds
With God. He could do no wrong. But the man
I married was a mortal. He could sin.

LISETTE

You just expected too much.

SOPHIA

Do not you?
It is so easy. Love is a child's first game.
Father warned me. Charles wanted to go outside.
He was the leader so I followed him.

LISETTE

You lived outside, Mother? You never told me.

SOPHIA

I never wished to tell. Shame still haunts me.
For your sake I have been silent, Lisette.
God cursed our marriage. The coughing fits
Racked Charles' body until with no money
Or food I was forced to bring us all back.
Amana cared for us until he died.

Amana is right. A man is wrong. I
 Know God does not bless marriage from sad
 Experience. A Werkezuege is far
 More blessed. A man's love lasts but a fortnight
 The Lord's love lasts for an eternity.

LISETTE

Mother, your bitterness betrays you but
 Overwhelms me. I must commit to one
 Course. If my eyes were blind, I might see which.

GUYER

The Lord could choose to put your dull eyes out,
 If He calls you and you fail to see He
 Will scale your eyes. All of Amana will
 Then suffer the plunge into dark despair.

LISETTE

I grope but your advice needs seasoning.
 This church's blackness hides other reasoning.

BARBARA

The Lord will guide her in this cool darkness.
 Let us leave her to meditate and hear
 His will. Marriage or revelation--

SOPHIA

With God's guidance choose wisely, my daughter.

(GUYER and SOPHIA begin to leave.)

GUYER

Again the Guyer name could have renown.

SOPHIA

Dampness clings to my skin even though the wind
 Tries blasting it off. God seems strangely near.

BARBARA

Lisette Andreason, ponder this--
 God needs the Werkezuege's full attention.
 Such great honor is worth such small sacrifice.
 To be a sacred vessel is Amana's
 Highest state for man or woman, Lisette.
 This chance once turned down can't again be found.

(BARBARA exits.)

LISETTE

Our Father, who art in heaven--or here?
 The church door is shut and I feel utter
 Loneliness. Christian seems like another
 World. The strength he gave me drains in this dark,

Gloom descends like a heavy blanket on
My aching shoulders. Even my shadow
Shrinks to death. Strange, I should say those words here.
Yea, though I walk through the valley of
The shadow of death, I will fear no evil;
For Thou art with me: Thy rod and Thy staff
They comfort me. Could God be calling me?
This gloom settles over me like the valley
Of the shadow. Does giving up Christian
Raise my soul to new heights? My soars into
Heaven will train my wings for longer flights.
To reach God is rapture. Forgive me, dear
Christian. I must choose for eternity.
When woman has choice between man and God
Her bed must be where greatness lies: her God.
He uproots what's sowed, a purging method.
Yes, I will study at God's behest,
I only pray the choice will be blest.

ACT II

Scene I

(The setting is the doctor's garden in wintertime, after a heavy snow. It is about 8 p.m., November 22.

GEORGE enters with CHRISTIAN. It is cold so they are dressed warmly. CHRISTIAN carries a box which he puts on the porch. CHRISTIAN is stylishly dressed.)

GEORGE

Three months have brought some changes, I see. New styles of clothes-- the hat becomes you--and that color. It seems strange to see red in Amana. A change for the better.

CHRISTIAN

Amana hasn't changed. It is the same. I feel like I never left. Oh, to see Lisette.

GEORGE

I hate to be the bearer of bad tidings but--well, there may be a change in Lisette.

CHRISTIAN

She's not been ill?

GEORGE

Not ill that doctors can cure. It's the illness of the Werkezuege.

CHRISTIAN

Why does the Werkezuege's illness affect her?

GEORGE

It infects all Amana but the latest victim is Lisette.

CHRISTIAN

Stop, the symptoms? How? Explain.

GEORGE

She is training to be the next receiver of divine inspiration. Sister Heineman spreads her wings to recapture her lost youth. The old Werkezuege thinks Lisette is the loveliest candidate. The Werkezuege's an old lecher if you ask me. You'll inspire Lisette to stop, I hope, before the old bitch has a chance to poison her with the frail sisterhood of her true calling.

CHRISTIAN

Your words reveal hidden hate for the Werkezuege. Is she really that dangerous?

GEORGE

Barbarous Barbara! Look around you. Her venom spreads and infects all Amana. Every colonist closes his smile for fear she will strike out at him. A smile connotes secret sin to her. Her evilness has scowled Amana into sobriety.

CHRISTIAN

I do admit we differ from the outside world--but it is for the better.

GEORGE

Therein lies the evil. No doctor can cure a patient who does not realize his sickness.

CHRISTIAN

It must be some strange malady that strikes so--

GEORGE

Not so. As with any disease of the head, the body may seem healthy. Small eruptions may be amputated and the body survives. But the brain head controls the whole and when it festers it pollutes all: Amana's head is gangrened and blood poisoning is inevitable. The head can't be doctored.

CHRISTIAN

All this talk of rotting corpses chills my spirits. I was all set to see Lisette after three months' absence. Now the blackness of the night is foreboding.

GEORGE

With all this snow this garden does offer a cold reception to your missy. You sure you want to meet her out here?

CHRISTIAN

I last saw her glisten here. She will warm the winter weather when she walks these paths again.

GEORGE

As long as you both walk fast, I guess you can keep warm--but I've fixed the upstairs room--just in case you feel the urge to thaw a bit. Two logs lie blazing in the fireplace. There's something exciting about watching the embers flame up. They reach out and lick the ice off a body. Soft downy quilts wrap you better than wet chilly snow. I know.

CHRISTIAN

Maybe . . .

GEORGE

Maybe I need to diagnose your pacing again. My, you make a perfect square. To bed, or not to bed; that's the question.

CHRISTIAN

What?

GEORGE

Did you see any Shakespeare plays outside?

CHRISTIAN

I saw a Rip Van Winkle play--but don't tell anybody else I did.

GEORGE

Of course not. I saw Edwin Booth do Shakespeare's Hamlet once before I came here. To bed or not to bed, that's the question. Hamlet's like you and might say that is your problem. Most of man's problems fall from the bed in which he lies, or doesn't lie.

CHRISTIAN

George, when you talk so I wonder what keeps you in Amana. You attract me as always with words bordering on incoherence or blasphemy. Only God knows which. Amana squeezes your mind. What keeps your body where your mind is strictured?

GEORGE

As with any man, my vise is a woman.

CHRISTIAN

Is she already married?

GEORGE

In a sense, yes.

CHRISTIAN

Is it hopeless?

GEORGE

I never lie--but there's always hope. I keep the fire blazing and a bottle of rhubarb wine as my current mistress. A solace to such thinking is to keep on drinking. Amana contains the ripest wine. If only the cork could be popped and the wine spilled, it might cure the ailments. If only I could taste the wine red lips, I could be cured.

CHRISTIAN

I know just the memory of Lisette's lips spoiled me for any others. I kissed others but a sour taste soaked my mouth afterwards. Outside women are so free before marriage. The girl kissed me just because I looked lonely, she said. They must treat their kisses like sweets. Too many sweets at one time can sicken the stomach.

GEORGE

I, for one, am ready to have a stomachache soon. I think I'll apply to the Werkezuege for an outside trip permit. The colony's doctor is in need of some drugs Amana doesn't supply. I can't remedy all of Amana's diseases but maybe mine . . .

CHRISTIAN

Yours could get worse. The temptation is so strong. One kiss, though it be tart, entices, for you search for the ripe sweet grape.

GEORGE

I take it you searched hard. Did you have time to study?

CHRISTIAN

Of course. I learned the names of every bone in the body.

GEORGE

Male or female? Don't answer. All doctors explore--it's part of their calling--speaking of calling, Lisette Andreason will be calling soon. Your love-sickness will soon be cured. Oh, to spoon and cuddle.

CHRISTIAN

What?

GEORGE

So sorry, don't pay attention to the ravings of a mad man. What I would give to be in your place, having a woman like Lisette Andreason who loves you.

CHRISTIAN

Woman, that's right, but I still call her girl.

GEORGE

The dog's barking. It's your girl-woman. I expect the woman part will like the hot room upstairs. No woman likes a man with cold feet.

(GEORGE exits.)

CHRISTIAN

I'll remember that.
Lisette. Is it the girl or woman who does
Kindle my heart? Other women I have
Met these last months. Being just a woman
Isn't enough to kindle the flame. Is it her
Girl-child innocence that warms my whole
Being? We have grown together since twelve.
There isn't anything I don't know about her.
Yet just she releases the burning fever.
Lisette, I was afraid you weren't coming.

(LISETTE enters slowly.)

LISETTE

So was I, Christian, so was I, too.

CHRISTIAN

Let us dismiss that fear with one missed kiss.

LISETTE

No, Christian, I have to tell you something.

CHRISTIAN

And I have to tell you many more things.

LISETTE

Let me speak first.

CHRISTIAN

Lisette, let me speak first.
Outside I have had experiences I
Wish to share with you. We should always try
To expand together. I can open
New worlds for you. I can teach you, Lisette.

LISETTE

And I can't? I am inferior to you?

CHRISTIAN

I didn't mean--I know the secret you keep.
Our lives are joint explorations into
Each other, with each other. It began
Years before we walked this path together.
Before our bodies entwined our minds had
Total consummation. In class we could
Tell what the other was thinking by a
Meeting of the eyes--a sharing of all
Our senses. Two became one for moments.
Remember last September--forever . . .

LISETTE

Yes, please speak of distant, different things.
I am to be the future Werkezuege;
My feelings are welled up but one word may
Undo all. It takes all my strength to hold . . .

CHRISTIAN

Let my strength hold you instead. But you are
Trembling--from the cold. And what are these, tears?
Future Werkezuege and wife, do not cry.
Let me kiss the tears away before they
Freeze into icicle reminders of
My stupidity. I hate myself for . . .

LISETTE

No, don't blame yourself. I can't say what I'm . . .

CHRISTIAN

Don't say anything. I've said too much, Lisette.
I seem to be spoiling everything since
I returned. Even the elements of
Nature fight me. I pictured our meeting
Garden in my mind for the last three months.
Look at it now. Frozen, snow covered growth.
The wind whistles as he covers our tracks.
Even the black sky is void--but I see two
Tearful snowflakes fall, wishing to be wiped.
Wait, I almost forgot. I brought you gifts.

(CHRISTIAN goes to porch.)

LISETTE

Christian, no. I can't accept them, I can't.
You are making this impossible, please . . .

CHRISTIAN

Open the box and let your eyes drink in.

LISETTE

What is it? It glows. I feel tiny beads. .

CHRISTIAN

It is a dress for dancing. Hold it up.

LISETTE

Dancing is disobedient to our laws.
A Werkezuege has special duties that . . .

CHRISTIAN

It is a dress, first. You don't have to dance.
When I saw it outside, I had to get
The gown for you. My dreams demanded I
Drape you in it. The scarlet shimmered
Next to your snow white throat and begged
To be brought back here. Isn't it beautiful?

LISETTE

No woman in Amana wears such a dress.

CHRISTIAN

It's unique, just for you. I want to view
You in its brilliance. George left a warm fire
Inside. Two logs lie blazing. In the heat
You could take off your wraps and slip into
This so I could gaze on the loveliness
Of my vision in reality. Try it.

LISETTE

This dress has no shoulders. With such
A bared bosom only one decadent
Womankind would wear this sign--a harlot.
How many outside women have you bought?

CHRISTIAN

You don't understand . . .

LISETTE

But I do--your plan:
Entice me inside and into this, then
Rip the red gown to reveal my white skin.
Sister Barbara is right. Marriage is out.

CHRISTIAN

Marriage is out? Just what do you say?

LISETTE

A Werkezuege can not marry ever.
Human flesh is heir to enough evils.
If a man's flesh can make one forget God
One must forget the man. Your touch may tempt,
But it also kills. Lust is God's chosen
Leveler of men and women. I choose
To rise above. I came tonight to tell
You--I'll never marry you or any . . .

CHRISTIAN

Damn her. You. I love you. It's not your words
It's her words. It's her poison that spreads such
Barren lies. How can she call love a sin?

LISETTE

She is God on earth. He directs our life.

CHRISTIAN

Then life with Satan in Hell is better.

LISETTE

God will punish your blasphemy, Christian.

CHRISTIAN

God will punish your hypocrisy, Lisette.
You hide your heart by sanctimonious
Words when we both realize it beats to
Hear a different devotion.

LISETTE

Stop it . . .

CHRISTIAN

I love you.

LISETTE

As you love other women?
No, Sister reads the true hearts of all men.
Men have a degenerate appetite
Only women can control. That's why
A woman makes the purest Werkezuege.

CHRISTIAN

You are feeding on icicle fantasies
If you think giving me up will make you
Receive divine inspiration, Lisette.
Such power will be melted by what your
Heart feels, not what the Werkezuege would feel.

That snake is offering rotten rewards.
The Werkezuege's tongue is from the devil.
Beware.

LISETTE

You beware, Christian to speak so.
The Lord has struck many for less offense.

CHRISTIAN

The truth is offensive to the liar.
You lie if you say you love being a
Werkezuege to being my wife. Kiss me.

LISETTE

Touch me not. Has not your appetite
Been satiated by spoiling my child's
Body, or must it also devour my
Woman's mind; man's a greedy animal.

CHRISTIAN

If you think so--you and the Werkezuege
Deserve each other and this Hell on earth.

LISETTE

I'd best leave. I knew this parting would wound
But the bleeding will stop after absence.

(LISETTE exits quickly.)

CHRISTIAN

I can't bear to look up and watch her go.
God, are you actually everywhere?
Why do you create such a Hell on earth?
Why did you not still our tongues before our
Words pierced so deeply the wounds cannot heal?

(GEORGE enters.)

Please, you must have loved, felt as lovers feel--

GEORGE

Lovers feel? Cold, I bet. Why didn't you use the fire I set?
She might have stayed longer.

CHRISTIAN

Nothing could warm our meeting. The falling snow is warmer than she
was.

GEORGE

All women like to play cold coyness. It's a game. She may come back in
a few minutes.

CHRISTIAN

No, our relations are severed forever.

GEORGE

Did you press her too hard?

CHRISTIAN

I really don't want to talk about it.

GEORGE

Of course. What you need is a good strong drink. I'll be right back.

(GEORGE goes back into the office.)

CHRISTIAN

I wish the snow would bury me so I could numb my senses. My breath is frozen in mid-air. Would I rather have my tongue so. Lisette. Lisette.

(GEORGE returns with bottle of wine.)

GEORGE

My special piestengel--from rhubarb grown in this garden. It can be a tonic for most ills. I can doctor best when I know the causes. What are your symptoms?

CHRISTIAN

Frustration, anger, hate, like a man who learns he has awakened but is paralyzed. I wish this night were a nightmare that I could wake from. Then I could wipe the beads off my brow and thank God it's over. But it's not.

GEORGE

Lover's quarrel?

CHRISTIAN

In a way. In order to be the next Werkezuege, Lisette has decided not to marry me.

GEORGE

Sister Barbara's influence, no doubt. Here's to her. (Drinks.) May she meddle in Hell soon!

CHRISTIAN

Amen. She's getting enough experience making Hell here.

GEORGE

I'll drink to that. Say, what's this in the box? (Holds up dress.) Does this bring back memories. Did Lisette like it?

CHRISTIAN

Afraid not. But I did. She would have been beautiful with the shimmering red satin clinging to her pale skin. For over a month outside

I've pictured the rose blushes on her cheeks as she would model it for me. Instead . . .

GEORGE

Your plans were set awry--by the Werkezuege. She's inspired by the devil.

CHRISTIAN

You said that before--how did you know so positively?

GEORGE

Her divine inspirations come from window peeping. I've seen her at it.

CHRISTIAN

Often?

GEORGE

Why do you suppose one of the divine rules is stay in your house after seven at night? Someone out might see her gathering inspirations at bedroom windows.

CHRISTIAN

Have you?

GEORGE

Many times. That's how she finds out I drink. Relax, the old pervert can't see us back here. She's too decrepit to climb the fence--and I plugged all the possible peepholes years ago. Have another drink.

CHRISTIAN .

It does relax my tense muscles.

GEORGE

You're tense? That's normal. It's people like Sister Heineman you have to watch out for. A prude front is a cover for prurient longings.

CHRISTIAN

I don't understand your words.

GEORGE

You will as you learn about life. God knows our lives revolve around sex. It's an urge one can't ignore. It'll erupt one way or another. Sister's another. She gets her satisfaction by peeking on others' passions.

CHRISTIAN

She watches?

GEORGE

With perverted pleasure. Several years ago I really gave her a ball watching me. The Rombecks had sent their wine ration to me for helping their boy. That night I thought I saw Sister Barbara glancing through the office.

CHRISTIAN

It was her?

GEORGE

I held a mirror and caught her reflection. I decided to put on a show for her and see how far she'd go. I got the washbowl and sponge and poured some wine in. Slowly I washed my face, hands, and feet with the wine. I rubbed the liquid, savoring every stroke, into my exposed skin. Next I slipped off my shirt. She was still keeping her eyes peeled to the glass. I slid out of my pants and threw them toward the window. I wheeled around to give her a better view but she was gone. The excitement probably was too much for her palpitating heart.

CHRISTIAN

You're lewd yourself, you know.

GEORGE

I suppose so, but this society is full of weird releases. I prefer wine. Have more.

CHRISTIAN

All right. The tingling as it goes down my throat dulls my sorrow.

GEORGE

Some nights even wine can't loose my sorrows.

CHRISTIAN

Sorrows--you're the gayest man in Amana.

GEORGE

There is only one cure for my sorrow and she's in Amana--

CHRISTIAN

I wondered why you live here--when you belong on the outside.

GEORGE

Outside. Yes. I often get ready to leave, but someone's always giving me more piestengel. I start celebrating my leaving and then I can't leave anymore. After eighteen years of unrequited love, I should leave. You think your Lisette is lovely?

CHRISTIAN

Beyond comparison.

GEORGE

She receives her beauty from her mother. I know for I have longed for her.

CHRISTIAN

Lisette's mother? Why don't you do something about it? She is unmarried . . .

GEORGE

And will remain so. Between her father and the Werkezuege she has no wish to remarry. I keep hoping but they have destroyed her with guilt. Sophia married an outsider and nonbeliever . . .

CHRISTIAN

Lisette's father?

GEORGE

Yes. He sickened outside and they had to return here to hear of their sins. The Werkezuege said his death was God's punishment. I couldn't save him. I wonder sometimes if I wanted to--but I drink alone, Sophia stays alone--

CHRISTIAN

And it seems as if I stay alone. The world goes painfully on. Can we inject the veins of the ones we love and save them?

GEORGE

Curing them is impossible unless the whole community is affected. Guilt has been bred into all by this close living. Each depends on the other.

CHRISTIAN

Is it so hopeless?

GEORGE

Have wine. One fruit of this communal living. Excellent sweet wine.

CHRISTIAN

Most of the fruits are bitter. A storm is approaching. Perhaps I'll be caught in the snow and freeze.

GEORGE

Don't despair. Give her time. A few nights of lying alone might reawaken her.

CHRISTIAN

I can't wait eighteen years.

GEORGE

There's always the outside--it will help you forget.

CHRISTIAN

But I want her.

GEORGE

She wants you, too, or she would never have met you here so many times.

CHRISTIAN

I pray you are right. God, I need her.

GEORGE

Maybe next vacation she'll realize it.

CHRISTIAN

Six months--sounds like forever.

GEORGE

But it'll be spring--flowers will be opening--scenting the air--

CHRISTIAN

Yes, spring. A new dawning. How many hours have we been in this cold? A numbness has crept through my toes and fingers. My stomach sickens.

GEORGE

Let's get you inside. A little rest will cure you. You've had too much wine. It can be hell on the system.

CHRISTIAN

Damn this system. First it makes it impossible to get married for at least two years, but you wait. Then before two years is up, it steals your love out of your hands. Hell can't be worse.

Scene II

(Setting is doctor's garden. LISETTE and her mother have come to inquire about LISETTE'S health. It is two months later, early in the morning.)

SOPHIA

For several months you have been paling.
The doctor needs to see you to cure you.
Why you have not wished to come is unclear.
We are here now. I hope it isn't too late.
It was too late for your father years ago.
He would not admit he was sick either.

LISETTE

But I am not my father. This will pass.

SOPHIA

Suppose his illness was passed on to you.
The sins of parents may pass to the child.
I fear God may yet punish me through you.
His wrath is kindled against me and may
Lash at you. This burden is hard to bear.
You have been joy to me so to suffer
You may be hurt. God's revenge works like that.
Pleasures must become pain. The apple may
Appear juicy and red, but once bitten
The true sourness and green are revealed.

LISETTE

You are too harsh on God and life, Mother.

SOPHIA

My harshness I have lived. I pray it's done.

(GEORGE enters from his back door.)

GEORGE

I thought I heard the dog bark but no one
Was in front. See what flowers I now find
In my cold garden. An unexpected
Paradise blooms. I hope you are not
Ill or feverish so I can enjoy
Your welcome visit.

SOPHIA

It's been long, hasn't it?
One never likes to admit misery.
Since last month Lisette has been miserable.
She has no appetite. Observe her pale
White cheeks. The chill wind does not color them.

GEORGE

Perhaps I already know what ails her.
Wait inside while I speak to her, Sophie.

SOPHIA

Please cure her. Another illness is too
Much for me to bear. Cure her for me.

GEORGE

For you, I will work all seven wonders.

(SOPHIA goes inside.)

Sit yourself easily in the parlor.

LISETTE

I don't wish to be here.

GEORGE

Here? In this garden?

LISETTE

Yes, and here visiting the doctor who
Reminds me of a past I wish forgotten.

GEORGE

This garden brings back haunting memories?
So strong you can't sleep at night for the dreams
Are so real you reach out to touch them but
Awake just clutching bed sheets, soaked with tears?

LISETTE

Not so. My dreams do not disturb my sleep.
My days will be the death of me instead.
My sleep stops the growing action of day.
If I could cut the light from the day then
Twenty-four hours of blackness would save me.

GEORGE

Have you let him know your feelings, Lisette?

LISETTE

Him? He is best forgot for he is the
Ruiner of my days. With the morning light,
A sickness swells in my stomach and I . . .

GEORGE

Oh? When did you have your last period?

LISETTE

I don't know. Some months. I've been so busy.

GEORGE

Lisette, you are, I fear, with child. I'll need . . .

LISETTE

A child! No. No. Not now, dear God, I feared
You would afflict me for my sins but so . . .

GEORGE

Having a child is not an affliction . . .

LISETTE

Not for the man. His guilt doesn't show. But me . . .
This baby pricks my conscience and both grow
At cancerous rates. The load is heavy.

GEORGE

It can be lightened by sharing. I can
Go outside and inform Christian, Lisette.

LISETTE

No, no, never. He's part to blame for he
Attracted me to sin, but it was not sin
To him. I knew the apples were rotten
Under this tree, but I bit in spite to
Discover for myself. I've experienced
The evil that follows from love of man.
Our God is a jealous God. I will not
Subject Christian to Amana's wrath. No.

GEORGE

But you will need help. Christian still loves you.

LISETTE

Me, not the Werkezuege I've become now.
Slowly God is revealing His divine
Plan to me. It is God's desire to purge
My body for His purpose. Keep secret . . .

GEORGE

Secret? This baby is beginning to
Reveal itself. Another month and all . . .
You cannot hide under long skirts much more.

LISETTE

Does it show that much? I won't be able
To stand the eyes peering at me, stripping
My garments to see my sin. Why did God
Let this happen to me? He always has
A master plan. I must grope in the dark
Until I find it. See that snow storm come?
Perhaps it will freeze me and I'll be cleansed.

GEORGE

Stop talking foolish religious nonsense.
I'll hear no such lunacy. You really
Need a father to guide you; bring you down
To earth. Your head is in the clouds, all right,
But your body is on earth. Let nature
Choose your earthly course.

LISETTE

The world spins round me.

GEORGE

At least you have got your feet grounded on earth.
I could help you but Christian can better.
He will have some solutions to make earth
Stop in its revolutions. That boy is
Bright. He will light the path for you, Lisette.

LISETTE

Christian, I miss his strength. Perhaps it is
God's will I see him or he see me now.
The purge must be complete. He is one half.

GEORGE

That's the spirit. Things are never too bad
On earth, or the devil wouldn't be trying
To take it. I'll leave right quick. Both of us
Will be here late tomorrow if we change
Drivers. What about your mother? She should . . .

LISETTE

Know? How like mother I am. Another
Shadow of the past. You tell her of this
Child of this Garden of Eden--then I--
I will wait until your return before
The secret is revealed to anyone else.
I would take this responsibility to
Save the colony. Because I've eaten
A sour grape why should all the colony's
Teeth be set on edge?

GEORGE

A group guilt is present
But I have not time to discuss it. More
Important to get Christian and discuss
The future. Stay far from the Werkezuege
Until we return. Send Sophia out
And I'll make the situation known to
Her. Then you go home and say you are ill.

LISETTE

Ill? Illness is written on my body.

(LISETTE goes in.)

GEORGE

I fear her cure will be hard to effect.
I'm almost lost without the words
For her mind, only pills for her body.

(SOPHIA enters.)

SOPHIA

Lisette is ashen and shakes with each step.
George, what dread disease destroys her? She said
You would tell me. The past shadows my steps.

(GEORGE grabs her.)

GEORGE

Here, let me hold you. Have you forgotten
How strengthening my arms can be, Sophie?

SOPHIA

Please, is she dying?

GEORGE

Lord, no. She's healthy.

SOPHIA

God be praised. This fearful foreboding that
I have for Lisette comes from childhood days.
The parents' sin. I guessed she carried that
Strange malady which fell on her father
Immediately after her birth outside.

GEORGE

Don't blame anyone. No one causes some events.
They are acts of God. Love is an act of
God. So is the child.

SOPHIA

Child? What child?

GEORGE

Lisette's.

SOPHIA

What? You must mean my child Lisette, surely.

GEORGE

No, I mean Lisette's pregnant. I will have
To examine her yet, but I'm quite certain.

SOPHIA

How is that possible? She knows not man.

GEORGE

You know not her. Have you ever spoken
To her about sex? Don't blush, the young don't.
Sex is the natural completion
Of love. They loved each other regardless
Of rules and regulations, Sophia.

SOPHIA

Only you can't see the consequences.
Blood will tell. A child of disobedience
To both of us! I wish I had died in
Childbirth. To suffer the pains through her is
To suffer double death. God punishes me.

GEORGE

I can't stand to hear you rave so. Stand up!
You have to give Lisette strength to bear this.
Grip my hand. I'll see you both to the end.
Can you support her until I return
Tomorrow? You must . . .

SOPHIA

Where are you going?

GEORGE

I'm getting her love, Christian Metz, to come.

SOPHIA

Christian? Him? If I were father I would
Be bloody minded but water runs cold
In my veins. His name is like a shadow
Throwing blackness on my own. Must he come?

GEORGE

Where is your heart? How can you be so cold?
Lisette needs him. He would want to help her.
He isn't just a one night love, I know. Some
People love one person no matter what. (Kisses her.)
Don't act so shocked. That kiss is what it seems.

SOPHIA

Stop. You're a spectator of a shrouded past.

GEORGE

You really know how to kill advances.
Why don't you pray for the Werkezuege to
Save you? Cross your heart to kill my advances . . .

SOPHIA

Forgive me. No one has kissed me; I'd almost
Forgotten. It's like a forbidden dream.

GEORGE

It doesn't have to be a dream. I'm real enough.
All my parts are in working order. For
Eighteen long years I've suffered to have you.
You knew I loved you then. I still do. I . . .
It's getting dark and I must get Christian.
We will talk when that time comes, Sophia.

SOPHIA

I will watch Lisette but my heart weighs me
Like a balance. The wind sways the trees.
Hurry back, George. Don't you drink on the way.

GEORGE

You're my drink. When I return you will pay.

Scene III

(The setting is again the Amana church.
Lisette is alone, setting the church for
worship.)

LISETTE

I make this a church of sin. I'm sinful.
This sinful child is full of another
Sinful child. It grows as a tumor though
I gird it tightly. I can't bear its birth.
All Amana eyes will behold my sin.
I, who aspired to be a Werkezuege,
Will be mocked. Disowned or not, I will
Still disgrace my family. All the paths
Away from this place are bleak and barren.
Even spring's green growth will deliver more
Dark shadows than it covers. To sleep through
Spring, does that ask too much? My soul might be
Solaced if I could but save mother's grief.

(SOPHIA rushes in.)

SOPHIA

Lisette, why are you here? I thought you had
Agreed to stay in bed. The sun has barely
Risen and this church is damp. Wear my shawl.

(LISETTE ignores her offer.)

LISETTE

I'm doing God's will. I know He will plan
A deliverance for me. He reveals
His plot slowly but I listen for it.
The maggots talk at night and I hear them.

SOPHIA

Maggots! What chilling words you speak, Lisette.

LISETTE

The sinner's body rots the brain. It's a
Great equalizer. I dared suppose I was
Better but in the end all minds are the
Same. This is the view from out my mind's door.

SOPHIA

Stop this chilling mood. God will forgive your sin.

LISETTE

But will God? I dreamt I built a tower
All by myself. As I stood on the top
It fell. Worms had infested the wood and I
Was maimed as I toppled. God then said

"You have sinned doubly in My holy eyes.
Doubly will you suffer." What does it mean?
Don't speak. I'll tell you. My double sin, loving
Christian--then becoming a Werkezuege.
A woman can't have both under God's eyes.
Now, mother, two of us must suffer. It . . .

(LISETTE places hand on abdomen.)

SOPHIA

It does not show. It will not suffer if
We can figure a way out. Wait until
Later to be seen. Christian can help. Come
Home for now. Don't take a chance in church, please . . .

LISETTE

Go bring Grandfather to services. I'm fine.

SOPHIA

You're certain? Church can give you confidence
But this blackness scares me. I feel like I'm
In a tomb since the sun is under clouds. (Starts to exit.)
At least the wind has stilled and stopped driving
Snow against the boards. The men can travel.

LISETTE

Yes, the men can travel. They can always
Travel. Only women get snow-bound. Yes.
Man and woman: Two letters make worlds of
Difference. Why was I born a woman?
Was my mother's womb cursed so my father
Could only beget a daughter? Why not
A man-child? Then I could walk out of here
With no sign of sin. But now I carry
Sin as a beacon before me. When that
Face lights up, I shall not see it for my
Guilt. Poor child. How can I love living sin?
The door bleeds with sunlight. Red fire fills the
Sky as the Werkezuege approaches me.
Dear God, hide me in my hideous shame.

(BARBARA enters, straightening a chair.)

BARBARA

Lisette, dear child, why are you here so soon?
I see you are preparing the altar.
You are becoming a Werkezuege that
The Amana colonys will thrive and
Strive under. Your work is most pleasing to
The Lord. He is well-satisfied and will
Reward you as the holiest deserve.
You are uncommonly quiet, child, but
Your humility has graced the sight of

God. May He speak to you soon. Others come.
Let us carry the Book to the lecturn.

(Members file into the church.)

LISETTE

I will help you if the Lord wills, Sister.

BARBARA

You shake the book and lose the page. Take care.
What bleaches the redness from your cheeks? Do
You feel ill? You might spread sickness here if . . .

LISETTE

No, no . . . I'm weak. I didn't eat this morning.

BARBARA

Eat soon. The Lord wants you to have strength and
Energy to pray to Him and lead His
Chosen. It is an all-important task.
Get my robe and smooth yours. Start services.

LISETTE

Hymn number 212 is on page 150.

(CONGREGATION sings the following hymn:)

Be Thou my Guardian and my Guide,
And hear me when I call;
Let not my slippery footsteps slide,
And hold me lest I fall.

The world, the flesh, and Satan dwell
Around the path I tread;
O, save me from the snares of hell,
Thou Quickener of the dead.

BARBARA

Set thine house in order so saith God
To me. Pray to stop God's wrath which boils hot.
You have not been obeying His commands
As I direct and His temper waxes.
We are all equal in God's eyes but some
Have hoarded their equal shares. It is so
Easy to fall from grace on a small lapse.
To steal a bag of wool or grain is to
Let Satan steal your soul. You may think it
A small sin but it is a canker sore.
It will enlarge and engulf you in Hell.
I am your leader. I am to show you
God's way for His chosen people. Canaan
Is beyond the mountain. I, like Moses,
Can only look. The stabbing pains worsen.

But as the light grows dim, I rejoice for
 I know the promised end for Amana.
 As God's instrument I have carved
 The way. Pray God will so bless you always.
 Constant cleansing of the body will so
 Purify the soul. Behold thy handmaid.

(CONGREGATION again sings the song "Come
 Holy One, Creator Blest." BARBARA'S faked
 trance is even more frenzied than before.
 She is more physical, pointing and touch-
 ing.)

BARBARA

My house, my temple, so close to my heart. Why do you
 Forsake me? The sins you commit flame my anger. I would
 Be just if I cast you into Hell's fires. But I can forgive
 You if you admit your sins. My nostrils reek from the
 Unrepented sins. Repent and be saved! Tell me of your
 Sin and I will absolve you. To live with sin is to live
 With death. I could choose to strike you down as you leave
 My temple. Repentance tomorrow is too late for the dead.
 Come forward and release Hell's hold on you. Come.

ELDER WIRTZ

Forgive me, I have sinned.

BARBARA

My grace can save you. Tell all what you did.

ELDER WIRTZ

I took a sack of corn. I feared we might run out.

BARBARA

Double sins. Theft and doubt. The corn I forgive but the
 Doubt is offending me. Trust me to clothe and feed my
 Lilies, my chosen ones.

ELDER WIRTZ

Almighty One, I shall never again doubt.

BARBARA

I cleanse you. Still I smell rotten flesh. Somebody
 Carries the devil's sign. I know you have fallen. Confess.

(CONGREGATION picks up confess as a chant.
 It grows in intensity until LISETTE swoons.
 SOPHIA rushes up to her. BARBARA falls
 down, ending her trance.)

BARBARA

Behold the handmaid of the Lord--
 Child! What? Are you ill?

SOPHIA

She was too busy to eat and has fallen
From hunger. See, she revives and can stand.

BARBARA

God be praised. He has raised her to do much.
Like a fledgling sparrow she has to be
Cared for until her feathers are fully
Developed. It is the mark of the Lord's
Chosen destiny for the young bird here.

LISETTE

I feel ill. Why am I so afflicted?

SOPHIA

(To LISETTE.) Be still. You will drain the life blood of hope.
(To BARBARA.) It's the stomach that preys on her weakness.
Some bread and honey will cure this sickness.

BARBARA

Take her to the doctor's and let him check.
Such a reason for fainting is true but
No shadow of doubt can be cast for fear
The devil may take her. All hell dances with
Arms that swing against this future leader
Of the flock. They would kill her before she
Takes wing. Guard her health. It's vital to us.

SOPHIA

God's will be done. Strengthen my faltering
Steps or both of us will be betrayed now.

(SOPHIA and LISETTE exit.)

BARBARA

Let us all pray that God's holy light finds
Lisette and heals her in its pure brightness.
Go home. Meditate on these words of Christ
"Yet a little while is the light with you.
Walk while ye have the light, lest
Darkness come upon you; he who walks
In the darkness does not know where he goes.
While ye have light, believe in the light
That ye may be the children of light."

CONGREGATION

Amen.

ACT III

Scene I

(CHRISTIAN and GEORGE are arriving outside of the doctor's house.)

GEORGE

The outside, yes, you both will be better off there. I'd never come back to Amana.

CHRISTIAN

Why don't you come with us, then? We've been talking about it these last hours. Do something to make yourself happy.

GEORGE

Marrying Sophie would make me happy.

CHRISTIAN

Then do it. Tell her I'm taking Lisette outside, so she may want to go--with you.

GEORGE

Really--do you think? I feel like a bull who has discovered cows. Waiting never gets anywhere. I do need to show the initiative. Women like men with the animal instincts.

CHRISTIAN

Calm yourself a bit or you'll lose your chance. You speak like a mate, not a lover. No wonder Sophia puts you off for eighteen years. Women like to be wooed.

GEORGE

Who are you to be telling me the facts of life?

CHRISTIAN

Let's just say you're out of practice.

GEORGE

A man is never out of practice. That sort of thing comes naturally.

CHRISTIAN

So why aren't you two married?

GEORGE

Well . . .

CHRISTIAN

You'll only have a few minutes to use winning ways or you'll lose her.

GEORGE

Oh, all right. How do I gild the pill?

CHRISTIAN

Gild is right. You're no lily. Here, I've a few items packed that might improve your desirability. A little color will paint blushes of modesty on your wanton cheeks.

GEORGE

Don't ridicule me.

CHRISTIAN

You need a little of your own medicine.

GEORGE

Enough of the taunts--please tell me honestly what you think.

CHRISTIAN

If I were another bull, I'd run for you.

GEORGE

What?

CHRISTIAN

All that red and that waving scarf stimulate me to . . .

GEORGE

You, I'm not interested in. What will Sophie do?

CHRISTIAN

Probably kick you in the pants, too. You make a great target. A big wide one.

GEORGE

You better be careful. You want to ride in my wagon outside, don't you?

CHRISTIAN

Threats will get you nowhere. Practice on some sweet talk for Sophia if you want to win her.

GEORGE

How's this: Would you like some sweetmeats?

CHRISTIAN

All that double talk will have to stop.

GEORGE

Why?

CHRISTIAN

Rest before we go in. I'll give you some sage advice. Memorize these precepts.

GEORGE

That I've heard before--

CHRISTIAN

Watch your walk. The swing of drunkenness may be funny but it's not enticing. Watch your talk. The sound of ribaldry may be engaging but it's not seductive. Watch your hands. The feel of flesh may be pleasant to you but it may offend her. Watch your timing. At your age rushing may be important but women need time to warm.

GEORGE

After eighteen years you'd think she'd be hot.

CHRISTIAN

I'm afraid you're hopeless. What a struggle.

GEORGE

I just might capture her and surprise you.
Those are my plans. Drink to my marriage!

CHRISTIAN

Charm the lady like she was hoarding ten
Jugs of peistengal. Hit her with your new
Weapons one at a time. Don't bombard her.

GEORGE

If you're sure that method will turn the trick.
This soot black sky doesn't dampen my ardour.

(SOPHIA appears at the door.)

I see her enticing outline jetting there.
To horse, legs, there's wooing work to be done.

SOPHIA

Oh! Why have you fallen down at my feet?
Are you dead?

GEORGE

Yes, dying. This pining for
You has weakened my body so I lie
Prostrate before your tender mercy. I
Haven't eaten as much as a fly for
Countless days and countless nights, day and night.

SOPHIA

You may not have eaten much but you may have
Drunk plenty. Go in. Sleep till your senses
Return. May the Werkezuege punish you.

GEORGE

Not any more. I am leaving Amana.
We are all leaving Amana. We want
You to join us, Sophie.

SOPHIA

We? Who is we?

GEORGE

Lisette and her young man here, Christian Metz.

SOPHIA

You--what handsome disguises the devil takes.
How dare you show your face now? You destroyed
My daughter, ruined my family. Do you
Suppose running away will better the
Situation? I wish I could hate you.

CHRISTIAN

I love your daughter. I meant no harm to
Come to her. We were planning on being
Married but the Werkezuege intervened . . .
She struck snake-like, poisoning Lisette's mind
By speaking against marriage. The rattle
Of the Werkezuege sounded so tempting.

SOPHIA

Did you offer her so much? Her life as
A Werkezuege would have been holy but
Now you have made her a mother of sin.

CHRISTIAN

Ask God who is the mother of sin in
Amana. Such a one should breed hatred,
Fear and hypocrisy. The mother of
These sins is barren. Ask God who fits this.

GEORGE

Mothers of children fill their hearts with love.
Even animal mothers cuddle and
Suckle their young. This instinct must be bred
Into them by God or the race would die.
Lisette is a mother because God wills
It. She'll be a content mother outside.

SOPHIA

Your words sound sweet in my ears but sting my
Brain. Painful memories of the outside
Fly through my mind. I want to save her from
The torment I suffered. It seems like sharp
Daggers pierce me with any choice. I never
Knew until too late if my decision was
The dullest blade. Such a choice is Lisette's.
The child released herself from the mother.

GEORGE

Now it's time the mother releases the child.
Christian, sew your arguments up and we

Will send Lisette out to hear them quickly.
Meanwhile I will pack my wine. Sophia?

SOPHIA

Your piestengal is all that will listen,
George; for eighteen years your love has fallen
On sterile ears. I do not love you yet.

(GEORGE tries to take SOPHIA'S arm, then
goes inside alone after she repulses him.
SOPHIA follows.)

GEORGE

Your love may grow quickly and spring into
Full bloom. I will be close to your side so
You can whisper to me. If you feel the
Urge to go outside, you'll not go alone.

CHRISTIAN

Alone. Lisette shall not be alone soon.
Together we can buffet the snow storms.
Once we weather this storm we will be safe.
The sky threatens but worse menaces us here.
A black army would own our minds by the
Marshalling of our bodies. To take arms
Would be a lone battle for no one else
Will admit the conflict. It will be best
If we escape with the skin of our teeth,

(LISETTE comes out, slowly.)

Lisette, I come to be of service. Please . . .

LISETTE

I turn away so my eyes cannot see.
I wish the sun would blot you out so I
Could see the world in peace without the sight
Of you ravaging me. You beselge me.
My fiery words go up in smoke. God, give
Me back my resolution which You have

(CHRISTIAN reaches for her.)

Burned in all this white brightness. Do not move.

CHRISTIAN

Move, we both must. I come to take you out.
Only outside will three of us find peace.
Outside Amana, our child is no sin.

LISETTE

Sin! The sin has already been committed.
Out in the world I cannot escape this.
See, I carry this beacon before me.

CHRISTIAN

Are you blind? Can't you see that the shame is
Lit by Amana? The more you burn, the
More they rejoice. How self righteous finding
Some sinners worse than themselves makes them feel.
Amana and the Werkezuege are wrong.
That is why God lets the outside grow strong.

LISETTE

Your words give me the strength I need to speak.
No, you are wrong. The Werkezuege is right.
You, man, are really a devil sent to
Destroy Amana. There is joy in Hell
When gifted ones like me fall. Lucifer!

CHRISTIAN

Dear God, has it come to this? Amana
Has become a private Hell. Let me take
You away. Let me still your trembling arms.

(CHRISTIAN tries to get close to her.)

LISETTE

How like a devil a man is. See this.
One kiss and you think you right the whole world.

CHRISTIAN

Can you say you don't love me? Come with me.

LISETTE

No, I loved you--but I love Amana,
As God wills, more. I only hope that God
Will grace me with His calling after the
Child's birth purges my body. An exorcism.

CHRISTIAN

This place rots your mind. I am taking you.

LISETTE

You can ravish my body again but
Never my brain. You've taught me. You seduced
Me with your powers; how can weaker ones
Resist? Think how many times the devil
Has disguised himself as an alluring
Man. The outside houses a worm-ridden soul.

CHRISTIAN

You compare our love to worms? You are ill.

LISETTE

Yes, I have discovered worms hanker to
Possess every body they crawl near.

CHRISTIAN

Are you mad? You talk of worms when your soul
Is at stake.

LISETTE

Not my soul, my body's at stake.

(CHRISTIAN shakes her.)

CHRISTIAN

I'm trying to shake you to sense, Lisette.

LISETTE

Hear the rattle? My insides are tumbling.
Everything's tumbled. I wanted to
Be special. I am. A sinner--with child.

CHRISTIAN

I'm going to get Doctor George to help. (Enters house.)

LISETTE

No human doctor can cure me. I know.
The Lord put us here for a good reason.
Amana's our home. So here we should stay.
We, that is the clue to my child's puzzle.
Few are aware of your existence. In my
Dreams you are faceless. Perhaps you are meant
To be. A life like mine is pitiable.
Can you be saved from my fate? See the sun.
That shaft of red fire flickers on me. Oh!
My hand bleeds with the sunlight. The sky burns.

(GEORGE and CHRISTIAN enter.)

Would God put out the fire and make me white
Once more? Some sign of forgiveness is all . . .

CHRISTIAN

Look at her, George. Her despair screams at my
Conscience. I did think my love could sustain
Her but it has caused all that befalls her.
I would give my own soul to have the past
Rewritten but what I have written on
Her is indelible. Her tears well from
My words. How like an animal I feel.

GEORGE

We are all animals when crossed. If we
Are made in God's image then He must be
Half animal. I've had no luck arousing
Sophie's animal side. She's still cold as
A fish towards me. Her blood's been iced by

Amana. Lisette spurns you, too, I see. (Goes to LISETTE.)
Come, Lisette, take heart. The outside will be . . .

LISETTE

Outside! I will never set foot outside.
My place is here with these chosen people.
I'll overcome that devil and become
The next Werkezuege in spite of him. Oh! (Clutches abdomen.)
When it moves I wish I could tear it from
My body. I do not want it. I fear
Its birth will be death to my hopes. One sin . . .

GEORGE

Lisette, wait alone on the steps. I need
To talk with Christian. Pray if it helps you.

(LISETTE goes to the porch.)

CHRISTIAN

Prayers can't alter the facts. Such a plea
Acts as no unction to my troubled thoughts.
How can an act so conceived in beauty
Be so deceived in memory? Tell me.
O, to call back yesterday's green and to
Melt away today's white. But would I change?
Yet I cast my eyes back as a gorged beast.

GEORGE

Man, you are a man. Use the brain that God
Gave you to separate you from the beasts.
I see a way to clean part of the past . . .

CHRISTIAN

Wipe it away at once. It blackens me.

GEORGE

What I suggest is no simple solution.
If your choice struck between Lisette and your
Child, which blow is worst?

CHRISTIAN

Lisette is my love.

GEORGE

You say that quick enough now but what if by
Saving Lisette, you must lose the unborn
Child in reality? Don't be shocked. It's a
Painful but precious choice. To let Lisette
Live as she was we must abort the child,
To be as it was.

CHRISTIAN

Horrors. What manner
Of beast are you to spur me to do such?

GEORGE

I am a man. So would you be too if
You cast off the Amana armour you
Wear like a saint. Such defense is merely
Cowardice in robes. Valor in a man
Is best seen when he takes the woman's cause.

CHRISTIAN

The woman's cause? What but a woman has
Caused the brute to emerge? Is that valour?
My shame paints me as the cause of her pain.

GEORGE

Exactly--but no one has seen the picture.
Until the pregnancy is revealed, she
Is safe. You can make it certain the child
Never appears.

CHRISTIAN

What are you saying; kill
My child, my flesh, my blood is inhuman.

GEORGE

Inhuman? How? It is not a child yet.
It barely looks human in fetus form.
It can't exist outside the mother's womb.
Lisette lives and deserves your mercy, too.

CHRISTIAN

So murder becomes a mercy. So mercy
Becomes a pardon? To blot out our sins
We now must blot out a life. God help us.
The beast is let loose and devours us all.

GEORGE

I do not attempt to persuade you now.
Pushing the child could endanger her life.
You know best what Lisette wants. Let your
Love guide you. We can't all have what we want.

CHRISTIAN

Wants? Wants? All our wants are raging conflicts.
The unwhants force the hardest realities.
Lisette unwhants me and a child. The worst
Wife and mother is one who chooses not to
Be. I can no longer force what I want.
Woman is not a beast who can suckle
Without love. Being a child of hate is
Worse than not being a child at all.

Perhaps I was mother's unborn sorrow,
 For nine months and caused her untimely death.
 My blood thickens and I cool my pity.
 It freezes as the wind carries the snow
 Into my face. I cannot even blush.
 Who am I to pity? I study to
 Heal the sick. I must be objective and
 Not feel for the sick. Doctors do what is
 Best for the patient. What a profession!

GEORGE

Healers, confessors, whatever you call us;
 We do what has to be done or undone.
 Now speak to Lisette to find her wishes.
 Lisette, come here. How are you feeling? You
 Need to take care of yourself. Life is short.

(LISETTE joins them but GEORGE goes to
 wait on the porch.)

CHRISTIAN

You look at me as if I were some wild
 Beast ready to pounce on you. I will not.
 Your eyes still haunt me. I want to erase
 The hatred that has settled there. There is
 A way. A way to give you life as it
 Was--before I existed in it, Lisette.

LISETTE

What--what can you do now to ruin my life?

CHRISTIAN

I can abort my child which you carry.

LISETTE

Dear God, you want to kill the child? No. No.

CHRISTIAN

I don't want to. It's a way out for you.
 I want the baby. You don't, do you? I
 Know it will be an unwanted burden
 To you. Without it you can be free to . . .

LISETTE

Be the next Werkezuege. God will purge me
 By its birth and grace me in His sight again.

CHRISTIAN

God might, but will Amana, these people?

LISETTE

Amana? If I could still the gossip
I could bear the life I will have with it.
The eyes--they will stare at me and it. I
Shudder to see the glances given to all
Sinners. I, who aspire to be the next
Werkezuege, a Sinner? Can I really
Lead a people who see me with such sin?

CHRISTIAN

If that is the world to you, let me push
The baby out so it is never known.
Any course you take is dangerous now.
I want your happiness but there is the
Chance . . . It is painful, it might be more than
You can take, Lisette.

LISETTE

I can take much pain of the body. It's
Pain of the mind that is worse. I abhor
The baby before its birth. Is it right
To bring more hate into the world? To be
A Werkezuege is what I want, Christian.
If you can take back what you have given
Me, I will forgive you for the past. Do it.

CHRISTIAN

Go in quickly. George will help. We'll need a
Few things. Hurry, before I . . . hurry. George?

(LISETTE rushes inside. CHRISTIAN goes
over to GEORGE.)

GEORGE

Well, did she agree to an abortion?

CHRISTIAN

Yes. She really hates me, you know, or she . . . (He trembles.)

GEORGE

Here, are your hands steady enough for this work?

CHRISTIAN

Does correction lie in these doctor's hands?
The fault lies here. It was Amana that
Raised me to this role. Armies of deadly
Pestilence could be carried in such black
Clouds as hang over our heads. Time runs out
Before they hit Amana. It is a
Fearful looking storm.

GEORGE

Come, the more reason
Our knowledge must be used immediately.

CHRISTIAN

I hold up the hand of a man, but am I?
My tears are woman's. I must take the hand
Of the beast to do what I must. Such a
Remedy as we undertake requires
A valour I have never been armed for.
If I had been soldiered then killing would
Seem natural. But my nature is not.
In the struggle for life or death I would
Not be God's instrument but I must be.
I warred against the marriage rules and
Broke her defences. Now God must turn my arms
Into swords. I yield to a General.
I must go before the storm overtakes
Amana. Hearing the clouds battle shakes
My hands. I will fight to take back what I
Have given Lisette. That should break the tie.

Scene ii

(The setting is the same as Scene i, one hour later.)

SOPHIA

Dear God, the sky flashes blood red! The setting
Sun's rays look like tentacles reaching and
Smothering the pure white clouds in their paths.
It forbodes evil. Why did they not want
Me to help her through the pain? Her screams rent
My heart. Oh, why is it taking so long?
Was it only a few minutes since I
Heard her last scream? Heaven's quietness gives me
No patience. Some thunder would become welcome
Relief to this ominous silence that

(BARBARA enters from afar.)

Allows my thoughts. Look, Dear God, brew a storm.
Don't let Barbara come any closer
Or all will be damned. Turn her steps away.
What am I to do? She must not see her.
Strengthen my blood and infuse my veins
With iron. Why, Sister, are you out in
This weather? A storm is coming. Feel the
Blasts? My spine chills and I have this woolen
Shawl to protect me.

BARBARA

God protects me well.
I come to protect Lisette by giving
Her God's blessing. Elder Guyer reports
You have not been home. I trust Lisette is
In fair shape or you would have called me by
Now. You seem rather unconcerned if not.

SOPHIA

No, she is healthy. The food cured her but
I brought her to the doctor's as you said.
She had to wait for the doctor some time.

BARBARA

If he has found a jug of wine he should
Not examine her. Wine releases the beast
In man. I must save her. Is she inside?

SOPHIA

No, I'm not sure. If she wants help, she'll call.

BARBARA

She wants? She is too innocent to know
What she wants. It is what God wants that is
Most important. Only I know what God
Wants! Put down your arm. A scream. I hear screams.
What has that vile man been doing to her?

(GEORGE rushes out to SOPHIA.)

SOPHIA

George! Let me go in. Put your hands aside.

GEORGE

It will do no good, Sophia. Here, let me
Hold you. She is dead. I did my best but . . .

BARBARA

Dead? Lisette Andreason you speak of? Dead?
You shall answer to me if you harmed her.

GEORGE

You, you shall answer to God for your harm.
This death will weight your sinful soul to Hell.

SOPHIA

Hell--I wish I were sent seventeen years
Ago so her birth was not my death. Woel
My dreams seeped through the womb poisoning her.
Father accused me of living in a
Dream world. I saw the colors whirling on
The Outside and danced to them. It is the
Babe who suffered. My dreams shattered into
Reality but the music infected her.
I saw the infection running rampant
But could not control it. The clouds hovered
About casting shadows of coming events.
I saw them but I was blind. I did not
See she was me. She dreamed the forbidden
Dreams and danced the fancy steps like I did.
She awoke to sin. After the dream burst
It left a babe in its wake. The dream was
Not full enough to let her baby share it.

BARBARA

Her baby? Stop your tears and confess that
Meaning. Is this some figment of your grief?

GEORGE

Pull in your claws. I'll take care of her now.
Your presence adds a stink to the air. Leave.

BARBARA

I am the Werkezuege. My powers shall reach
Out and punish you. Like a puny ant
I shall squash you under my heel. I pass . . .

(BARBARA tries to get into the office.)

GEORGE

You shall not pass. Death deserves a special
Kind of peace. Prying eyes need to be shut.

BARBARA

I pry to keep you aware of God's words.
He reveals much to me. This babe--this death--
One look will confirm my first suspicions.

SOPHIA

Stop her. Do not let her see that lifeless
Body that bleeds for two. Heaven hold her.

BARBARA

God reveals a betrayal to Himself
Only death could purge. Satan seduced her.
That sinful child died during a deserved
Miscarriage! I see by your faces I'm right.
She has been spoiled. God takes revenge for this.
He will destroy all in contact with her
Like a holocaust. No one sinner can
Escape. God feels He has wasted His time here.
Dear God, I treated her as a real daughter.
How could you let her repay me so?

(BARBARA decides to leave.)

I will prepare her funeral sermon.
It must awaken us or we lose ground.

(Some cries are heard.)

GEORGE

Sophie, tell Christian to take care inside.
Warn him the Werkezuege is in a mood
Of vengeance. She would stone him if she
Saw him and suspected the link between . . .

(CHRISTIAN rushes out, distraught.)

Christian, stay within. It's not safe outside.

CHRISTIAN

Safe outside? There is death inside. Safety?
No fire nor water can disrupt our love
In the stillness of a double grave. Death

Is a better begetting than life here
Offers. Our love can surpass this base world.

SOPHIA

Have we made death the only way out of
Conflicting loves for our children? We're doomed.

CHRISTIAN

I feel with Job. I wondered what made him
Curse God for his own birth. Now I join him.
"Let the day perish wherein I was born, and the
Night in which it was said, There is a man child
Conceived.
"Let that day be darkness;
Let not God regard it from above, neither let
The light shine upon it.
"Let the stars of the twilight thereof be dark;
Let it look for light, but have none, neither
Let it see the dawning of the day;
"Because it shut not the doors of my mother's
Womb, not had sorrow from mine eyes.
Why is light given to a man whose way
Is hid, and whom God hath hedged in?
"For my sighing cometh before I eat, and
My roarings are poured out like the waters.
"For the thing which I greatly feared is
Come upon me, and that which I was afraid of
Is come unto me."

GEORGE

I can take no more of your self-pity.
Amana has enough self-righteous asses.
We help her little with such laments. This
Situation clamors for calm thinking.

CHRISTIAN

The sorrows shoot loudly from my hurt mind.

GEORGE

Control them. Turn them to good use, Christian.
Let the sorrows guide you out of this God-

(SOPHIA starts to go inside.)

Forsaken society. Sophia.

SOPHIA

I need a private time for tears. I find
No solace in words. This door opens like
It is stone. Dear God, give me strength.

(GEORGE opens the door for SOPHIA.)

GEORGE

I'll help.

CHRISTIAN

That black door closes on the light of my life.
What have I caused? I'm a walking shadow
Of Death. With these same hands I loved and killed her.
The blood stains soak my murdering hands. Look.

GEORGE

Your hands are a doctor's hands that cure ill.
No murder was done by you. No sin was
Done by you. Think on it. Look to nature.
Watch the sun burn the hands of those black clouds
Wishing to bury it. Man cannot quench a
Fire of nature's, too. Love's flame is heaven's
First gift to man. It lights our future paths.
Follow your flesh and blood desires as right.
The wrong lies elsewhere. Man becomes a beast
When he lets an animal rule him. This
Society is beastly. So is she.

CHRISTIAN

She did it. The whole colony are her
Silent partners in murder. Lisette is
Not the first victim.

GEORGE

Nor the last victim.

CHRISTIAN

These mindless sacrifices must be stopped.
My spirit is no longer light and free.
I am rooted in this place for a reason.

GEORGE

Look, all the darkness is behind you now.
If I were you, I'd get the hell out, fast.

CHRISTIAN

But you're not. My fate is to be resolved
With Amana. Her pained death converts me.
I must stand my ground. The evil that struck
Her can be sucked before it strikes us all.
I must denounce the snake before we fall.

GEORGE

Your mind is like a treasure house of blind
Madness. Your reason has been under clouds
So long when the light strikes you, you lose your
Balance. It's madness to reveal yourself
To the Werkezuege. You'll expose more than
Fatherhood by such an act. Go to school . . .

CHRISTIAN

I've been to school. Lisette's death has taught me.

GEORGE

This is a divine madness that softens
The blows of conscience. I must contain him.

CHRISTIAN

The poison will be contained in church tomorrow.
The serpent is being trapped by her own
Venom. Such deaths as these two go beyond
God's justice. The babe that shall never see
Daylight will still grow in Amana's womb.
The seed of doubt is hardy. It shall burst
Into full light when God chooses. I will
Implant life that will save these people.
The evil is here and I will light it
So no one can hide in dark ignorance.

GEORGE

At least wait until after tomorrow.
Lisette's funeral will be heavy on

(SOPHIA'S cries are heard.)

Her family. Respect their day of sorrow.
Hear Sophie wail. Is one day asking much?

CHRISTIAN

One day? One day can make the difference
Between winter and spring. I'll wait. Behold,
Healing rain hits the earth and thaws the ice.
Signs of an early spring. Grass will carpet
Their resting places and God will smile once more.
Winter is His time of fury. Spring is
His time of fancy. Soon the earth will be
Painted in joyous color, replacing
The bleak stark shades of winter. My heart leaps
To bring Amana into springtime soon.
I'll pledge this by one last kiss under the moon.

Scene III

(Setting is the church. The congregation is gathered around for LISETTE'S funeral. This is the morning after the previous scene.)

CONGREGATION sings:

Day of wrath and doom impending,
David's word with Sibyl's blending!
Heaven and earth in ashes ending!
Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

BARBARA

Holy Spirit, grieved and tried
Oft forgotten and defied
Who sighed so to be thy bride
Now we mourn her stubborn pride.

CONGREGATION

We beseech thee, hear us.

BARBARA

She, Thy call has disobeyed
Into paths of sin has strayed
Has neglected and delayed
With her life has Thee she paid.

CONGREGATION

We beseech thee, hear us.

BARBARA

May evil persons all die
Thou who hear'st each sinful sigh
Fleshly longing crucify
Fix our hearts and thought on high.

CONGREGATION

We beseech thee, hear us.

BARBARA

Behold this pure water from snow I slowly pour
To wash her thoroughly from wickedness.
Do not send her to Hell to cleanse her sin.

(CHRISTIAN is seated by GEORGE and whispers to him.)

CHRISTIAN

Her sin? This I cannot stand. Those deadly
Hands pollute the purest water like blood
Flows from a wound. Both need to be staunched.

GEORGE

Danger lies that way. You can only heal
When the patient chooses to live. Lisette didn't.

CHRISTIAN

Her death becomes coldly clear. See bare boughs
Tremble. Earth lies dead until God stirs it.

BARBARA

The water freezes as it reaches the earth.
God is still angry. The winds blow sharp.
A holocaust awaits her soul. Pity
Her, pray the Devil will release her soul.
She suffers because she heeded not me.
Her loss cut my soul and I bled for her.
God dried my tears saying, "They that sow in
Tears shall reap in joy." He revealed to me
That she was beyond saving. All sour-like
Under sweetness hidden. Infection was
She. There's joy in Amana for her death.

CHRISTIAN

Such a twisted tongue needs to be silenced.
It is not even fit to speak her name.
Let go. I do what I'm called to do.

(Leaves GEORGE and goes up to face BARBARA.)

Hear the snake's hiss when you say it, Lisette.
She was as a fragile glass shattered by
The booming crash of your voice. Your clanger
Mutters from Hell's mouth. God's voice is soothing.

BARBARA

You dare to speak as if you knew God well.

CHRISTIAN

Don't you, Sister Heineman?

CONGREGATION

Blasphemy!

CHRISTIAN

God calls for a reckoning. An eye for
An eye. You see evil around you but
I'll show you the ugly evil in you.

BARBARA

You--Christian Metz--are you her sin's partner?
For shame! Confess your guilt and be punished.

GUYER

Yes, punished. He shall not escape. God gives
Me this opportunity to cure the
Wintry days chilling us. I'll use the tooth
And exact just revenge. I must go and . . .

CHRISTIAN

Stop, old man, and hear my reasons. Logic
Is what Amana will need to over
Come Satan. He has a strong foothold here.
Whether festering continues depends
On such as you.

BARBARA

Me He shall defend.

CHRISTIAN

God shall not defend you or your actions.
All stink to high Heaven with their rankness.
Some of you are so steeped in the smell you
Cannot sniff the source. There she is.

CONGREGATION

Get him!

CHRISTIAN

Unhand me. My silence will gain her less.
The cancer is planted. If she wished to
Check its growth she must hear me out coolly.

BARBARA

Release him. God will punish him for lies.
Liars are oft damned by their own tongues.

CHRISTIAN

So be it. When you are stripped naked then
Amana will see you as you really
Are. Those ugly blisters you cover will
Be exposed. Sore and oozing. Hypocrite.

BARBARA

State your charge or be still. Such words are vile.

CHRISTIAN

Your vial is poison. It kills. Some victims
Are just partly paralyzed. Others, like
Lisette are totally destroyed by it.

BARBARA

Just the guilty die. She was a sinner.

CHRISTIAN

So she might have sinned, but her unborn child?
She felt no desire to let it live so
We did not let it see the light of day.

BARBARA

You--you forced it? You killed her. Those hands poured
Out her blood like water. You have the gall
To condemn me when you're the real sinner.
You will die from a slower poison that
God devised for Cain. To lie but not to
Sleep--for the blood boils on your guilty hands.
Your child is a double sin upon your soul.
The father sinned in both its birth and death.
It was doomed, as you are, to Hell, Christian.

CHRISTIAN

All Amana can see the warped mind that
Reasons so. Examine what you say. It reeks.
What I did was wrong but the cause was wrong.
I thought Lisette should be given a chance
To live here as she wanted. Now I can see
That it was not as important as she
Believed--or any of us believe. We
Do what is asked or hide it if we don't.
I destroyed the child to hide it from you.
I confused your laws with God's laws. God does
Not ask us to murder children in their sleep,
But Satan does. He has made mockery
Of this religion. Such laws that make death
More inviting than life make Hell on earth.
I have known both worlds, out and in. Outside,
The sun shines, the babies smile, the grain grows.
Here, the sun sickens, the babies die, and
The grain rots. Seven miles away they
Both would have lived. If to be wicked gives
Life, then we should all be so wicked. What
Good is a walking death? Children are God's
Blessings to perpetuate the best races.
To learn I was a father flooded my
Heart with warmth. It is no mean thing. To know
A tiny part of you will grow is like
Manna. It is a sign God cares for mere
Men. I longed to watch the seed develop
But you, you nipped it in the bud stage.
You caused Lisette to fear having a child.
Such fear is destruction. If God is wrath
Will he still take it out on the poor child?

BARBARA

And the begetters!

CHRISTIAN

Neither are sinners
But you would have Amana believe so.
Each deformed birth, each tragic illness--God
Is weeding out the evil sinners with
Awful afflictions? Such guilt will erupt
Like a smoldering coal. It can only
Be buried until it bursts into a
Furious fire. Lisette's grave glows white hot.
You will answer to God for these murders.

BARBARA

Restrain him. His anger flows from his own
Guilt. He alone ruined Lisette Andreason.
Because she listened to him, she lies cold
In the earth, her body being a flesh
Casket. Her sin was not heeding the laws.
Christian, we'll not hear more. We condemn your
Soul with its rotting black sores to Hell. Sin
Will not be allowed to spread in Amana.

CHRISTIAN

Amana, see the light! Her words are sweet
Daggers wishing to gain entry through your
Ears to numb your brain. Denounce her as I.

CONGREGATION

Never. Sinner. Save yourself.
You killed her. She was sinful, Corrupter.

GUYER

I will tear his eyes out for ruining the
Last light of my days. God, haven't I suffered
Enough because of her mother? Are they blind
To Satan dressed as a man? Dear God, save me.

SOPHIA

Father, don't blame yourself. It's not your fault.

GUYER

Not my fault? Two sinners I bred.
Both I thought pious, above temptation.

SOPHIA

My sin has nothing to do with Lisette's.

GUYER

Hold your tongue unless I ask you something.

(GUYER becomes angry and slaps SOPHIA at the end of this speech.)

Gifted I believed her but depraved I
Found her. God gives me children who do not
See the errors of their ways. I'll teach you.

GEORGE

Don't hit her. Stop it!

BARBARA

Stop him; the Devil would have us at each
Other's throats. The Devil is in Christian Metz.
Hold him tightly. The outside world must have
Corrupted him. Satan rejoices. But we
May, too. We are chosen. God saves us from
Evil once again. Ferreting out the
Sinners is difficult work. I'm weary.
God knows I hate to find sin but I am
His instrument. I had hoped this woman
Would relieve me but Satan scored instead.
She is as water spilt on the ground, which
Cannot be gathered up again. My heart
Sickens at the waste but God's warnings ring
Clear. In Proverbs He says "As a jewel
In a swine's snout, so is a fair woman
Which is without discretion." Lisette was
Such a jewel. Plucking was demanded.
With that young man it is another plight.
All of you saw his bad blood molest me.
His dagger was drawn. What rankling sounds he
Stormed at me like a wild savage. I do
What God commands. The chains of the chosen
Bind him not. Exile; but death be his lot,
If he returns to Amana wrath hot.
Let's pray. Our Father who art in Heaven,
Hallowed be Thy name. Thy kingdom come, Thy
Will be done, on earth as it is in Heaven--

(CHRISTIAN breaks away and faces the group.)

CHRISTIAN

Heaven is closer to the outside. I
Go before the fumes kill me. Sniff. The smell
In my nostrils stays a cross between scorch
And decay. Who wants to leave here before
They go mad? There is malevolence in
This madness of Amana. Come with me.

(SOPHIA moves out to join him.)

SOPHIA

I will. Death is close to me here. I must
Break the chain. If we leave, others will be
Able to file the mind fetters that bind.

(GEORGE joins the two.)

GEORGE

Heaven be praised. A gift of rare wine has
Passed your lips. I'll go. Any other takers?
Don't let her silence fool you. You're victims.

SOPHIA

God knows I left before and never did
Intend to come back. The blaze of noon still
Beckons more seven miles away. I want
To leave this dreadful place, and you, father.

GEORGE

Doctors have cures for all kinds of illness.
I prescribe quiet rest and new surroundings.
Untroubled sleep. No nightmare memories.
A path lit so brambles are visible.
We don't have to step anyplace we choose not.
You are fools to stay here; the cure's outside.

(GEORGE and SOPHIA go to the door, and
CHRISTIAN joins them.)

CHRISTIAN

Let's go. My heart is laden. The graves are
Full here. A wild joy floods me as I look
My last at Amana. My goodbye's glad.
There is death in absolute belief like
Amana has. I will try to bury
My blood here and hope it spurts to save some.
My body must flee to free my soul from
Deadly weights. The sinner is still in me.

(GEORGE, SOPHIA and CHRISTIAN exit.)

CONGREGATION

For Thine is the kingdom, the power, and the
Glory. Amen.

CHAPTER 3

METHODOLOGY

The purpose of the following analysis is to define methods of rhetorical analysis that will enable the playwright to critically examine his work.

In Chapter 19 of the Poetics Aristotle points out that thought dealing with the tragedy properly belongs to Rhetoric. For purposes of this analysis, thought will be defined as just the deliberative speech with its intended feelings and emotions that in a play is necessarily cumulative. What one character thinks and expresses generates thought in the others, which leads to deeds. Aristotle defines thought as "the power of saying whatever can be said, or what is appropriate to the occasion."¹ This, he adds, in the speeches in tragedy, falls under the art of Rhetoric. Thought is then shown by all the characters in all they say when proving or disproving some particular point, or enunciating some universal proposition.

Character will be considered as the form resulting from the materials of thought as spoken or unspoken by the personages of the play. The playwright has determined what the characters say by his wish to display such kinds of character.

Aristotle has set up four points that guide what the characters say, in Chapter 15. First, the language or the action of the personage reveals a certain moral purpose. Second, he must appear appropriate to his status. Third, he must speak and act like a real human being. And fourth, what he speaks and does should be consistent throughout the play. This character is not in

everything the personage says but in speech where he makes a clear choice "the sort of thing they seek or avoid."² The character must speak in rhetorical arguments, or formulate general principles, a point of view, such as a maxim. In the Rhetoric (II, 21. 1394a 21-25) Aristotle defines a maxim as "a statement, not about a particular fact, such as the character of Iphicrates, but of a general kind nor is it about one and every subject--e.g., 'straight is the contrary of the curved,' is not a maxim--but only about questions of practical conduct, courses of conduct to be chosen or avoided."³ These belong to thought which must be brought about by language. Thus Aristotle argues "what would be the good of the speaker, if things appeared in the required light even apart from anything he says?"⁴ What the character says reveals his thought but the speech is just a manifestation of his thought, so thought can be defined as the preparation to say the right word at the appropriate time in a given situation.

As noted earlier, Aristotle refers the reader to the Rhetoric for specific problems relating to thought. The first two books are relevant to the discussion of thought in poetry. The problems of speech are really inseparable from the other problems of the poet like plot and character, but a consideration of the thought can contribute much to the understanding of the play.

At this point, however, rhetoric and poetry need to be differentiated. Both use language to express thought. In rhetoric the language is related to persuasion of the audience; in poetry the language is related to the plot. Both choose words for clarity and appropriateness. The function of language differs; for rhetoric it functions to persuade, for poetry it functions to imitate. Therein lies a different purpose. The poet may persuade in the process of imitation of natural things, but it is a by-product of the craftsmanship required to make an object of art.

Rhetoric becomes a tool of a skilled playwright. By observing the modes of persuasion employed in a tragedy, the characters can be understood in regard to the thoughts they reveal. The components of artistic proof the playwright has to invent are three: pathetic, ethical, and logical. By artistic proofs are meant those constructed by the method of rhetoric with our own skill. Pathos is the power of working upon the emotions to produce a certain attitude in the hearer, for it is known that we give very different decisions under the sway of pleasure, pain, affection or hatred. Ethos, or the character of the speaker, is a cause of persuasion when the speech is so uttered as to make him worthy of belief and credible. Logos is the proof of the arguments of the speech itself, when we prove a truth, real or apparent, by such means of persuasion appropriate to the particular case.⁵

Emotional proof, or pathos, is designed to put the listeners in a state of mind favorable to the speaker's purpose. Pathos in drama has another consideration, for there are two audiences: the other characters in the play, and the audience attending the play. Good drama must be poetic in the sense that the audience must identify with the play's characters so they can be persuaded and enter vicariously into the play. So pathos in drama includes even more feelings of the speaker himself. It is through this identification of the feelings of the audience with those of the characters in the play that the catharsis of their emotions occurs through pity and fear in tragedy. Because of this identification, then, to analyze the emotions of the speakers to whom the audience is sympathetic is to analyze the pathos of the play.

In the Poetics, ethos or character is defined as the element in a play which reveals the moral purpose of the agents. The Rhetoric shows the ingredients of ethos to be sagacity, good moral character and good will. The persuasion of ethos in drama, then, is the confidence inspired by the characters

who evince a good moral purpose in the audience. The play's characters persuade rhetorically and poetically. When a character wins the confidence of other characters by revealing, or appearing to reveal, a personal quality which aids in persuading them, this is direct rhetorical ethos. There may be an indirect poetic ethos also. A character because of revelations the play's audience is aware of can persuade that audience of his goodness whether the other characters in the play realize or are aware of the revelations. Identification is especially strong in this regard. If the character is rejected by the others, the audience grows in sympathy toward him. Or if the goodness perceived by the other characters is disguised villainy and the audience perceives this, a dramatic irony is present. At times the distinction between pathos and ethos is not clear, for the speaker may be establishing his goodness and stricturing his opponents at the same time. Pathos may engender ethos. However, the distinction remains; ethos is what the speaker chooses to do and pathos is what the reaction has done to the hearers.

Logos, in the Rhetoric, is placed as the most important ingredient of a speech. Rational demonstration of the truth through severe argumentation is emphasized. In drama, since logical argumentation develops conflict and conflict is the essence of plot, logos remains important.

The practical measure of a speech or a play is in its effect on the hearer. As noted, drama has two audiences which the playwright has to consider. Identification is the key to achieving persuasion in the audience attending the play. Identification has been defined by Kenneth Burke as "A is not identical with his colleague, B. But in as far as their interests are joined, A is identified with B. Or, he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so."⁶ Identification does not mean that a tragic hero is to be

regarded as primarily a symbol for mankind. Susanne Langer points out that, "what the poet creates is a personality; and the more individual and powerful that personality is, the more extraordinary and overwhelming will be the action."⁷ The action is the soul of the play as Aristotle long ago held "Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery. All human happiness or misery takes the form of action. . . . Character gives us qualities, but it is in our actions what we do--that we are happy or the reverse."⁸ Characters are drawn to imitate the action the playwright has chosen. "Tragic drama is so designed that the protagonist grows mentally, emotionally, or morally, by the demand of the action, which he himself initiated, to the complete exhaustion of his powers, the limit of his possible development."⁹ The character is maneuvered by the playwright to achieve the end. Of course, in a play, many characters are present but they are all present for that end--the action.

The success of that action hinges on the audience's ability to identify. As Langer emphasized, the tragic hero is not a person from our acquaintance. Tragedy "brings home to us the images of our own sorrows, and chastens the spirit through the outpouring of our sympathies, even our horror and despair, for the misfortune of our fellows."¹⁰ The images are the connections to be located in the hearer. "Imitation of other things is not the essential power of images. . . . But the true power of the images lies in the fact that it is an abstraction, a symbol, the bearer of an idea."¹¹ She continues, "It detaches itself from its actual setting and acquires a different context."¹² Such an image is the artist's creation. Burke also notes "it is really through his imagery that the poet makes most of his identification and embodies and personalizes the essence he is imitating."¹³ The playwright makes the images. The audience attending knows little about the personalities put before them

but perceives only what the playwright wants them to perceive. The characters are not real but imitated human beings. But because the audience sees the images they can view each action in context, as a sign of character. The playwright has selected what he felt significant and the audience surveys this. Such images can be controlled to achieve identification.

At this point, a discussion of the implications of this image-creating is needed. The playwright is creating in a unique medium. He essentially has a captive audience and needs awareness of the persuasive possibilities in the drama. The playwright is rendering his vision, his imitation of human life. If the vision is great and rendered well, the drama, like great actions in human life, will arouse the audiences to think. He can make the present action on stage seem like a part of the future. Every speech, every nuance is determined by the total action it is part of. Tension develops as the conflict unfolds into action. "Drama as art is designed to produce an aesthetic experience in the reader or spectator."¹⁴ Its effects are emotional and intellectual. The drama's tension is between the given present and its yet unrealized future, which the playwright creates in his dramatic illusion. Herein lies the persuasive power. As art the play must deal with "illusions which because of their lack of 'practical, concrete nature' are readily distanced as symbolic forms."¹⁵ The artist needs deliberate stylistic devices to achieve this distance. This is why an image must be created.

As was noted earlier, action is the organizing principle of drama. Speech is only part of the act that makes drama. However, that is the real greatness of the play. "Speech is like a quintessence of action."¹⁶ Music and dance can move us emotionally but it takes the cognitive aspect of speech to move us intellectually. Speech is overt utterance of greater emotional, mental, and physical responses and its mounting tension in feeling and thought

is understood in the spoken words. Speech is directly related to poetry in this sense: they are abstractions of the mode in which they are used. In drama speech is composed with images in mind. It is motivated by other acts and shapes what is to come. To obtain the best action on stage, speech is allowed to function on more than one level. The playwright's lines are peaks of the action. It seems natural for a playwright to work with speech as "images." Each character's words are determined by the traits he is given to differentiate him from the other characters. The traits will display what image the playwright chooses to present with that particular character and how he is to fit into the play's total action.

FOOTNOTES

- ¹ Bywater, trans., Poetics, p. 38.
- ² Ibid., p. 39.
- ³ Aristotle, Basic Works, p. 1414.
- ⁴ Bywater, trans., Poetics, p. 67.
- ⁵ Cooper, trans., Rhetoric, pp. 8-9.
- ⁶ Hugh D. Duncan, Communication and Social Order (New York: Bedminster Press, 1962), p. 159.
- ⁷ Langer, p. 352.
- ⁸ Bywater, trans., Poetics, p. 37.
- ⁹ Langer, p. 357.
- ¹⁰ Ashley Thorndike, Tragedy (Boston: Houghton, Mifflin, and Co., 1908), p. 19.
- ¹¹ Langer, p. 47.
- ¹² Ibid.
- ¹³ William H. Rueckert and Kenneth Burke, The Drama of Human Relations (Minneapolis: University of Minnesota Press, 1963), p. 179.
- ¹⁴ Hubert Heffner, An Introduction to Literature (Boston: Houghton-Mifflin Co., 1959), p. 351.
- ¹⁵ Langer, p. 319.
- ¹⁶ Ibid., p. 314.

CHAPTER 4

As previously pointed out, characters are artifacts. The playwright chooses characters that reflect images of human nature which he chooses. The characters are differentiated by traits that are selected to satisfy the function each plays in the action. A playwright may use the following traits to characterize.

1. Biological traits
2. Physical traits
3. Bent, disposition, attitude
4. Traits of feeling, emotion, desire
5. Traits or characteristics of thinking
6. Decisions

This is a hierarchical order, and characterizations are best when the traits lead into and help determine one another. Biological traits establish a character as a being. Physical traits are specific bodily qualities, physical conditions, visual differences. The bent is the group of dispositional traits demonstrating the customary mood and life-attitude of the character's temperament. The motivational traits are basic to the dynamic action. Once feelings and emotions become desires they drive a character to act. Usually this process also includes deliberation. These two traits are often very close and cannot be entirely separated. But for our purposes we will sort them using an Aristotlian base. Deliberation, or the thought of the characters, will also be divided into two kinds: expedient and ethical. Expedient thought is how to do or get something one desires. Ethical thought is about the good or evil of what one desires. Decisions are also expedient or ethical. The decisions a character makes in tragedy advance the action and reveal the character most

fully of all his traits. Moral choice makes the individual in the view of philosophy. The best way to know a person quickly is to watch him make a decision. However, all six kinds of traits are needed to completely develop the characters.

These character traits can be found in the drama in two sources in the script. First, the speeches and actions of the character himself reveal much. Second, the speeches and actions of other characters in response to that character also help complete the character's dramatic personage, the character's image.

The character's image is thus dependent on the playwright's choice of traits, but the measure of the play rests on the play's effect on the hearer. As previously noted, identification is the key to achieving persuasion. The play may be considered as a speech in that the material is much the same. The ethos, logos, and pathos of each character in the drama have to be considered as the rhetorician would use them to achieve his end. By getting the audience to feel and identify as the characters, the audience will feel more favorable to the cause at hand. To analyze the ethos, logos, and pathos of the characters is to analyze the ethos, logos, and pathos of the play.

As was pointed out in previous chapters, Aristotle first defined tragedy. A significant point is that tragedy is imitation "with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions."² Obviously the human feelings are the key to arousal. The playwright cannot arouse an emotion by thinking about it or directly announcing it. Emotions are aroused by contemplating the object that stirs the emotion. Images can be used to do this. The speech-play must describe a person or situation that will achieve the desired response in the audience and move them to pity or fear. Aristotle states "pity is occasioned by undeserved misfortune, and fear by that of one

like ourselves."³ The tragic protagonist may be chosen then as a man pre-eminently virtuous and just whose misfortune is brought by some error of judgment.⁴ The tragic playwright has to achieve emotional appeals and the protagonist is the most active force. It is important to achieve his identification with the hearers, and images will project this best.

Christian Metz now becomes the study of a tragic protagonist. What images the playwright selects to achieve identification and lead to catharsis will be discussed.

First, to conduce the audience to persuasion it is important that the speaker should establish three things that gain the audience's belief: "Intelligence, character, and good will."⁵ The speaker, the tragic protagonist, needs the confidence of his hearers. Aristotle emphasizes in the Rhetoric that a virtuous speaker has a strong persuasive appeal.

The character [ethos] of the speaker is a cause of persuasion when the speech is so uttered as to make him worthy of belief; for as a rule we trust men of probity more, and more quickly, about things in general. . . . This trust, however, should be created by the speech itself . . . we might almost affirm that his character [ethos] is the most potent of all the means to persuasion.⁶

By analyzing the virtues in Book 9 of Aristotle's Rhetoric and Books 1, 2, and 3 of his Nicomachean Ethics, the means of giving the impression of intelligence and good character are discovered.

Thus, Christian Metz as an ideal tragic hero should be virtuous. The playwright has given him such traits to enhance his image and help the audience identify. One of the major sources of Christian's image is the choice of metaphors he uses which become associated with him as protagonist. The metaphor is a figure of speech but it is also an image. Use of a metaphor reveals the speaker's thoughts and feelings because it shows what the speaker recognizes as resembling something else. Metaphor is made probable by the character of

the speaker. When the emotion of the speaker is intense, his mind works and he imagines. His imaginations reveal images of the fears and desires associated in his mind. These revelations in words produce a similar image and emotion in the listener. As noted in Chapter one, Longinus claimed an image is a concealed argument of persuasive power. Contemplation of the images help the listeners to think and feel as the character. Identification is the ultimate achievement that the metaphorical images help create.

Christian's character or good moral fiber is formed in the framework of Amana. His image is introduced in his name--Christian connotes much in a religious society. Since his grandfather is credited with helping found the original colony, his high birth is quickly identified. The colony's leader lauds him by choosing him to go outside. Christian speaks of God and uses Biblical references such as Job and Moses. He helps build his own ethos with

"I studied much and I do believe God has chosen me for special purposes here."

Another image is now associated with Christian. Barbara says

"Defend the healer, Lord, whom you have anointed alone as impervious to sin's infection."

The association of healer and doctor creates an important aspect of Christian's image. Christian says, "Yet a little while and wicked ones will be cured." This healing image has deeper meanings in the thought of the play as a whole. The character Christian is to function as a healer to the colony in a different sense than the colony anticipates. He is to cure the illness of fanaticism. The audience is to recognize and admire his courage.

Aristotle defines courage in the Nicomachean Ethics.

Courage is concerned with feelings of confidence and of fear, it is not concerned with both alike, but more with the things that inspire fear; for he who is undisturbed in face of these and bears himself as he should towards these is more truly brave than the man who does so towards the things that inspire confidence. It is for facing what is painful, then, as has been said, that men are called brave.

In the Rhetoric "confidence is the hope accompanied by a mental image, of things conducive to safety as being near at hand, while causes of fear seem to be either nonexistent or far away."⁸ At the beginning of Act I, Scene ii, we hear Christian ponder. He fears his feelings for Lisette. The sexual drives are universal and in most societies, especially this one, are restricted. Christian's expression of trepidation inspires empathy with the protagonist. It also points out the fear of punishment if he does give in. When he does give in it is with deliberation.

The audience begins to see Christian as a reasonable man. He thinks. In view of the strictness of the society and the harshness of the code, the audience will sympathize with Christian's questioning. His moral integrity is still intact. He abhors sexual experience without love. When he does make the ethical decision to abort his child it is the result of an error in judgment. His decision to denounce Barbara with its painful consequences redeems him as a brave man. His interest now expands beyond his own welfare to that of the society. This is a magnanimous decision that again builds his virtue for it shows Christian's courage, performing a noble deed in time of peril.

Intelligence or good sense is important to the speaker, the tragic hero, for his persuability. Christian is selected for his good studies at Amana to go on to school. Lisette remembers that in catechism Christian's "answers struck my heart." He is aware that his age is part of his problem. As Aristotle wrote in the Rhetoric, young men tend to be quick-tempered, fickle, impetuous, and idealistic. Christian senses his faults as in Scene ii of Act I, and considers them. This will help build his ethos as the audience will understand the psychology and reflect in the reality of this character, who has the usual problems of maturity.

Christian's good sense will also be revealed if his speeches are con-

sidered with their logical appeals. Logical argument is the heart of drama for it presents the conflicts needed to move the action. His image as a healer makes a statement about the meaning of the play's action. He has learned from a healthy society that his biological desires are sick. His reasoning pervades the rest of the play. Christian cures his natural desires by love. Since his love causes him to question, he begins a list of symptoms. The logical conclusion is that his desires are not sick but the society's desires are sick. The healer must treat the disease or it will spread.

Christian has to get the audience to feel he is friendly and with good will. The emotions he evokes are the source of this appeal. As Aristotle said, the powers of tragedy are the arousal of pity and fear. Tragedy requires a person whom the audience can understand, pity, and identify with. It must present a threat to the happiness of such a person. The threat in operation serves to arouse our suspense, and fear for the tragic character. While he acts against the threat and is defeated, pity is evoked.

Pity, then, should be aroused for Christian. Aristotle defines pity "as a sense of pain at what we take to be an evil of a destructive or painful kind, which befalls one who does not deserve it."⁹ Identification is closely connected to pity. "We pity men when the terrible thing comes close to us. We pity those who are like us in age, or character, or habits of mind, or social standing, or birth and blood."¹⁰ What men fear for themselves will arouse their pity when it happens to another.

Why, specifically, then does Christian evoke pity? Christian is presented as a good man. He is chosen because of his strength and good studies to go outside. He has confidence in himself and says "My soul is strong." He tells Lisette, "Just have faith in me and God." Christian continues with "Let my strength hold you instead." Even when he argues with Lisette he

recognizes the "hypocrisy" present in the Werkezuege through Lisette's behavior. This revelation is inspired by selfish motives, his love for Lisette. The audience sees this threat to Christian's happiness and pities him. Suspense is heightened as Christian's decision to abort his child increases his dilemma. Such a decision is a tragic deed within the family. After unknowingly causing Lisette's death, Christian faces a moral choice. There is pity for the death and how it happened. Christian's ethical decision to commit such a crime creates fear in the audience. It is a wrong decision and they see Christian suffer. The threat of Barbara is also eminent. It is at this point Christian attains tragic stature. His suffering takes on more universal meaning. He realizes that Amana is wrong not just on Lisette's account but on a larger scale. The pain he feels strengthens him to challenge the wrong he sees and heal the colony.

At this point of the drama, fear for Christian is crucial. Going against the system openly will endanger Christian. The audience must identify with the image of Christian as healer. They must realize the evils he sees and feel it is necessary to do something about them. If so, they can fear for themselves as if they were in the same situation. Pity and fear are aroused and are purged. The audience has identified and accepts the same attitude that Christian does.

At this point, an analysis of Christian's manner of speaking will be made as it affects his image. Christian's image will be enhanced if he speaks in elevated diction. A tragic protagonist needs a style of diction that is appropriate to his character, one that manifests his dignity and virtue. The dramatic poetry he utters must fit the plot and imitate the inflections and patterns of speech which will reveal character by his thoughts and emotions.

The protagonist's self revelations are illustrated in his speech begin-

ning Act I, Scene ii. As he does several times later in the play, he unburdens his feelings. When he is alone he feels safe in speaking the feelings that he has tried to suppress. This reveals his own awareness of problems in what he feels and what he is taught to believe is right. Guilt and conscience become dominant themes in his mind and he now reveals his awareness.

Christian says much. The image of healer-doctor pervades most of the soliloquy. He speaks of sick, fever, malady, and doctor. The line "Can the doctor tell me?" carries several meanings. His metaphor for man now becomes animal and this emphasizes the crux of the problem. Are the physical desires Christian feels a base instinct or are they natural and healthy? He constantly examines his feelings and searches for the source of the feelings, "Am I the source of sinful thought?" He cannot answer his questions and will continue to search. The outside is foreshadowed as a place to search for more answers. This whole speech is significant in the emphasis given to Christian's questioning mind at this early point in the play. It suggests that Christian is not content to do and think as he is told. He must think it through for himself, "I can find who I am." Yet the fact he feels guilt is also important. That his "conscience pricks the guilty lobe" indicates that any decision going against the teachings still distresses him. This suggests that the problem will continue to exist as he confronts new situations that also present the dilemma. This speech also contrasts Christian and George, who recognizes the dilemma but avoids it. It sets up the different approaches a person takes to solve problems. George's cowardice builds up esteem for Christian.

Christian's manner of speaking includes much self-assessment. His confidence in himself has been previously commented on. In his soul searching he defines his character himself. "While I am with you," he speaks of Lisette, "I can do no wrong." "I blamed my own self." Later he says, "I seem to be

spoiling everything since I returned." Asked how he feels after Lisette has left he answered with "frustration, anger, hate like a man who learns he has awakened paralyzed." After Lisette's death he castigates himself and is remorseful. His self-assessment sets up his denunciation of Barbara.

Stylistic devices of his speech also reveal his character. The fact that he has soliloquies indicates his thoughts are important and are deep seated. In his soliloquies he asks himself questions which he tries to answer. However, each question seems to lead him into another deeper philosophical question. He is more a man of thought than action. Each decision needs weighing. The first soliloquy has a controlled rhythm compared to his later ones. At this point the tension may be eased by the possibilities of leaving for awhile. However, after learning of Lisette's problem his speech is more imbalanced; the stress in the lines varies, monosyllables are frequent, and sentences are incomplete. There is also a difference in the choice of words used in the prose sections while Christian speaks to George. George uses very base physical terms, while Christian remains with the idyllic romantic terms. The contrast with George is important in the emotional structures employed in Christian's speeches. Christian works in an orderly fashion when he speaks. Logic is foremost. Even when his feelings are intense he can keep control as he shows contemplating Lisette's abortion. Even his anguish at her death becomes constructive. He finally goes beyond words, beyond George, and decides on action. His ethical decision makes him the protagonist in the play and capable of inspiring pity and fear.

Christian, if viewed as the tragic hero, and identified with the audience, is the most important character of the drama. He offers the audience "vicarious atonement through the suffering and death of the sacrificial victim"¹¹ which has great power. Because of such personification, we are able to

act, as well as to feel, and to think "about our guilt."¹² Dark fears are given form and substance and the audience can identify with Christian as he expresses attitudes and acts to be rid of fear and guilt.

Elder Olson assumes "that drama has an emotional effect upon us Virtue and vice affect us emotionally because we recognize them as potentialities for certain kinds of action. We admire virtue and despise vice because of the kind of action to which they lead."¹³ He further contends we cannot pity a character without incident or fear for him without expectation of incident. In Chapter Five the vice is discussed as representation in character form of the threat to the virtue's happiness. Chapter Six will discuss the other characters who function in the emotional identification of the drama.

FOOTNOTES

¹ Hubert Heffner, Modern Theatre Practice (New York: Appleton-Century-Crofts, 1935), p. 86.

² Bywater, trans., Poetics, p. 35.

³ Ibid., p. 50.

⁴ Ibid.

⁵ Ibid., p. 92.

⁶ Ibid., pp. 8-9.

⁷ Aristotle, Basic Works, p. 97.

⁸ Cooper, trans., Rhetoric, pp. 110-11.

⁹ Ibid., p. 120.

¹⁰ Ibid., p. 122.

¹¹ Hugh Duncan, Symbols in Society (New York: Oxford University Press, 1968), p. 59.

¹² Ibid.

¹³ Elder Olson, Tragedy and the Theory of Drama (Detroit: Wayne State University Press, 1961), pp. 77-78.

CHAPTER 5

The opposition to the protagonist is usually an antagonist. The antagonist represents the obstacles the protagonist faces. Frequently the antagonist initiates the crucial problem of the play and protagonist.¹

In the play Amana Barbara Heinemann represents the threat to the happiness of the protagonist. It is her laws that initiate problems. A close study of her character will illuminate the antagonist's role. First, the emotions she evokes in the play and audience to the play will be discussed.

Within the framework of the play Barbara has to evoke confidence in her leadership. She feels she is benevolent, but actually succeeds by instilling fear. In the play's audience she evokes indignation and anger.

As noted before, Aristotle defines confidence as the hope safety is close and causes of fear are far away. Barbara tries to express why the colony should be confident. She contends the colony is blessed by God and is superior to the outside. Her sermonizing in Act I builds this emotion. She creates images with her speech. Amana is the Lord's chosen people and she repeats this phrase four times in her very first speech. Her metaphors emphasize strength; "Amana is God's ark," "The master builder constructs his house on solid foundation" to contrast with the evil weakness outside. The metaphors clustered around the outside create fear. The outside is diseased "sore," "damned." She defends her purging as God's will so the "carrion cannot corrupt."

Barbara calls herself the "handmaid of the Lord" several times to inspire confidence in her as God's leader on earth. She believes she is a prophet and

becomes God on earth. When she speaks as God she presents Him as a vengeful, fearful God. Hell, "danger of damnation," is threatened for those who do not heed. The picture of what happens to sinners is drawn explicitly. "The flames will sear your sinful body . . . perverted punishments are diabolical." The power she holds over the Amanas is strong. Both cases of sinners are not questioned. All believe she is right since she is God's voice. Even Christian, who is noble, believes she is right in Act I. "God called him [Grandfather] to hear His word, as you, too, have been called." Barbara renews their confidence by comparison of Amana to Canaan. This, of course, implies she is Moses. Another aspect of her power is her ability to choose her successor. Lisette finally gives in, "I yield to your overpowering will." As *Werkezuege* Barbara maintains her control and will not believe she is not right. After Lisette's death, she remains positive. Even when Christian confronts her with his views, Barbara is shaken only for a moment. She believes only that she does God's will. That is her power.

Barbara also tries to evoke benevolence. This is the "feeling in accordance with which one who has it is said to do a favor to one who stands in need, not in return for anything, nor for an advantage to the doer, but for the advantage of the recipient."² She tries to create the image in her own speeches. "My hammer pounds by God's bid and devotion." Her trance presents her as God's voice and she really believes she is. "He reveals them [schemes] slowly to me." She gave up her husband to remain gifted. "It was sinful of me to prefer marriage when I was chosen for God's service." She feels she has given herself to Amana and leads them because she is chosen.

However, her power affects the audience of the play in a different light. The way Barbara uses her power will raise indignation and anger in the audience.

The function of Barbara must be recalled. As antagonist she must present threats to the protagonist's happiness. The basic obstacle is her power as Werkezuege to enforce her beliefs absolutely. Since the colony has no room for freedom of thought, any thoughts or actions contrary to the established rules merit punishment. Barbara makes the rules as God hands them down and she metes out the punishment. Any sign of disobedience needs to be made an example of how God takes action and is proof of Barbara's supremacy. Since Christian does several things that are against the rules Barbara has set up, we are aware that he is liable to be punished. Barbara ferrets out the disobedience, and we expect that Christian's transgression will be discovered. When Christian seduces Lisette and we learn she is chosen by Barbara we expect dire results. Just when the threat will actualize is part of the dramatic suspense.

As stated, the threats cause indignation. Aristotle says indignation is the nearest antithesis to pity, "for pain at the sight of undeserved good fortune corresponds in a way to pain at the sight of undeserved ill fortune."³ Good men have both emotions; they have pity for undeserved ill fortune and indignation at undeserved prosperity since the situations violate justice. Since the protagonist, Christian, needs to arouse pity, it is reasonable to have the antagonist arouse the companion emotion, indignation. It is the power Barbara has that causes indignation in the audience. Barbara sets herself up as superior to the rest but is inferior in many ways. She is entrenched in her position and her judgments are not good at all times. But as Werkezuege she sees no unfairness or unreasonableness in her power or laws. Herein lies her weakness. Being conversant with God she can do no wrong. But good and upright men feel indignant that she has undeserved power.

This indignant feeling may become anger "on impulse attended by pain, to

a revenge that shall be evident, and caused by an obvious, unjustified slight with respect to the individual or his friends."⁴ Angry men keep imagining themselves in the act of vengeance. Barbara has shamed many of the colonists. To some she must look as if she takes pleasure in ill treating others, thus making her own superiority the greater. George foreshadows disenchantment with Amana and the present Werkezuege. "Wait till the colony crosses you-- you'll find out," he says. Later his images convey stronger anger, "Her venom spreads and infects all Amana." Barbara is now identified as a disease. This switch of images from the disease outside to her points out a diagnosis that is in disagreement with that of the other colonists.

In Amana the antagonist represents religious fanaticism in her demands for her view and her view only. Christian, the protagonist, follows his own view and it is not in total agreement with the Werkezuege's view. The society set-up demands total submission. Since Christian does act against the rules yet wishes to stay part of the society, he is in a precarious position. His choices and the obstacles presented make the drama. As antagonist Barbara poses the threat because she evokes emotions that conflict with basic drives of other characters.

Now the style given to Barbara in her speech will be considered apart from the content already dealt with. No stylistic device functions independently, but each adds to the image the character presents.

Note that Barbara speaks only in verse. She has a definite balanced rhythm at all times. She is in harmony with her world and finds little reason to break her pace. It is the others who have reason to stammer. The control is hers.

Wordplay is developed in Barbara's speeches. Her terms for the outside such as disease, sores, pollution, are turned around by Doctor George to refer

to her. Another kind of wordplay depends on the repetition of a single word during much of the action. Disease and related words record in the play's rhetorical structure the same action that is going on in the plot.

As pointed out, the metaphors are an essential element of the image patterns. The metaphors Barbara uses are often Biblical. "Chosen ones" is repeated and is also wordplay. Barbara is Moses. There is dramatic irony at work in her personal metaphors. She believes she is right; however, the audience learns she is not always right.

Focusing on the image patterns of the protagonist and antagonist, the *logical completeness* allows a statement about the meaning of action. Illness and disease are symbolic. Barbara is a self-appointed physician, but she has become sick herself. Christian has to overcome her and his own weakness to discover a cure. Such an image is meant to achieve both intellectual and emotional identification. In The Philosophy of Literary Forms Kenneth Burke says that the importance of an image pattern is derived from how it affects "the situations on which the work opens and closes, and the events by which the peripety, or reversal is contrived."⁵ So, the image pattern needs to be recalled at the crucial points in the plot to develop the thematic quality.

FOOTNOTES

¹Smiley, Playwriting, p. 97.

²Cooper, trans., Rhetoric, p. 117.

³Ibid., p. 123.

⁴Ibid., p. 93.

⁵Kenneth Burke, The Philosophy of Literary Form (Baton Rouge: Louisiana State University Press, 1967), p. 70.

CHAPTER 6

Barbara Heinemann is one image of the diseased condition Amana is in, but she acquires more dimension juxtaposed with the symbolic dimensions of the other characters. Each is part of the elaborate pattern including all the characters in Amana. The design discovered from the grouping of the characters is important. This grouping has several effects. Character traits are emphasized by simple opposition and contrast. Many meaningful relationships are indicated by the grouping of the play's characters. The cumulative force of a whole series of character relationships establishes the evaluation of the play's situation, and in symbolic terms, the situation universalized.

Through examination of other Amana characters the design of the play becomes clearer. Again it is useful to recall that the characters are artifacts. The playwright is the maker and he makes what he needs. Christian, the tragic protagonist, and Barbara, the antagonist, have already been discussed in some detail. But many of the other characters in Amana are also images created to carry out the action of the play. Their traits need to be considered as to the emotions they evoke. All created characters are powerful persuasive devices within the play.

Closely associated with the protagonist is Lisette Andreason. She also evokes pity and fear in the action. As Aristotle defined pity, it is felt when the person hearing is "in a position to remember that similar ills have befallen him or his friends."¹ Identification is very important to the powers of the play.

Lisette has to have admirable qualities so that her struggle will also

arouse pity. As with a protagonist the things that will gain the audience's belief, according to Aristotle, are intelligence, character, and good will.

In Lisette's speeches several traits develop her good sense. Her self-probing is reflected in "the child, a woman grown." She realizes she is afraid of losing control, "With self control I feel safe in frigidity." However, her giving in to Christian raises questions of which forces are stronger in her: love, independence, or guilt? The audience must decide if she has good sense in her reasons for choosing as she does. She becomes the problem personified in the play. In her relationship with Christian, the protagonist, the love is the strongest force though the signs of dissatisfaction with Amana are present. Her reasons for dissatisfaction contrast with Christian's reasons. She complains "I go on to the communal kitchen to cook." The discontent continues as she explains "No matter what I achieve I will remain in my place as a woman." When Barbara offers Lisette training to become a *Werkezuege* she is in a dilemma. The images and metaphors associated with Christian and Lisette's love are brightness and growth, while the images connected with becoming a *Werkezuege* are power and darkness. These contribute to raising the desired feelings in the audience. The audience needs to understand why Lisette makes the choice she does so they can believe her decisions. It is Lisette who becomes the catalyst for Christian. When his love for her is thwarted by Barbara's design for her, he begins to feel the power Barbara has is wrong. It is Lisette's death that he has caused which makes him recognize he has been wrong also. This causes him to finally take action in the form of denouncing Barbara's power. Christian's relationship with Lisette is cause of much of the pity and fear evoked in the play.

Now the specific devices present in Lisette's speeches that help create her image will be considered. Rhyme is used by Lisette and Christian in cru-

cial points of their relationship. It helps emphasize and elevate their love and sets it on a plane above the ordinary. She begins on a poignant note, "child, he calls me. Can not his old eyes see? The child a woman grown, fits not his knee." At times Lisette and Christian will express their feelings in internal rhyme or in heroic couplets as in Scene ii of Act I. A series of rhymed lines begins their parting in this scene. Lisette begins "Shadows of night cross the garden path now," and the interchange of rhyme lasts through five lines to Christian's "She is gone and so is the sun's last glow."

Elevation of language that heightens the emotion is also achieved by the use of verse only between Christian and Lisette when they are together. When they talk an absence of the sickness and disease metaphors is notable. Instead the beauty of nature surrounds them. This is emphasized with lines such as "The blazing sun has escaped the black clouds and has killed the frost. Indian summers portend a warm winter. The chill has blown." A contrast is observable in the images and metaphors Lisette uses and Christian uses. Lisette's metaphors are limited to things she has seen in Amana, in her world. For example, snake, garden, and Satan's plant are very real to her, but the absence of more worldly metaphors reflects her lack of experience and a sheltered existence. Christian, on the other hand, is also a product of Amana training but his metaphors are broad in base. After he has been exposed to the outside his metaphors become more frequent. The medical terms like fever and wounds appear in his speech. This difference is realized by both and vocalized in,

Lisette: God will punish your blasphemy, Christian.

Christian: God will punish your hypocrisy, Lisette.

The audience can see that Christian does not really know Lisette as he thought

or, more important to the plot, Lisette does not really know Christian nor understand the illness of the society.

Lisette had an idealistic view of Christian, as she does of the Werkezuege. Her youth and innocence now contrast with Christian's growth and knowledge. Their relationship cannot remain stable in view of the different worlds each wants to be in and succeed in. What Lisette wants is to be the best in her world, which is to be the next Werkezuege. She is willing to forego her love with Christian for it because that love and the guilt associated with the love are too much for her to handle. What Christian wants is Lisette and happiness. It is the thwarting of his desires that makes him grow. He is unselfish enough in his love to try to rectify the situation he caused. He does not want to abort his child, but Lisette wants to be the Werkezuege so he feels it is necessary. Her death is a sacrifice to the society so he finally sees and sets about changing what he can. It is through Lisette that Christian becomes a man of action.

The death of Lisette is very significant in the play. Her progress from the unquestioning believer to a sinner to a sufferer is symbolic of the whole colony. She is innocent and helpless but her crime is passivity. She will continue to do exactly as has been done before. Barbara's influence will not die out. Lisette's death shows how the disease is destroying and growing. No one can escape the influence if they live in the colony. The doctor must see this is happening or no cure will be effected. The death of Lisette functions in making the protagonist act. Passivity will not work.

Lisette is also important to the antagonist. Since Barbara selected her for the honor of training for the colony's next leader she has confidence in Lisette's abilities and character. Barbara says "God selects you to be a potential instrument, Lisette." When Barbara speaks to Lisette about her pro-

gress, we also see this confidence. Barbara intends to make Lisette into her own image as her adopted child. Lisette's death affects her. She expresses her feeling of betrayal but it quickly becomes anger as she becomes aware that Christian is responsible. Because of what happened to Lisette, then, Christian is subject to Barbara's wrath. Christian is forced to think and act.

That Christian is a man of action contrasts with another character, George, in the play. George functions as an opposite in important ways to Christian and is significant to the development of the thought in the play.

George grew up in the colony and recognized problems in the set-up; however, he never developed the courage to do anything constructive about the situation. Several times he diagnoses the illness. Early in Act I he says "Thinking is often one [sin] . . . around Amana." Christian sees that George thinks differently than Amana wishes. He even asks, "George, when you talk so I wonder what keeps you in Amana. You attract me as always with words bordering on incoherence or blasphemy. Only God knows which. Amana squeezes your mind. What keeps your body where your mind is strictured?" George's answer, a woman, will be discussed in a later section of this chapter. Besides seeing the problems in the colony, he was also exposed to the outside.

The outside world interests George but he is lazy, a complainer not a doer. To him, "There's always hope." He has seen plays, drinks, breaks many other Amana rules but feels no guilt. He expresses anger but he is ineffectual until the end of the play. Christian is his catalyst. At the beginning George sneaks a bottle into church. At the end he openly leaves the church.

George was very aware of human feelings and failings, even his own, but could not do what he realized needed to be done. He could advise Christian about love but not take the advice himself. Immediately he senses Christian is "lovesick." His humor is explicit, "To bed, or not to bed, that's the

question," but to the point for him as he looks for physical symptoms. His doctoring deals with the body only as he feels the body is the source of the ills. "The head can't be doctored" has several meanings. The images he uses are medical and perverted concerning Barbara, such as lecher, frail sisterhood, and gangrened head.

George also functions in the ironic reversal of the image pattern of disease and cure that is important to the play. Barbara uses the images about sin and the outside and George uses the images about Barbara and the colony. He, of course, is the colony doctor. His diagnosis is symbolic. The whole image pattern influences the spectator's emotional responses by its existence, being heard and seen by the audience. The symbolic action influences the intellectual responses as well in the audience. The physical presence or action of the image is theatrically there and confirms the meaning verbally. Lisette's death is an example of what the disease can lead to and what makes the disease exist. The doctor's cure, the abortion, is ironic. George's suggestion does not deal with the real problem he had diagnosed earlier. The new doctor, Christian, now must realize another cure. The disease image is reversed from the beginning use by Barbara. Since Barbara is the disease, irony is involved. The image pattern is used in the crucial points of the play to display the theme to the audience. The audience must feel pity and fear for Christian but they must also feel for what he is striving to cure. George becomes a part of the cure. The disease-cure pattern functions as a device for the inviting of the audience to "make ourselves over in the image of the imagery."² If the audience feels Barbara is ill, George and Christian the doctors, they will assume the attitudes corresponding to the gestures. The audience will identify with the protagonist's side for the image pattern is developed with this goal in mind.

Another characteristic of his speech is to use base, down-to-earth terms. He tells Christian "two logs lie blazing in the fireplace. . . . Soft downy quilts wrap you better than wet chilly snow." His little statements continue to be concrete, "Most of man's problems fall from the bed in which he lies, or doesn't lie." "God knows our lives revolve around sex. It's an urge one can't ignore." Sexual terms are used often, "Male or female." Even in reference to his love of Sophia he cannot transcend the base. He says "I am as excited as a bull discovering cows are different."

His drinking indicates he is using crutches and his talk of wine so often creates a feeling he depends on it. This contributes to his weakness.

His weakness with Sophia is also noteworthy. For eighteen years he has loved her and not taken any successful action. He talks of his love but that is as far as it has gone. "If only I could taste the wine-red lips, I could be cured." "I keep hoping but they have destroyed her with guilt." When he decides to ask her to go outside, it is at Christian's suggestion. Christian renews George's hope and faith so he feels more confidence. Even though Sophia refuses the first offer, George is strengthened in his suit. Finally, the tragedy of Lisette and Christian brings the two older lovers together.

Several speech traits of George contribute to his character besides the word and image choice already mentioned. George speaks only in prose with Christian and has less elevated diction. The humor George employs is unique in the colony and makes him likable. The contrast with Christian is apparent but there are important points of comparison. George is the doctor, first in the colony. The illness is noted first by him. He has been ineffectual in effecting a cure in the Amanas. Christian is able to learn from George and becomes nobler in the audience's eyes because of the comparison.

One important aspect of George's character is the evaluation others give

it. Everyone in Amana except Christian and Lisette has a low opinion of him. Barbara has condemned him in front of the congregation with "Wine is my gift, as is your body, but I will recall it if you misuse it," for his drunkenness. She also checks what she can see from his windows. She recognizes him as a potential threat and wants him discredited. The two lovers, Christian and Lisette, feel he is a friend. Both feel they can discuss their intimate problems with him. He has set up their meeting place and has fostered their meetings. George tells Christian, "Only an expert can recognize this virus. It implants without pain but as it develops--only experience gives the clue. Your secret's safe with me." Christian believes in him. Lisette calls him "the good doctor," and asks him to keep her pregnancy secret. George's suggestion of the abortion is even accepted by both because they trust him.

The trust the young lovers have in George foreshadows the trust Sophia has to develop. The sub-story of George and Sophia's love develops through the young lovers' plight. George's love for Sophia has been unrequited for eighteen years, before Sophia met Lisette's father. George grows in Sophia's esteem as he helps Lisette through her trials. Finally when George leaves at the end, Sophia sees his strength will help her. This sub-story is significant to the persuasive powers of the play. The love of Sophia for George develops as she feels emotionally drained by the events involving her daughter.

Emotions are the key to Sophia's character. Guilt is the chief feeling associated with her in the play. "I feel a duty to prevent you from choosing the wrong path. I walked to the altar and almost lost my soul." She says, "Shame still haunts me." To her, "God cursed one marriage." She has accepted her lot as punishment. George points out Sophia's father and Barbara have destroyed her with guilt. Since her mother is so dominated by Amana surroundings, it becomes clearer why Lisette feels as she does about sin. The fear of

sin is instilled in Lisette and, in turn, the audience feels the fear. Getting the audience to feel will help them identify with the thought of the play. The illness is the fear more than the sin itself. Sophia is an example of what the society led by Barbara has imposed upon the colonists in the name of God. Fear increases as the past of Sophia bodes little hope for the future of Lisette in the community. Lisette becomes a parallel to Sophia and the foreshadowing of punishment for her sin is clear. Sophia also has a conflicting emotion in regards to Lisette, her love for her daughter. She has protected Lisette since youth from Grandfather Guyer's wrath as pointed out,

"Is this the same little girl who picked
Wild field flowers to give me, who dressed
Corn cobs in hollyhock skirts, who played
House with flower dolls, who I hid from her
Grandfather's wrath? He hated signs of weakness."

It is this love that forces her to overcome her guilt and leave the place that emphasized her wrongdoing and her daughter's. Only by escaping can she achieve any happiness. George shows her this. It is the young lovers' tragedy that inspires her to listen to him.

Some stylistic devices of Sophia's speeches are noteworthy. She speaks only in verse, but the images she uses are limited. The Bible and Amana remain her main reference sources in the play's first act. After she sees Lisette suffer her images include blood, animals, and darkness. The blood image is a recurring one that reminds her of wasted human life. Light has been associated with the young lovers in the garden, but Sophia has only been able to speak of blackness until she finally accepts George and her images turn to light and brightness. This ironic reversal is thematic as Kenneth Burke's standard about "the qualitative importance of beginning, middle, and end"³ suggest. As emphasized earlier, an image pattern is most important in the Burkian view when it appears at the beginning, middle and end. The reversal from dark to light

Images is an extension of the thought of the play. Amana is sheltered in darkness by Barbara. It takes a strong light to break through and do something positive.

The design of Amana, then, is to have a special emotional significance. We are to pity and fear for Christian, who is basically a good man, but like ourselves. What Christian experiences, then, has to have psychological validity. If man's common inner experiences are captured, we have a human journey. Christian comes to an ailing society to heal it. To do so requires his own purgation.

If Christian is to fulfill the role of doctor-healer, he must sacrifice something to expose the evil and disease of corrupt leadership. A sacrifice is unavoidable because in this society the sinner must pay for his sins. In the larger view, to obtain maturity, the youth must suffer. Christian must diagnose the illness and then work on a cure, verbally and symbolically.

FOOTNOTES

¹Cooper, trans., Rhetoric, p. 14.

²Burke, p. 116.

³Ibid., p. 70.

EPILOGUE

In conclusion, the writer would like to mention the techniques that developed while writing the play Amana. As the preceding thesis pointed out, special attention was given to the diction through manipulation of the verse, images, and stage directions.

Originally the germinal idea of Amana was conceived while reading historical material supplied by Mr. Frank Brandt while the writer was on an undergraduate honors project at Iowa State University. It was written in a realistic prose, but the writer felt that the play's dialogue stood in the way of the play's fulfillment as a tragedy. The use of prose seemed to inhibit the elevation of the language. Out of this realization came several experiments that will now be enumerated.

As noted earlier, the writer chose verse as the most appropriate medium for tragedy. From personal experience verse became a release for the writer because it by nature is an artifact. Through the realization that exact representational dialogue is not a requirement, the playwright was then able to retrain her ear by the imposition of a set pattern. Images and metaphors seemed to fit in the dialogue as a result.

Basically, the verse in Amana is decasyllabic with strong iambic meter. The use of blank verse exclusively tended toward a static rhythm, unsuitable for changing emotions and pace. The playwright abandoned total dependence on the iambic meter in passages and characters where it stiffened the natural rhythm of portrayed emotion. George's speeches are notable exceptions. As his character was less noble and more earth-bound, much of his dialogue is in prose.

Even his few lines of verse are sparse in rhythm and metaphor.

Such diction distinctions were decided by the playwright before the play was written. An important technique was a study of the character's background before the dialogue was written. William Alfred of Yale University suggested a file card be made of each character's history. On this file card the playwright should list the character's traits: where he lived, worked, his likes, dislikes, favorite color, etc., until a good understanding of the character was obtained. From this list should come the images and metaphors that the character uses. This would make the character's speeches seem to be exclusively his.

Such a technique proved helpful in setting up the imagery for the play as a whole. As the playwright conceived the sickness imagery, George became a doctor; Christian, his protege. This led to a study of the scenes needed to cover the plot line. Since the playwright perceived the society as sick, she needed to portray the outside as healthy. She also needed to portray the young lovers in a favorable atmosphere. Season imagery became important to indicate immediately the predominant attitude developed in the scene. The young lovers were presented in a fall garden. This setting lent itself to a healthy atmosphere, but the images that autumn is fleeting and that winter will soon kill the green are also set. The use of such imagery also is a plant to the audience of what is going to happen. The winter scene Christian faces in Act II, Scene i, foretells his cold reception by Lisette.

Another technique that was used was the sparsity of stage directions. The playwright felt that the dialogue should be used to convey action as much as possible; the writing of directions was deliberately avoided. Dialogue was written to indicate the movement and describe it. Lisette says she wants

to rest in Act I, Scene II, and finds a silvered apple tree that will shade yet a while. It is obvious she was going to sit down.

In conclusion, imagery seemed to be the key to achieving fit and elevated diction. Imagery can be controlled and techniques can be developed to encourage it.

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AMANA
A RHETORICAL ANALYSIS OF A TRAGEDY

by

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AN ABSTRACT OF A MASTER'S THESIS

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Modern playwrights have faced a problem in writing dialogue for tragedy that earlier playwrights in history did not have to face. Euripides, Aescylus, Seneca, Corneille, Racine, and Shakespeare have used verse forms for diction suitable for tragedy. These earlier historical periods also have emphasized the relation of rhetoric study to poetic writings. However, with the advent of modern realism, the new criteria have demanded realistic dialogue which excluded language artifice such as verse and rhetorical devices. The question posed as the writer began this study has been what diction really is the most suitable for achieving both the elevation and fitness required for tragedy today.

The purpose of this thesis has been threefold. First, since the earlier tragedians recognized the close connection between rhetoric and tragedy, their comments on the dramatic diction have been surveyed. This survey was begun with Plato and Aristotle, and focused on their differing view of imitation. This has been followed by representative comments of European dramatists and critics to the present modern age. In the present age, special attention has been devoted to the current poet-playwrights who have tried to achieve a diction suitable for tragedy. Such current writers as Archibald McLeish, T. S. Eliot, and Maxwell Anderson have been consulted.

Second, a drama, Amana, has been written using the playwright's own conclusions from the previous study, namely that rhetoric and tragedy have been closely related. Also, the writer has concluded that a tragic diction can only be achieved by artifice. It is in the use of verse and rhetorical devices that the language has been able to achieve the elevation and fitness needed for modern tragedy.

Third, following the drama a rhetorical analysis of the diction used by

the playwright in Amana has been made. The analysis has been constructed by using the methods outlined by Aristotle and incorporating modern theories of Susan Langer, Kenneth Burke, and Hugh Duncan.

The results of the thesis have shown that rhetoric and tragic diction have much to offer each other. Imagery has been a significant contribution to the language of tragedy. It is through the language that the audience can be moved. By controlling the language with rhetorical devices and artifice, a suitable diction can be achieved. This requires a recognition of the importance of language analysis of each character as this has been historically what dialogue is, rhetoric, in the final analysis.