



## Deborah Meader Papers

### **Copyright Notice:**

This material may be protected by copyright law (U.S. Code, Title 17). Researchers are liable for any infringement. For more information, visit [www.mnhs.org/copyright](http://www.mnhs.org/copyright).

# The Interpreter

Published by the General Extension Division, University of Minnesota  
EDUCATION A LIFELONG PROCESS

Vol. X

OCTOBER, 1935

No. 2

## The Psychology of Dealing With People

By WENDELL WHITE

**S**UCCESSFUL living necessitates ability to deal with people. In our personal strivings and in our attempts to help others we need to be adept at getting people to respond favorably to us and to our suggestions. This is especially true in an intricate social order. As our relationships with other persons grow in complexity, proficiency in handling people becomes increasingly important. Today, we feel a constant need for being versed in the science and skilled in the art of influencing others. From psychology we derive methods and techniques for doing so. Thus we are interested in the psychology of dealing with people because it makes us more effective in our human relationships.

With the extension of our relations with other persons, there is not only an increasing need for our being able to proceed psychologically in dealing with others, but also a growing danger of our being deceived by those who use psychological information for wrong purposes. We become more vulnerable as our dealings with other persons become more complex. Many people today are being grossly misled by self-seeking individuals who use psychology with sinister motives. Swindlers are extracting millions of dollars from the public each year in the sale of useless things, worthless securities, and ineffective or even harmful "remedies." They accomplish their objectives through the use of deceptive methods which they call "sales strategy." Exploiters hold out false hopes to their victims, and so cause them to give time and energy in vain. Proselytizers in religion frequently draw in heavy collections by pandering to man's spiritual inclinations. Unscrupulous politicians often gain the support of the public through artifice. There have been many occasions in which "government by the people" was a misnomer for "government by the demagogue with the sanction of the people." In the whole realm of human relationships there are unprincipled individuals who, through the misapplication of information regarding human nature, cunningly victimize other persons. Since man is thus extensively beguiled, he must be fortified against the abuse of psychology as well as qualified to use it for the accomplishment of acceptable ends.

Adequate protection against the unprincipled use of information pertaining to human nature cannot be afforded through legislation. Malpractice in influencing people is too elusive to be outlawed. Attempts to prevent deception by legislating against it have been made only in regard to commercial abuses, and have met with disappointing results.

One can, however, be safeguarded against the wiles of designing persons by becoming informed as to the means by which human behavior is influenced. Such information enables one to analyze the methods of others and thereby detect selfish motives that may be couched in intriguing language. An understanding of how the self-seeker lays snares for the unwary is the surest protection against being victimized.

Thus we have a two-fold interest in the psychology of dealing with people. We desire information pertaining thereto, in the first place, because such information makes us more effective in our human relationships, and, in the sec-

*Wendell White, Ph.D. is Assistant Professor of Psychology on the General Extension Division faculty. This article is an abridgment of the introduction of a book written by him, which will be published soon under the title, THE PSYCHOLOGY OF DEALING WITH PEOPLE. It is printed here with the permission of the publishers, The Macmillan Company.*

ond place, because it strengthens our defense against being ensnared. There is available much helpful literature pertaining to the psychology of dealing with people. It consists of reports of scientific investigations, of recorded procedures of some of the great leaders of humanity, and of accounts of contemporary practices in the work-a-day world.

The basic principle of the psychology of dealing with people is that man has certain *fundamental wants*, frequently called instincts, cravings, desires, motives, or needs, that constitute the *prime movers* of all of his behavior. This view that man's basic wants furnish the impetus for all of his activity, has long been recognized and repeatedly emphasized in psychology. Thorndike and Gates express the prevalence of this view when they say, "According to modern psychology, all human activity is initiated and sustained by some urge, craving, desire, or want."

**A**PPPLICATIONS of this principle that behavior is an expression of fundamental cravings are being made extensively in foremost fields of activity. In the commercial world, all methods of selling are grounded in man's primary wants. They consist in getting the customer to regard the making of a purchase as a means of gratifying basic desires. The effective salesman does not sell automobiles, furs, tooth paste, or oranges; he sells prestige, beauty, health, or pleasant taste.

Likewise, in education, methods are formulated with regard for the individual's fundamental wants. Many teachers are skillfully coupling the school's objective with the child's interests. This tendency to devise methods in harmony with the learner's native desires is due largely to the influence of John Dewey and many other leaders in education who have repeatedly contended that at all stages in the process of education we must consider the individual's wants.

The wants influencing behavior are complex and variable. Seldom can a given response be attributed to a single motive, and seldom can its recurrence, in the same or in other individuals, be ascribed to the same combination of wants. Statements to the contrary seem to be exaggerations of the part played by a particular want, and an over-simplification of the whole subject of human motivation.

Our failure in various life situations to get others to comply with our wishes is due, in some cases, to the fact that we do not know what man's basic wants are; in more cases it is due to a lack of understanding of the driving and persistent nature of these wants; and in still more cases it is due to a lack of knowl-

edge as to how to proceed in appealing to these wants. A study of methods of dealing with others should prove informative on all of these points.

The want for a feeling of personal worth will serve as an illustration. This want is universal, and gives a powerful impetus to activity in a wide range of situations. It is one of the most important human drives. To be effective in our relationships with other persons we must understand the influence of this want upon the behavior of man. Such knowledge constitutes one of the major controls of human beings. Without it we can seldom be successful in dealing with people.

**T**HE importance of regarding another's desire for feelings of personal worth is widely realized, as is revealed in the common statement that one must be diplomatic, for diplomacy is largely a matter of using methods that are gratifying to this want. It appears that what is needed primarily is not exhortation to appeal to this want, but instruction in methods of procedure.

We can make either positive or negative appeals to the want for a feeling of personal worth. Making positive appeals consists in addressing a person in a manner that either spares or furthers his pride, and in suggesting a course of action that will serve as a means of attaining a feeling of personal worth. Making negative appeals to this want consists in creating in the individual fear that unless he does certain things or refrains from doing other things he will lose prestige.

No sweeping generalization regarding the relative merits of positive and negative appeals in getting a particular response can be made, because these methods are not equally suitable in all cases. They can be evaluated only in relation to specific situations. Moreover, in appraising positive and negative appeals we must do so not only from the standpoint of their effectiveness in getting a particular desired reaction, but also from the standpoint of their effects on wrongdoing, peculiar behavior and mental health.

Not all persons can attain the same degree of success in attempting to persuade others by giving them feelings of personal worth. There are, on the one hand, those individuals who are so prone to emphasize their own importance, and who are so envious of others who enjoy feelings of self-regard, that they cannot act naturally when attempting to further the pride of others. Their insincerity is easily detected, and, when apparent, causes much resentment. Some of the most ingenious can disguise hypocrisy with subtlety, but they can ordinarily do so for only a short time.

There are, on the other hand, persons who have strong feelings of generosity—who enjoy seeing their fellows experiencing self-regard, and who do not think first of chiseling a monument to themselves out of every human relationship. Such persons are recognized as being sincere when providing another with feelings of personal worth. They are among those who are called "born" psychologists. They are successful because their magnanimity is genuine.



## Current Problems of Government Discussed In Extension Classes

Among the new "Personal Interest" classes offered this year are two which are particularly significant in modern American life. These are **Functions of Government** and **Current Problems in Light of American History**.

The first of these, **Functions of Government**, is taught by Asher N. Christensen. Mr. Christensen will lead his students to examine critically the expansion of governmental activities in the present order. The aim of the course is to enable the students to determine for themselves just how far, and in what directions, governmental activity should intrude into the social system.

The other course, **Current Problems in Light of American History**, is offered by Edward M. Kane. Mr. Kane will present lectures on a number of the issues and problems that are topics of discussion and controversy today. In each case, the aim will be to show the roots of each question in our past history and to relate it to the social and economic changes in our country. Every effort will be made to bring the discussions up to date; and, while no study is required, worthwhile books and articles in periodicals will be recommended. Among the movements and problems to be discussed are: the Supreme Court and the Constitution; the Government and Banking; "Sound Money" vs. Inflation; Farmer-Debtor Movements (agrarian and populist) in American History; Growth of Corporations and Their Control by State and Federal Governments; the Federal Government and Security Legislation; Neutrality in American History ("Can we keep out of foreign wars?"); and Controlled Economy vs. Individualism.

## Curtis Avery Is New Editor And Instructor in English

Extension classes in English, and the editing of *The Interpreter* will this year be under the supervision of Curtis E. Avery, who takes the position as Instructor in English left vacant by the resignation of Miss Mildred Boie, now at Smith College.

Mr. Avery has been an instructor in English at the University of Minnesota for three years, during which time he has taught some Extension courses. Before coming to Minnesota he was on the faculty of Stanford University. He holds degrees from Pomona College and Yale University, and has studied at Columbia University and Stanford. Mr. Avery will teach Freshman Composition, Freshman Literature, and the Introduction to Literature course. In addition he will teach the correspondence study courses, Advanced Writing I and II.

## Engineering Students Meet

The consultation group in engineering subjects, which proved extremely popular last year, met Friday, September 13, for the first time this year, again under the direction of Oliver C. Edwards, Assistant Professor of Mechanical Engineering. More than twenty persons were present at the first meeting.

Mr. Edwards will continue to meet all Engineering students who have problems of any sort connected with the profession, each Friday evening at seven o'clock, in Room 136, Main Engineering Building. There are no fees. Engineering students who have met practical problems in their own work may get aid in solving their difficulties in this consultation group, and may in turn be of help to other engineers.

On page four you will find a list of Extension classes available each day in Minneapolis and St. Paul.

## ATTENTION!

All students planning to register for Freshman Composition must take the **English Placement Tests**. These will be given as follows:

7:30, Friday, September 27, Room 110, Folwell Hall, Campus  
7:30, Friday, September 27, Room 200, St. Paul Extension Center  
7:30, Friday, October 4, Room 110, Folwell Hall, Campus

The last day for registration without a penalty is Saturday, October 5. Students may register at any extension office or by mail. The office in the Administration Building will be open from 8:30 a.m. to 8:30 p.m., except Saturdays, from September 16 to March 6. Other offices listed in the bulletin will be open until 8:30 p.m. from September 23 to October 5.

## Most Unusual New Courses Are In Puppetry and Art

Among the new courses offered by the Extension Division this year are several which may prove as newsworthy as the class in Stamp Collecting which was offered last year for the first time, and which attracted attention throughout the country.

### PUPPETRY

The course in **Puppetry**, for instance, offered by Deborah S. Meader, is a distinctly unusual class. Mrs. Meader, who has had wide experience in the art of making specially constructed wooden dolls perform on a stage, will teach her classes the secrets of this ancient dramatic art. The students will learn how to construct the marionettes, how to costume them, and how to manipulate them by the complicated system of strings. Details of lighting and staging of marionette plays will also be studied in the course. The classes will be limited to twenty members. There will be one class offered on the campus, and one in St. Paul.

### ART FOR EVERYDAY

A class in art which allows the students to experiment with any art medium, "from finger-painting to sculpture" is another innovation. This course is taught by Ray Faulkner. It represents a new and very sane attitude toward art. The only prerequisite is an interest in art. The course does not offer professional or technical training, but it does offer an opportunity for those who have always liked to experiment with drawing, or clay modelling, or soap carving, to learn the basic principles of art during an hour's lecture each week. After this lecture period the student may experiment during a two-hour laboratory period, applying what he has learned to practical work with any medium he chooses. One of the most attractive aspects of the new course is the fact that anyone may enjoy it, no matter how undeveloped his artistic ability.

Mathematics possesses not only truth, but supreme beauty—a beauty cold and austere, like that of sculpture, without appeal to any part of our weaker nature, yet sublimely pure, and capable of a stern perfection such as only the greatest art can show. The true spirit of delight, the exaltation, the sense of being more than man, which is the touchstone of the highest excellence, is to be found in mathematics as surely as in poetry. Real life is, to most men, a long second-best, a perpetual compromise between the ideal and the possible; but the world of pure reason knows no compromise, no practical limitations, no barrier to the creative activity.

—Bertrand Russell, *The Study of Mathematics*

## New Professional and Academic Courses Are In Advanced Subjects

The large percentage of advanced courses among the new classes offered this year in the professional and academic subjects is an interesting commentary in itself on the progress which Adult Education is making.

The Engineering Department, for instance, is to give an **Advanced Class in Air Conditioning**, a continuation of the elementary course which was offered last year for the first time. The Elementary Air Conditioning is given again this year. In Engineering also is found a new **Advanced Course in Radio Communication** for those who are already engaged in radio work and wish to gain a more thorough technical knowledge. The Advanced Air Conditioning will be taught by Axel B. Algren, Assistant Professor of Mechanical Engineering. Carl E. Swanson, Instructor in Electrical Engineering, will teach the course in Radio.

Other Engineering classes, though not as advanced as those mentioned above, are designed for the practical worker who wishes to gain knowledge of the engineering principles underlying his work. Such courses are **Foundry Practice**, and **Survey of Engineering Practice**. The first of these takes up such subjects as the chemistry of foundry work, Elementary Metallurgy, Blueprint Reading, and Cost Finding. This class will be taught by Orrin W. Potter, Assistant Professor of Drawing and Descriptive Geometry. The **Survey of Engineering Practice** is a course of sixteen lectures by various prominent engineers in the Twin Cities.

Other advanced professional courses, new this year, are: **Mathematics of Investment**, taught by Gladys E. C. Gibbens, Assistant Professor of Mathematics; **Advanced Economics**, taught by Warren C. Waite, Professor of Agricultural Economics; and a special course for teachers and public health nurses, **Clinical Dynamics in School Children**, offered by Dr. Max Seham, Associate Professor of Pediatrics.

Several interesting new courses have been added to the academic list this autumn. Among these is a course in **Nineteenth Century French Readings**, an advanced course in French taught by Marguerite Guinotte, Instructor in Romance Languages. **Danish Literature of the Nineteenth Century** will be taught by Thorvald B. Madsen, Instructor in Scandinavian. Margaret Scallon, Instructor in English, will give her course in **Modern Drama** in St. Paul. A new course in **American Economic History** is offered under the direction of Helen P. Mudgett, Instructor in History.

## New Chief Appointed For Reference Bureau

Clarence C. Ludwig comes to the University of Minnesota this year to succeed Morris T. Lambie as chief of the Municipal Reference Bureau and as Associate Professor of Political Science.

Mr. Ludwig has left a position on the staff of the International City Managers' Association to accept his post with the University. He was in 1934 the Director of Field Service for the American Municipal Association. During the years 1929-33 he was City Manager of Albert Lea. In his capacity as chief of the Municipal Reference Bureau Mr. Ludwig will carry on the work of advising the cities and villages of Minnesota concerning their problems of government. Mr. Lambie, whose place Mr. Ludwig is taking, has left the University of Minnesota to accept a position at Harvard University.

# The Interpreter

Published by the General Extension Division, University of Minnesota  
EDUCATION A LIFELONG PROCESS

Vol. XI

OCTOBER, 1936

No. 2

## How to Get Along Without Friction

By Wendell White

Author of *The Psychology of Dealing With People*, published recently by The Macmillan Company

must he be understood by those who would lead him even to his own best interests."

The indirect presentation of an idea appeals to the want for a feeling of personal worth not only by sparing the individual's feelings of self-hood, but also by giving him the satisfaction of thinking that he originated the idea. This is because in the indirect presentation of one's view the individual may, as a matter of course, take credit for it, and so pride himself in adhering to or acting upon the idea. The thought of being one who does original thinking is to many persons the greatest and most enduring satisfaction. For this reason the indirect presentation of one's view is an effective means of getting the desired response without causing friction. The following statement by Harold E. Burt in regard to handling men in industry is equally pertinent to the problems of dealing with people in other situations.

"The whole technique of inaugurating new ideas by making the worker think that he discovered the idea is quite effective, not only in foremanship but also in other aspects of industrial relations. If the person you wish to convince makes any suggestion remotely resembling what you want, you can say, 'there is an idea' and later bring forth the original proposition you had in mind, giving him credit for it."

THIS technique of presenting one's ideas indirectly, while often very effective in bringing about the desired response, may, at other times, fail to do so because it gives the individual a self-satisfied feeling. If one should say, for example, "I am pleased with the way you apply yourself," the person addressed might get the notion that he has shown due industry, and, consequently, might fail to exert himself further. When dealing with someone who is prone to react thus, it is well to use a modified form of this method by making a statement such as, "I wish you would apply yourself as you did when . . ." In doing so one imputes to the individual the idea that the thing to do is to exert himself, but one does not give approval to his standard of performance.

A program of Extension Classes available each day will be found on page four.

MAINTAINING harmonious relations does not always necessitate presenting one's views indirectly; there are inoffensive ways in which ideas can be expressed directly. By referring to oneself in an unassuming manner, one can speak directly without causing antagonism, because when proceeding thus one does not put one's own capability above that of the other person. For the same reason expressing one's ideas conservatively is an effective procedure. Likewise, there is little danger of causing dissension when one expresses one's views with respect for the other person's opinions and rights, as is done in the statements, "This is just a suggestion," and "I come to you at the opening session of this congress not to make requests for special and detailed items of legislation; I come rather to counsel . . ." Similarly, by showing respect for another's interest in one's view through such questions as, "May I say a word?" one can ordinarily express an idea directly without danger of being reproached for doing so.

There is, however, also the problem of objecting to the ideas of others without causing friction. This can seldom be done successfully in a forthright manner.

TO dissuade another from an objectionable idea just as when trying to gain acceptance of one's own view, one must generally proceed in a manner that safeguards that person's pride. Such techniques consist in exonerating the individual from blame for the view he expressed, as when one says, "I believe we are looking at this from different angles;" in making a partial concession before objecting to the view expressed, as in the case of the statement, "Under normal conditions your idea is a good one, but this is an unusual situation;" in revealing a deliberate attitude regarding an idea expressed before rejecting it, saying, for example, "That's worth thinking about;" or in agreeing and then raising objections as afterthoughts, as when one says, "That sounds good to me. I think it's a splendid idea. But let's see, how would it work out in . . .?" Numerous other methods for removing objectionable ideas inoffensively might be cited. These are, however, sufficiently suggestive of such procedures.

Knowledge of methods such as these does not necessarily make for harmony. Countless persons who find these principles but clichés will fully violate them and become disagreeable associates. They are persons who strive to gain ascendancy through self-aggrandizement and

(Continued on page two)





## Special News of First Semester Extension Classes

### Classes in English

#### Canterbury Tales of Chaucer

William P. Dunn, Assistant Professor of English, will give a class in **The Canterbury Tales of Chaucer**. This course is in the sequence for the English major in the College of Science, Literature and the Arts. It provides an introductory study of Chaucer's fascinating Tales, with instruction in the reading of 14th Century English.

#### Shakespeare I and II in St. Paul

Charles W. Nichols, Assistant Professor of English, will offer in St. Paul for the first time in several years the course in Shakespeare. The class deals with Shakespeare's development as a dramatist and involves a careful study of a selected list of plays.

#### Rudyard Kipling

Dr. John Walker Powell will offer an unusual non-credit course in the writings of Rudyard Kipling, the man considered by many the greatest genius in English letters in our time. This course will be offered both in Minneapolis and in St. Paul. The Minneapolis class will meet in the Northwestern Bank Building and the St. Paul class in the St. Paul Extension Center.

#### The New Testament as Literature

Dr. Powell will continue his former class in the **Old Testament as Literature** with a study of the **New Testament as Literature**, both in St. Paul and on the Campus.

#### Book Reviews

The class in current fiction, biography, plays and poetry, which was inaugurated the second semester of last year under the direction of Miss Melba Hurd, will continue this year both semesters. A new list of authors and books will be dealt with.

#### Readings in Contemporary Literature

This course differs from the book review course in that it employs lecture presentations of ten significant modern writers: Santayana, Wolfe, Mann, Lawrence, Huxley, Yeates, Frost and others. This class meets both on the campus and in St. Paul. This course will be taught by Miss Helen Acker.

#### Freshman Literature

The course in Freshman Literature has been revised this year. Instead of being a two-credit course taught in three semesters, it is now a three-credit course for two semesters, thus making possible a more intensive study of English prose, poetry and drama. The class will meet in St. Paul as well as on the Campus, under the direction of Curtis E. Avery, Instructor in English.

#### Classes in Composition

This year, for the first time, St. Paul students will have an opportunity to study advanced writing (English 27-28) at the St. Paul Extension Center. The course will be offered both on the Campus and in St. Paul. The Campus class will be taught by Mr. Avery and the St. Paul class by Miss Ruth Christie.

### English Placement Tests

All students who plan to register for Freshman English (Composition 4) must take the placement test prescribed by the University.

The schedule for the English Placement Tests is as follows:

7:30 Thursday, September 24, Room 110, Folwell Hall, Campus  
7:30 Thursday, September 24, St. Paul Extension Center 200  
7:30 Thursday, October 1, Room 110, Folwell Hall, Campus

### Music for Every Day

This course is designed to give the student an opportunity to get the most out of music he hears every day. The class will involve a lecture period of one hour, followed by a two-hour listening period employing recordings of the music discussed in the lecture. The class will meet on the Campus both semesters under the direction of Mr. Gerald A. Hill.

### Air Conditioning

Two courses in the extremely important modern science of Air Conditioning will be offered by the Mechanical Engineering Department both semesters on the Campus. The first course is an elementary course and is designed for those engaged in selling or installing the modern appliances for heating, cooling, and humidifying the air of houses and other buildings. The second course is an advanced class in the application of the principles of air conditioning to practical problems involving design of systems to meet the requirements of occupied spaces and industrial plants.

### Radio Script Writing

Luther Weaver offers practical instruction for those who wish to prepare matter for actual radio use. This is not a class in broadcasting, but is designed simply to give an understanding of radio script technique in accordance with current developments. During the first semester the class will meet both in St. Paul and on the Campus.

### Puppetry

This non-credit course, which proved extremely popular last year, is offered again this year both in St. Paul and on the Campus.

### Notice

A new ruling concerning refunds of tuition fees goes into effect for the first semester of the current year. Applications for refunds because of cancellation must be made no later than December 5 for the first semester or April 17 for the second semester. They will not be considered if made later.

### Italian

A special course designed to give students a reading knowledge of Italian with no drill in composition or conversation will be offered both semesters by Elizabeth Nissen, Assistant Professor of Romance Languages.

### Ancient Mythology

Edward F. D'Arms, Assistant Professor of Classics, a new member of the faculty, offers this course in the origin, development and importance of myth and legend in Ancient Greece and Rome, using the illustrated lecture method. There are no prerequisites, and no knowledge of Greek or Latin is required.

### Problems in Traffic and Transportation

Students will be given instruction, in this class, in the advanced problems of tariffs and rate structure. They will be given practice in the procedure before rate and classification committees, state commissions and the Interstate Commerce Commission. Students will prepare practice informal and formal cases before regulatory commissions. The class will be under the direction of J. George Mann, Instructor in Transportation, and will meet on the Campus only.

### Courses in Advertising

It should be noted that the two courses in Advertising offered by the General Extension Division constitute essentially a full year's sequence of work, although they are listed as separate courses. During the first semester, **Elementary Advertising** will be offered both in St. Paul and on the Campus.

### Courses in Economics

#### Comparative Economic Systems

This course, offered in St. Paul only, is an impartial analysis of the basic principles of various opposing systems of economics. The class will be under the direction of Walter R. Myers, Assistant Professor of Economics.

#### International Economic Problems

Arthur W. Marget, Professor of Economics and Finance, will offer on the Campus during the first semester a course in the practical application of the principles of economics in the study of selected current problems such as: stabilization of prices, Federal Reserve rediscount policy, and industrial fluctuations.

### Electrical Engineering

This course, which meets two nights a week on the campus, is exactly parallel to the regular sophomore course in **Electrical Engineering** offered by the School of Engineering in the university proper. It is an introduction to the development, principles, materials, safety, and general application of electrical engineering. The course carries 4½ credits each semester.

# The Interpreter

Published by the General Extension Division, University of Minnesota  
EDUCATION A LIFELONG PROCESS

VOL. X

JUNE, 1936

No. 10

## Greatness Thrust Upon Them

### A Study in American Literature

By Charles Washburn Nichols  
Department of English

IT HAPPENS NOW AND AGAIN in the history of literature that authors who are born great may never achieve greatness in their lifetimes. It remains for future generations to thrust greatness upon them. I am thinking particularly of two favorites of mine in our own literature, Emily Dickinson and Herman Melville. When I was in college they weren't even mentioned. Today I teach them as major figures, for such they are, and as such they are regarded on both sides of the Atlantic. I have always liked that remark of H. M. Tomlinson, the English writer, to Christopher Morley, when Mr. Morley told him that some people were worried about American literature. "My God," Tomlinson replied, "you've had Whitman and Melville and Thoreau and Emily Dickinson. Isn't that enough for a century or so?" I like, too, the remark of another Englishman, who wrote, when Conrad Aiken called Miss Dickinson's poetry "perhaps the finest by a woman in the English language," "I quarrel only with his 'perhaps.'"

In her lifetime Emily Dickinson, too shy to appear before the public, kept her poems only for herself and her most intimate friends. It was fortunate, I think. Her work would have puzzled the conventional age of Aldrich and Sill, an age of perfectionists in rhyme and meter. Though her poetry began to be published in the 1890's, it has remained for the twentieth century to place Emily Dickinson in the position which she occupies today. Even as late as 1915 so good a critic as Pattee could say of her poems that they were merely "eccentric fragments . . . mere conceits, vague jottings of a brooding mind, crudely wrought, revealing little either of Emily Dickinson or of human life generally. They should have been allowed to perish as their author intended." That criticism seems strangely antiquated now.

In the last twelve years we have come to know Emily better, not so much, perhaps, through the clashing theories of her biographers, who would pluck out the heart of her mystery, as through a study of the ever-increasing volumes of her letters and poems. (Since the supposedly complete centenary volume of 1930, another volume of hitherto unpublished poems has appeared, and the end has not yet been reached.) I am not much concerned with the "Emily legends" that have sprung up about her life. They are conflicting stories for the most part, largely attempts to get at the truth of her retirement from the world, a retirement which seems incomprehensible to many unless explained by a legend of a frustrated love affair

which no two biographers can agree upon, or a legend of a too-dominating father. With such legends, I say, I am not much concerned. I agree with Louis Untermeyer that Emily's poetry is sufficient without hunting for "unimportant names and irrelevant street numbers." That there was a growing shyness in her is obvious as early as 1853, when she wrote to her brother Austin (who was studying law at Harvard) of the railroad that had just reached Amherst from Belchertown: "I sat in Prof. Tyler's woods and saw the train move off, and then ran home again for fear somebody would see me, and ask me how I did." She enjoyed solitude. "Child," she once said to her niece, "no one could ever punish a Dickinson by shutting her up alone."

The soul selects her own society,  
Then shuts the door;  
On her divine majority  
Obtrude no more.

In her Amherst garden Emily Dickinson communed with Nature and her own soul. The result is a collection of poems which, if they had been allowed to perish, would have been an irreparable loss to American literature. They are not always easy reading, for they are pared to almost telegraphic brevity ("Telegrams of eternity" Joseph Auslander calls them in his poem to Emily), but they are stimulating. Gamaliel Bradford, in his *Portraits of American Women*, says that "Emily speaks to us in strange chaotic verses,—not so much verses as clots of fire, shreds of heaven, snatches of eternity."

They appeal particularly to the twentieth century. Their sharp and daring imagery, their individuality and independence, their frequent whimsicality and impishness, all strike a modern note. And the occasional shock of dissonance where the ear has expected a careful rhyme, a shock which was apparently premeditated, does not jar a generation brought up on free verse, and only serves to emphasize the thought or idea. Further reasons for her present popularity need not be discussed.

The lightning never asked  
An eye  
Wherefore she shut  
When he was by—  
Because he knows  
She cannot speak,  
And reasons not contained  
Of talk  
There be—preferred by daintier folk.

I merely dismiss her with her own benediction:

In the name of the bee  
And of the butterfly  
And of the breeze, amen!

The case of Herman Melville is somewhat different. His books were not unknown to his own generation, and some of them were successful. The narratives based upon his own adventure in the South Seas had a market. *Typee*, *Moo*, and *White Jacket* give us the background of the years between Melville's sailing away from New Bedford on a whaler in January, 1841, and his return on a United States frigate in October, 1844, and they were widely read. Not so well received was *Mardi*, which begins as a straightforward sea-story only to carry its hero over into an allegorical satire of disillusionment. His tragic masterpiece, *Moby Dick*, into the writing of which he had thrown all his energy, was received with disappointing indifference. And with his extravagant *Pierre* he lost his public altogether. It is close enough to the truth to say that he was an unread author for forty years before his death in 1891, a death which passed almost unnoticed. At the turn of the century Barrett Wendell, in *A Literary History of America* which gave fifteen pages to Longfellow, eighteen to Holmes, and even ten to Hawthorne, summed up Melville in the following forty words: "Hermann [sic] Melville, with his books about the South Seas, which Robert Louis Stevenson is said to have declared the best ever written, and with his novels of maritime adventure, began a career of literary promise which never came to fruition."

BUT in the twentieth century Melville has come into his own. The rediscovery of the South Seas for literary purposes sent readers back to their real literary discoverer, and new editions of *Typee*, that idyllic picture of a Polynesian paradise, began to appear. Presently the other novels were reprinted, complete editions of Melville were brought out, and now the bookstands are filled with beautifully illustrated volumes, the most gorgeous being the Rockwell Kent edition of *Moby Dick*. Three full-length biographies appeared in one decade: Weaver's in 1921, Freeman's in 1926, and Mumford's in 1929; and the last few years have seen a flood of critical articles. Rejected by his own generation, Melville is read gladly by ours.

The mood of post-war disillusion of the 1920's was not repelled by Melville's pessimism, by his

(Continued on page three)





## Greatness Thrust Upon Them

(Continued from page one)

revulsion from self-satisfied acceptance of the social order. As Pattee says: "We can appraise the man today. The prejudices of trim-timidity that damned him in the Nineteenth Century have died away. We can see now that for sheer literary power and sweep of imagination and for primitive originality no one in all the range of our American literature can measure up to him, save Whitman." His most recent biographer, Mumford, says that Melville "shares with Walt Whitman the distinction of being the greatest imaginative writer that America has produced." His English biographer, Freeman, calls him "the most powerful of all the great American writers."

No literate American of our day can afford to be ignorant of Melville's *Moby Dick*. John Masefield, who ought to know, says that "in that wild, beautiful romance Melville seems to have spoken the very secret of the sea, to have drawn into his tale all the magic, all the sadness, all the wild joy of many waters. . . . It strikes a note which no other sea writer has ever struck."

Read merely for narrative and characterization, it is an astonishingly powerful book, for it is the story of a crazed sea captain who pursued around the world the invincible white whale that had maimed him. It is therefore a dramatic story of conflict. From the opening chapters, in which the narrator, Ishmael, meets the tattooed head-hunter, Queequeg, in the Spouter Inn at New Bedford, to the last thrilling moments of the chase, the action is charged with suspense.

Read for its style, the book is compelling. So gigantic a theme requires, as Mumford has pointed out, the instrumentation of a full orchestra. Melville realized that. "One often hears of writers," he says, "that rise and swell

with their subject, though it may seem but an ordinary one. How, then, with me, writing of this Leviathan? Unconsciously my chirography expands into placard capitals. Give me a condor's quill! Give me Vesuvius' crater for an inkstand!" There are passages in *Moby Dick* of which I never weary, for they are the finest examples of poetic prose in all American literature.

And finally, the thoughtful reader may find in the book a gigantic allegory. Melville, in a letter to Mrs. Hawthorne dated January 8, 1852, delightfully intimated that while writing *Moby Dick* he had had "some vague idea that the whole book was susceptible of an allegorical construction," though he confessed that she had pointed out subtle significances that he had not been aware of! It is a parable of eternal strife, though each reader and critic is left to interpret the symbol in his own way. Melville, in speaking of the crew which seemed "specially picked by some infernal fatality" to help Captain Ahab to his monomaniac revenge, says: "How it was that they so aboundingly responded to the old man's ire—by what evil magic their souls were possessed that at times his hate seemed almost theirs; the White Whale as much their insufferable foe as his; how all this came to be—what the White Whale was to them, or how to their unconscious understandings, also, in some dim, unsuspected way, he might have seemed the gliding great demon of the seas of life,—all this to explain would be to dive deeper than Ishmael can go." So each generation may interpret the struggle to suit itself. The fact remains, however, that no mature student of his own literature can afford to leave the book unread.

Whether Melville will remain on his present pinnacle only time can tell, but at least he has had a greatness thrust upon him which has no counterpart in American literature.

## Minnesota Men Go to N.U.E.A. Meeting

DIRECTOR RICHARD R. PRICE and Mr. Herbert Sorenson represented the Extension Division of the University of Minnesota at the twenty-first annual convention of the National University Extension Association, May 7-9, at the Louisiana State University, Baton Rouge, Louisiana.

Mr. Sorenson read a paper on *Special Problems in the Teaching of Adults* at the fourth general session of the convention, over which session Director Price presided.

The N.U.E.A. will meet next year at Washington University in St. Louis, at the joint invitation of Washington University and the University of Missouri. Dean F. M. Debatin, of Washington University was elected president of the Association for the current year. Other newly elected officers are Mr. Bruce E. Mahan, State University of Iowa, Vice-President; Mr. W. S. Bittner, Indiana University, Secretary-Treasurer (re-elected); and Director

George B. Zehmer, University of Virginia, member of the Executive Committee. The retiring president, Director A. A. Reed, University of Nebraska, will also be a member of the Executive Committee.

Thieves respect property. They merely wish the property to become their property that they may more perfectly respect it.—G. K. Chesterton, *The Man Who Was Thursday*.

Will is the other power of the rational soul, which covets or avoids such things as have been before judged and apprehended by the understanding.

—Burton, *The Anatomy of Melancholy*, 1621.

Prayer must never be answered: if it is, it ceases to be prayer and becomes a correspondence.—Oscar Wilde, reported by Laurence Housman.

Ah, but a man's reach should exceed his grasp, Or what's a heaven for?—Browning.

## New Books Published By University Professors

### STATISTICS FOR STUDENTS OF PSYCHOLOGY AND EDUCATION.

By Herbert Sorenson, Assistant Professor of Educational Psychology, University of Minnesota. McGraw-Hill Book Co.

Reviewed by T. A. H. Teeter

TO WRITE A BOOK on statistics and make it interesting is a difficult task. Statistics is usually rated as the most arid of all topics. From the layman's viewpoint, Mr. Herbert Sorenson has performed admirably the task of making the subject of educational statistics interesting in his recent book, entitled *Statistics for Students of Psychology and Education*. The book reads easily and yet contains all of the essential facts of statistics used by students in education. Much of it can be applied to engineering observations.

Mr. Sorenson has approached the subject with the simplest fundamental ideas and has gradually developed it through the theory of probability, least squares, standard deviation, correlation and the reliability of the theoretical formulae. Any intelligent person should find it clear, instructive, and interesting.

The author has emphasized not only skills in computation, but logical analysis and critical interpretation of results, a feature too often overlooked in textbooks on statistics. He is to be particularly congratulated for the chapters on unreliability where he points out the weaknesses of limited data and the pitfalls attendant on their use.

(Continued on page four)

## Puppetry

By Ardis Kaplan

"HIS NECK'S TOO LONG. You had better sew a tuck in it."

"Look at his legs. Don't they hang nice?"

"What a cunning little fellow! He walks so smoothly, even if his feet are on backwards."

Such remarks as these emanate every Thursday evening from Room 104 in Jones Hall, where a group of enthusiastic students work intently over the making and manipulating of—puppets. This is one of the unusual courses offered by the General Extension Division for the pleasure and profit of Twin City residents. It was added to the curriculum for the first time last fall, and has won the wholehearted praise of both instructor and students.

The object of the course is to provide the teacher of young children with a potent means of visual education which will enable her to capture the imagination and attention of her pupils. For example, one member of the class uses her knowledge of puppetry for the presentation of Bible stories to her Sunday School pupils. These little dramatizations, she believes, bring to life for the children the characters and events which before were only vague and abstract.

Another member of the class, busily painting the head of her clown, explained that at the end of the week she was presenting a show at the grade school where she teaches, and that the

(Continued on page four)

## New Books

(Continued from page three)

His simple, direct style is backed by a sound, scholarly treatment of his subject. Illustrative examples and graphs aid materially in the clearness of the presentation. There are but two adverse criticisms. More emphasis might have been placed on the necessity for large numbers of observations for extreme accuracy and agreement with theoretical formulae. His discussion of the method of establishment of the median strikes us as unusual because of his assignment of numbers to the beginning or middle of the unit instead of to the representation of the end of a unit.

### OLD AGE SECURITY

By Emerson P. Schmidt, Assistant Professor of Economics, University of Minnesota. University of Minnesota Press.

**P**ROVISION of old age assistance by Congress will probably not be found unconstitutional, says Emerson P. Schmidt in his pamphlet on "Old Age Security," recently published by the University Press. Mr. Schmidt makes the point that since similar grants for specific purposes have not been disallowed by the courts, there is reason to believe that the old age grants to the states made possible by the Social Security Act will be upheld.

The Townsend plan, according to Mr. Schmidt, "would probably break down our tax system completely" if put into operation. "No country has ever taxed itself rich," he adds, pointing out that money spent by pensioners under the Townsend plan would have to be taken from the younger people, on whom would fall so heavy a burden of taxation that their own expenditures would be greatly reduced.

The pamphlet outlines the various old-age pension plans, public and private, tried in this country up to the present, and includes a summary of the Minnesota Old Age Assistance law, and the federal compulsory annuity system.

## Puppetry

(Continued from page three)

principal had invited other guests to be present at the novel performance. Her enthusiasm bubbled over as she told how her young pupils loved this way of learning and how fine a means of instruction it was—not to say how much fun for both children and teacher.

One of the more experienced members of the class has used puppets for the past few years as a means of advertisement for a large dairy concern. She gives shows at different schools and finds that children listen more carefully to what she has to say about health and how to attain it when her advice is accompanied by these visual interpretations. Her first attempt at the making of these little creatures she manipulates was made in connection with her class work, and she feels that it has helped greatly in a further appreciation of the work she has been doing.

The enthusiasm of Mrs. Meader, instructor of the class, for the subject she teaches is boundless. Puppetry, she firmly believes, is a splendid means of education which in the past has been sadly neglected. Improper handling

## Spring Reverie

By Marguerite Lockerby

(Written in Composition 5)

**I**T IS SAID that the tendency to reminisce is a sure sign of approaching old age. Now that is not altogether true. Rather, it is a sure sign of spring when we find ourselves the victims of an attack of reminiscence.

A very slight thing may bring on one of these attacks. The other day I was down town, shopping for rubbers and an umbrella in preparation for the spring rains, when I happened to pass by a Fanny Farmer candy shop. In the windows were displayed many boxes of luscious maple sugar candy, which is a favorite spring sweet. I stood there gazing, as window-shoppers do, and thought of the maple syrup from which the candy is made. That, in turn, brought to my mind the remembrance of spring nights in the country, when the air was filled with the pungent scent of wood-smoke, and the sweet, heavy odor of sap boiling in long, metal troughs, over a smouldering fire.

I used to go over to watch Mr. Empey, who owned a square block of maple woods, while he gathered in the pails of clear liquid from the tapped trees, and poured it all into a big trough, to be boiled down into syrup. I followed close behind him during this process, and at each stop, my index finger became more sticky from repeated plunges into the taps to catch every remaining drop of sap. Then, while the dusk grew into darkness, and the firelight cast eerie shadows which danced in and out among the tall trees, I sat on an old log by the trough, licking my well-sweetened finger or occasionally stirring the bubbling syrup with a stick.

Mr. Empey seldom spoke to me, and as I watched him keeping silent vigil over the trough, it pleased my fancy to think that he was a sort of magician, brewing some potent stuff which might cast a spell on me if I dared to taste it. If I was not too bothersome, Mr. Empey might come out of his silence long enough to tell me that I could have some syrup if I would bring a cup to put it in. This done, I walked carefully, fearfully, because of the prying shadow-fingers, down the lane and in through our home gate. Sometimes it took me quite a while, because I had to stop often to sniff the delicate aroma which rose from the depths of the cup.

But maple sugar candy is not the only thing which brings on these attacks of reminiscence. When I returned home from my shopping expedition, I saw the boys and girls who live in our block out playing baseball. Their shrill cries of "foul ball," "home run," "three strikes," and all the accompanying expressions, brought

recollections of exciting spring games played in a wide field behind a country schoolhouse, where I went when in the seventh grade.

Being very much of a tomboy at that time, I loved active sports like baseball, and there was hardly a game in which I did not take part. I know that when the dismissal bell rang we all were out of school and on the field in a flash, everyone clamoring for the best place, and arguing over the score of the last game.

The shouting usually continued throughout the game, cheers and "boos" being added to the general fracas. I was the main target for the "boos," because of my misfortune in being a "south-paw." My pitching was terrible at times, and I batted innumerable foul balls into the right field, but it was great fun. Sometimes, having no baseball, we used a hard sponge ball, which went so far when it was hit that the batter could make a home run by walking, while a fielder chased the ball. It was always with reluctance that we trotted back to classes when the school-bell clanged its summons, but it was never long before we were signaling, from behind upraised geography books, for our favorite places, to be ready for the next game.

Yes, baseball is indeed another topic for an attack of spring reminiscence, but are there not half-a-hundred things to make us remember happy springs? Brush-fires on the hillsides, peat smoke over the marshes, boys playing marbles, girls playing jacks—each one of these is sufficient to start me on a reverie of spring.

Now and then one has to wrest the truth from a book; sometimes one must become a detective to read well. Be not always satisfied with the first gleaning of an author's meaning; great books especially must be read again and again if one is to uncover their deepest veins of thought. Reflect on what you read, recall from time to time the subject-matter of books that seem to you especially significant, discuss their import, be critical and draw conclusions. So will you bring the ideas and emotions of writers to bear upon your problems and your life; so will you develop understanding and creative power.—Leon J. Richardson.

Entered as second-class matter October 2, 1926, at the post office in Minneapolis, Minn., under the Act of August 24, 1912.

of this medium, however, negates the good that it is capable of producing. Therefore, she insists that the manipulation of puppets and putting on of shows should never be left in the hands of those inexperienced and uninstructed in this art. For this reason, then, the course is being offered: to provide those who can make use of it with a practical knowledge of puppetry.



"Puppetry" Deborah Meaden  
NN Works Program Administration  
March 1938 "Interpreter" Published by the General  
Ext. Division - U of M.

- \* So many speeches started out "Puppetry has a very old and honorable history..."
- \* "Puppetry is now recognized as a form of visual education that has peculiar advantages. It is creative, not mechanical. There is a need for stimulating creative effort in mechanized America. The appeal of puppetry to the imagination as well as its unique linking of the arts and handicraft with the drama is of great value." (p.1)
- \* "People whose innate dramatic urge has been so inhibited through shyness that they have denied its very existence, find an opportunity for self-expression." and "those who seek the spotlight are benefitted by being forced into the shadow where the emphasis is on achievement not on personality and appearance." (p.1)



SAP America, Inc.

WPA-  
training (2)

- \* Mentions that the Community Chest of St. Paul "successfully used stick shadows in their drive for funds. They portrayed what would happen to private agencies if contributions were not forthcoming." (p. 2)
- \* The imagination of American adults may need cultivation, but that of children does not.
- \* On shadow puppets: "They are the first recorded colored motion picture."
- \* Also, on shadows: "Minnesota is pioneering in their use."
- \* "Puppetry is coming to be recognized as a useful tool, almost necessary to recreation leaders, to teachers (what school room that has known puppets could ever grow them up?) to social workers, to occupational directors, to librarians as a visual means of presenting the story how and as a special impetus to research in the library, and to those interested in advertising." (p. 2)
- \* "Reports from New York say that experienced puppeteers find ready employment in commercial companies." (p. 2)



# The Interpreter



Published by the General Extension Division, University of Minnesota  
EDUCATION A LIFELONG PROCESS

Vol. XI

MARCH, 1937

No. 7

## Stop the Waste

By Algernon H. Speer

Head of Correspondence Study Department

THE chemist and physicist are continuously working on waste. To many of them the greatest thrill is to get something out of nothing, to produce value out of the apparently valueless. Stately trees are brought low and the denuded ground is strewn with waste. The steam plant devours the black diamond and returns only thirty-five per cent in power. The scientist seeks methods of turning this waste into profit. Individuals have twenty-four hours to their credit each day, but the mental grist of the average person is negligible; much of our thinking time goes to waste. We do not construct worthwhile ideas in our spare time.

Nature is thrifty. It conserves every element, puts it in its proper place, and forms full-valued products. Man is extravagant and thoughtless, allowing these products and ingredients to diffuse themselves and scatter without use. The problem of life is to save.

Turning wood waste to use is a good illustration of how to get the best out of the worst. West Coast hemlock was out of favor until a few years ago, despised by mechanic and artisan alike. Even the courts ruled against it when substitution of it for other woods was planned. Now the chemist finds that its alpha cellulose content is very high and that the rayon made therefrom is of the best. It, together with other woods, furnishes basic tannins, resins and additional widely used by-products. In the pulp mills, even the waste liquor of the sulfite process is now used as a valuable road treatment. Washington's law, "burn the wood waste," is now ignored in the face of the marvelous by-products developed. Dr. Charles H. Herty, Director of the Pulp and Paper Laboratory, Savannah, Georgia, offers to the world the finest of book papers and rayon from the slash pine of the South. Ugly waste is transformed into beautiful things. Losses are transmuted into gains.

Cellophane! Does that word stir your imagination? In twelve years of experimentation the uses of cellophane have increased from fancy wrapping paper to Milady's hats and shoes, the housewife's curtains and draperies, the man's rain garments and the electrician's wire wrapper. It has been used for Dr. Jean Piccard's stratosphere balloons. Cellophane's base, cellulose, yields to many treatments and emerges into many commodities. It also comes from many sources as well as from wood. Let us consider the story of the cotton linter.

Cotton linters are the very short and humble fibers which surround the cotton seed. Build

(Continued on page two)

## RADIO AND CULTURE

Recently Director Richard R. Price of the University of Minnesota Extension Division, chairman of the university radio committee, delivered an address before the National Conference on Educational Broadcasting in Washington, D.C. Following is part of the text of this address.

By Richard R. Price

A FEW years ago the educational station which I represent was haled against its will before the bar of the then Federal Radio Commission by a local commercial station. We were confronted with the heinous charge that our station was cluttering up the air with a miscellaneous educational program that appealed to a relatively small minority of the population, while the masses preferred the program put out by the commercial station. On that ground the Commission was petitioned to put us off the air and to allot the time to one who could make it produce revenue.

Now I submit that *True Confessions* probably has a larger circulation than the *Atlantic Monthly*, and that some of the tabloids are more widely read than are the *New York Times* or the *Boston Transcript*. Yet no one moves to bar the better magazines from the mails or to denounce their production as a waste of paper and ink.

We must reconcile ourselves to the fact that educational broadcasting will be furnished to a minority audience, that the mass of the people will not be interested. But what of it? Educational broadcasting will be automatically selective. It will choose its own audience. It will speak to those people who in the long run will constitute the informed public opinion of this country and who furnish the stimulus and the power to all the movements for the betterment of human conditions. The educational creed is that ideas and not sensual stimulations ultimately prevail and will ultimately make the best contribution to social well-being.

The educational broadcast, then, will not make a mass appeal any more than will art museums, natural history museums, symphony concerts, or books on serious or scholarly subjects. Yet we as a people cannot do without one any more than the other if we are to retain or advance our place as a civilized society. There can be no argument against the use of the radio for entertainment, recreation and the lighter interests of life. But it is imperative that serious matters concerning culture, social and economic theories, significant literature, philosophy and national ideals also have a place,

not by sufferance but by established and recognized right. The educational broadcaster, and particularly the university or college broadcaster, will aim at a certain level of the population and be perfectly content if he is reaching only a minority, provided it be the right and the significant minority. There is a place for quality as well as for quantity in the radio audience.

At this point we should pause to clear up some misconceptions about educational broadcasting. No thoughtful person thinks that anyone can be educated through the medium of the radio, whatever may be the excellence of the program. Education does not come that way. Education is not produced by pouring information over a passive subject. There is required on the part of the student an effort of the mind and the will, an application of the mental energies to mastery of subject matter. No one by listening to radio lectures (or classroom lectures for that matter) on the subject of astronomy becomes even an amateur astronomer. No one by listening to radio lectures on Shakespeare becomes a Shakespearian scholar. It is necessary for him to read and reread Shakespeare and to follow out the lines of inquiry suggested by the content. So with music and other subjects.

In what then resides the value of educational broadcasting? There are some incidental and supplementary values, but there are, I think, two main factors. For want of better terms, I will call one STIMULUS and the other INFORMATION.

A listener hears a radio talk on William the Conqueror and the Battle of Hastings. He says: "That sounds interesting; I'd like to know more about it." So he consults his librarian and begins to read some book like Freeman's *Norman England*. That leads to other books and the first thing we know he has become a life-long student of history. Another listener hears a radio lecture on *Hamlet*. He becomes interested and forthwith he reads *Hamlet*. He finds that hearing about a work of art and reading it are two different things. One play leads to another and the result is that he finds solace from the cares of the world in wandering through the realms of gold. So one hears a lecture on the sun and is thereby stimulated to a protracted study of astronomy; another hears Beethoven with critical comments and at once buys a set of records and settles down to a careful study of the Master. These typical cases could, of course, be multiplied. So much for STIMULUS.

(Continued on page three)

# The Interpreter

Published monthly, except July and August, by the General Extension Division, University of Minnesota, at Minneapolis.

Entered as second-class matter, October 2, 1926, at the post office in Minneapolis, Minn., under the Act of August 24, 1912.

Richard R. Price - - - - - Director

## Advisory Committee

T. A. H. Teeter H. B. Gislason

I. W. Jones A. H. Speer

Curtis E. Avery - - - - - Editor

MARCH, 1937

## Puppetry

By Deborah Meader

PUPPETRY has a very old and honorable history, not only as a means of entertainment but as an art and as an aid to teaching. It has been used to teach religion and for adult education in the misuse of government since history began. Even the tragical comedy of Mr. Punch and his wife Judy carried its message of successful revolt of the common man against authority, even against the Devil himself. At last the church authorities introduced the crocodile to destroy Punch in the end, feeling they must demonstrate that his wild, unmoral actions could not but result in disaster to him.

Puppetry is now recognized as a form of visual education that has peculiar advantages. It is creative, not mechanical. There is need for stimulating creative effort in mechanized America. The appeal of puppetry to the imagination as well as its unique linking of the arts and handicraft with the drama is of great value. Even the actors themselves may be created by the participants. People whose innate dramatic urge has been so inhibited through shyness that they have denied its very existence, find an opportunity for self-expression. While protected by the screen, they gain confidence to demonstrate their dramatic ability, and success gives them courage to face an audience later. Those who seek the spot-light are benefited by being forced into the shadow where the emphasis is on achievement not on personality and appearance. When subject matter that may include folktale, fantasy, satire, or history is added to this you have a unique dramatic instrument. Look for a moment at the different kinds of puppets.

Figures attached to and handled by a stick are called stick puppets. They usually provide for a single motion, which is made by moving a wire attached to the movable parts up or down on the stick. This kind is best adapted to small children or to adults who are not interested in acquiring a complicated technique. For example, the Community Chest of St. Paul successfully used stick shadows in their drive for funds. They portrayed what would happen to private agencies if contributions were not forthcoming. Their performances were given by volunteer groups of young people who could give only a limited time to rehearsal. Performances were generally addressed to adults.

(Continued on page six)

## Stop the Waste

(Continued from page one)

your story from a few lintens with each seed; a few seeds in each boll; a few bolls on each stalk; a few stalks on each square foot of ground and you soon appreciate how the physicist and chemist have delved into the hidden places of nature, found a tiny thing of worth and made it mighty in the eyes of the working world. In 1935, 27,000,000 pounds of cotton lintens were extracted from cotton bolls by one business firm alone. This represented a cellulose yield from 1,700,000 acres of southern cotton land. The small linter cellulose was accompanied by other larger basic ingredients from the cotton boll, the cotton seed, the cotton stalk, and the cotton bagasse.

Other vegetable products transformed by the magician scientist yield interesting by-products, lacquers, varnishes, plastics, rugs, furniture, insulations—even fabricated houses. The packing house is yielding its share of animal-by-products, from fertilizers to gelatines and perfumes.

The story of one more product, that of Muscat raisin-seed oil, will illustrate man's success in utilizing waste products. The producing company calls it the "extraction of the final squeal of the pig out of the raisin industry." Of the three kinds of raisins most commonly grown in California, only one, the Thompson, is seedless. The Sultana seeds are not noticable, but the seeds of the Muscat raisin are numerous, forming two-thirds of its small and sugary body, and were despised and rejected of men. The scientist became savior. He made these seeds, which have only "fifteen per cent of oil and of which only ten per cent can be extracted," yield an oil, an exceptional product, which is the base of the finest facial creams.

Do not these adventures of the physicist and the chemist suggest to you that man should, by planned ingenuity, dig down deep into the precious minutes of his twenty-four hours of time, and make these minutes yield a by-product of thinking and knowledge,—yes, and of mental health and youthfulness too?

Charles Lamb, after clerking hours, wrote words that became classic. During his bumpy trips in the old phaeton, Dr. S. Weir Mitchell wrote sometimes three words, sometimes thirty words or even three pages until the novel, *Hugh Wynne*, was completed. Sir William Hershell, the musician, by study in his odd moments became a great astronomer. J. E. Barnard, a hatter, became a physicist and optician. The proper use of spare time made Darwin a biologist. Lincoln studied law in and out of the old general store in Salem, Illinois. All these persons, and many others, followed their hobbies into fame.

"The crime of the age is the waste of leisure time, for what we earn we put into our pockets, but what we spend in leisure time we put into our characters."

"The stroke of the great humourist is worldwide, with lights of Tragedy in his laughter."

George Meredith, *The Idea of Comedy*

## Prelude to Writing

(Below is a brief extract from the new Correspondence Study Course in Independent Writing.)

Now you must write! There is something which you know and which the rest of the world does not know and understand as well as you. Whatever that something is, it is your material. Now write about your narrow corner as if your life depended on it. Then throw away what you have written, and begin again. That first writing was really just thinking on paper.

There are two principles which include most of everything that has ever been said about writing in any textbook. The first is: *Know what you are writing about.* This means not only that you must know your subject, but that you must know what your subject is—something that is far more important and far more difficult than it appears at first. The second principle is this: *Be clear.* All the rules you ever learned about grammar, punctuation, paragraph construction—all these were simply means to clarity. But they are not enough. Perfect clarity comes from understanding your reader, and understanding yourself. It comes from writing simply, directly, and without ostentation.

Write about things you know! Write simply! Write clearly! Above all—write.

## Esperanto

(*Esperanto is among the unusual subjects offered by the Correspondence Study Department. The course was written by Mr. Lehman Wendell, who has taught this subject since 1927. Mr. Wendell is the author of a number of books in Esperanto, and is recognized as an international authority on this unique language. He is vice-president of the American Esperanto Academy. In the short article which follows, Mr. Wendell explains what Esperanto is, and tells something of its growing importance.*)

Although Esperanto has been in existence for fifty years, there are still persons who have never heard the word, to say nothing of knowing what the word stands for. Esperanto is a semi-artificial language created by Dr. L. L. Zamenhof of Warsaw, Poland, and first made public in 1887. It is intended as an auxiliary or secondary language to be used in written or oral communication with those who do not understand one's native tongue. Obviously, then, its aim is not to supplant but merely to supplement the national languages.

Esperanto's claim to universality rests upon the fact that both its grammar and its vocabulary are based upon the European languages of today. The grammar consists of sixteen exceptionless rules, so brief that they can be printed on a postal card, yet so fundamental in their scope that they constitute the essence of all grammar. The Esperanto vocabulary consists of a select list of root words taken from the chief modern European languages, being slightly modified to meet the requirements of the Esperanto grammar.

With its fundamental rules and its international vocabulary Esperanto serves as an ideal aid to the acquisition of other languages.

(Continued on page five)



## Writers

By Helen Copeland

(The following essay was written for the class in Advanced Writing)

For my own amusement I have divided the people who are interested in writing into four classes: would-have-been writers, would-be writers, writers, and successful writers.

The first class is the largest and perhaps the most normal. Would-have-been writers are persons who would like to have written something, would like to have had something published so that they could think of themselves as writers and have other people think of them as writers. They do not care particularly what they will have written, whether it is an essay, an article, a short story, or a novel, but they do want the public to like what they will write. They want to have written something which will make them famous and have it over with. But for some queer reason, would-have-been writers never want to write badly enough to write. They want to have written without writing. Consequently the writing which they would have in the past is always in the future.

The class of would-be writers is also large. Would-be writers usually can read intelligently, can understand what they read. Other people's writing seems to them simple and easily done, and they would like to write something of their own. Their difficulty is that they do not know what to write about. A successful writer, having observed very accurately, and knowing what he thinks, like an artist who paints, is able to transfer his emotion onto paper, modifying some details and emphasizing others, so that the person who reads can see exactly what the writer has seen. If the writer is a genius, the picture which he has painted in words is even more accurate, simpler, and more beautiful than the vision he has had in his mind.

Naturally only a few people belong to only one class. All varieties and all imaginable combinations are possible. Thus, there are would-have-been writers who are writers, and writers who are would-have-been writers. There are even would-have-been would-be writers, and would-be would-have-been writers. There are would-have-been successful writers, and, heaven knows, there are certainly successful would-have-been writers. It is amusing to find niches for all the persons one knows who are interested in writing.

## The Monetary Standard

(Continued from page three)

A more accurate description of our present standard is: an irredeemable paper money standard, "pegged" to gold by buying and selling operations of the Treasury at their discretion. This process is similar in principle to that by which the British pound sterling was pegged or stabilized at \$4.76 after we entered the World War. A fund of \$2,000,000,000 gold was placed at the disposal of the Treasury with which to accomplish the stabilization.

By an act approved June 19, 1934, Congress

declared that one-fourth part of our special reserve by value should be silver, and until such proportion is attained the Secretary of the Treasury was "authorized and directed" to purchase silver from either domestic or foreign sources, but was ordered not to pay more than 50 cents per ounce for domestic silver already mined (May 1, 1934), nor more than the monetary value of silver per ounce (\$1.29).

Heavy purchases began immediately. The Treasury price of silver was pushed up by repeated stages. But the effect of our purchasing program was to cause silver standard countries, especially China, to lose monetary silver by export to the United States. This loss of the standard money caused a fall of prices and made depression conditions worse. In consequence, our price for silver was moderated again, and our purchasing program was greatly reduced, temporarily at least. But the law still stands.

The principal champions of the Silver Purchase Act of 1934 were and are the so-called "Silver Bloc," the senators and representatives from the silver-producing states. Their "talking points" were chiefly two: 1) that the principal reason why silver had fallen in value to less than 30 cents per ounce, was that the great nations had so greatly reduced their monetary use of silver, even for fractional coins. Restoration of this monetary use would increase the demand for silver, thus restoring its old value. It is, of course, self-evident that the silver-producing states were quite impersonal in urging this view. The United States, the most powerful financially, should lead in this policy of re-instatement of silver. 2) The advantage of using silver and gold, two metals, as the specie base of our money should minimize the effect upon the value of the money unit of a temporary fluctuation in the value of one of the two metals. It would be unlikely that both would fluctuate equally and simultaneously in the same direction. This program approximates but is not quite equivalent to symmetallism, which as generally understood, involves the actual redemption of circulating media in the specie, either in a fixed proportion of the metals, or in coins containing both metals in the fixed proportion. Symmetallism does not exclude the possibility of three or more metals in stated proportions.

## Puppetry

(Continued from page two)

The hand puppet is the only kind that is directly controlled by the hand as an actual part of the puppet. George Sand preferred hand puppets because, she said, when her hand went into the inanimate dress of the puppet her soul went in with it and she and the puppet became one. Hand puppets can give a convincing illusion of being little living figures, even though our imaginations must supply the legs. The imagination of American adults may need cultivation, but that of children does not. Children see only a living band of delightful little people who represent their own conception of what story book characters are really like.

One of the oldest kinds of puppets is that of the Chinese shadow. Historians report their use in China as long ago as 125 B.C. They are made of hide, treated by a secret process

to make it transparent. They are so cunningly carved and colored that when their shadows are cast on a lighted screen one sees a lace-like, jeweled figure in color. They are loosely jointed and are operated by three wires, one attached to the neck and one to each hand. When skillfully manipulated they give a real illusion of life, and their graceful dignified motions and beautiful colors are more appealing to some persons than any other form of puppet. They are the first recorded colored motion picture. Shadows were used throughout the Orient. Perhaps they were suggested by the shadows cast by the moving figures of the priests on the walls of their tents while engaged in their religious ceremonies. Omar Khayyam, the Persian poet, writes;

"For in and out, above, about, below,  
Life's nothing but a magic shadow show—  
Played in a box, whose candle is the sun,  
Round which we phantom figures come and go."  
Chinese shadows can be successfully used in a simplified form by children from the sixth grade on and challenge the skill and artistic ability of adults. They have unlimited possibilities yet untapped. Minnesota is pioneering in their use.

Puppetry is coming to be recognized as a useful tool, almost necessary to recreation leaders, to teachers (what school room that has known puppets could ever give them up?) to social workers, to occupational directors, to librarians as a visual means of presenting the story hour and as a special impetus to research in the library, and to those interested in advertising. Puppets have caught and held the attention of all classes of people at all age levels from the learned to the illiterate down through the ages. Advertising agencies are recognizing their appeal and are turning to puppets as models in photography and as a means of presenting their story in an amusing way. The National Dairy Council was one of the first to recognize their adaptability to propaganda. Reports from New York say that experienced puppeteers find ready employment in commercial companies. In addition, puppetry is accepted as a delightful and satisfying hobby.

Entered as second-class matter October 2, 1926,  
at the post office in Minneapolis, Minn., under  
the Act of August 24, 1912.

MINNESOTA WORKS PROGRESS ADMINISTRATION  
RECREATION DEPARTMENT, 406 MINNESOTA BUILDING  
ST. PAUL, MINNESOTA

TAKEN FROM THE MARCH "WINTER READER".

PUBLISHED BY THE GENERAL EXTENSION DIVISION  
UNIVERSITY OF MINNESOTA

PUPPETRY

By Deborah Meader

Puppetry has a very old and honorable history, not only as a means of entertainment but as an art and as an aid to teaching. It has been used to teach religion and for adult education in the misuse of government since history began. Even the tragical comedy of Mr. Punch and his wife Judy carried its message of successful revolt of the common man against authority, even against the Devil himself. At last the church authorities introduced the crocodile to destroy Punch in the end, feeling they must demonstrate that his wild, unmoral actions could not but result in disaster to him.

Puppetry is now recognized as a form of visual education that has peculiar advantages. It is creative, not mechanical. There is need for stimulating creative effort in mechanized America. The appeal of puppetry to the imagination as well as its unique linking of the arts and handicraft with the drama is of great value. Even the actors themselves may be created by the participants. People whose innate dramatic urge has been so inhibited through shyness that they have denied its very existence, find an opportunity for self-expression. While protected by the screen, they gain confidence to demonstrate their dramatic ability, and success gives them courage to face an audience later. Those who seek the spot-light are benefited by being forced into the shadow where the emphasis is on achievement not on personality and appearance. When subject matter that may include folktale, fantasy, satire, or history is added to this you have a unique dramatic instrument. Look for a moment at the different kinds



of puppets.

Figures attached to and handled by a stick are stick puppets. They usually provide for a single motion, which is made by moving a wire attached to the movable parts up or down on the stick. This kind is best adapted to small children or to adults who are not interested in acquiring a complicated technique. For example, the Community Chest of St. Paul successfully used stick shadows in their drive for funds. They portrayed what would happen to private agencies if contributions were not forth-coming. Their performances were given by volunteer groups of young people who could give only a limited time to rehearsal. Performances were generally addressed to adults.

The hand puppet is the only kind that is directly controlled by the hand as an actual part of the puppet. George Sand preferred hand puppets because, she said, when her hand went into the inanimate dress of the puppet her soul went in with it and she and the puppet became one. Hand puppets can give a convincing illusion of being little living figures, even though our imaginations must supply the legs. The imagination of American adults may need cultivation, but that of children does not. Children see only a living band of delightful little people who represent their own conception of what story book characters are really like.

One of the oldest kinds of puppets is that of the Chinese shadow. Historians report their use in China as long ago as 135 B.C. They are made of hide, treated by a secret process to make it transparent. They are so cunningly carved and colored that when their shadows are cast on a lighted screen one sees a lace-like, jeweled figure in color. They are loosely pointed and are operated by three wires, one attached to the neck and one to each hand. When skillfully manipulated they give a real illusion of life, and their graceful

dignified motions and beautiful colors are more appealing to some persons than any other form of puppet. They are the first recorded colored motion picture. Shadows were used throughout the Orient. Perhaps they were suggested by the shadows cast by the moving figures of the priests on the walls of their tents while engaged in their religious ceremonies. Omar Khayyam, the Persian poet, writes:

"For in and out, above, below,  
Life's nothing but a magic shadow show---  
played in a box whose candle is the sun,  
Round which wa phantom figures come and go."

Chinese shadows can be successfully used in a simplified form by children from the sixth grade on and challenge the skill and artistic ability of adults. They have limited possibilities yet untapped. Minnesota is pioneering in their use.

Puppetry is coming to be recognized as a useful tool, almost necessary to recreation leaders, to teachers (what school room that has known puppets could ever give them up?) to social workers, to occupational directors, to librarians as a visual means of presenting the story hour and as a special impetus to research in the library, and to those interested in advertising. Puppets have caught and held the attention of all classes of people at all age levels from the learned to the illiterate down through the ages. Advertising agencies are recognizing their appeal and are turning to puppets as models in photography and as a means of presenting their story in an amusing way. The National Dairy Council was one of the first to recognize their adaptability to propaganda. Reports from New York say that experienced puppeteers find ready employment in commercial companies. In addition, puppetry is accepted as a delightful and satisfying hobby.



MINNESOTA WORKS PROGRESS ADMINISTRATION  
RECREATION DEPARTMENT, 406 MINNESOTA BUILDING  
ST. PAUL, MINNESOTA

TAKEN FROM THE MARCH "INTER-REITER".

PUBLISHED BY THE GENERAL EXTENSION DIVISION  
UNIVERSITY OF MINNESOTA

PUPPETRY

By Deborah Meader

Puppetry has a very old and honorable history, not only as a means of entertainment but as an art and as an aid to teaching. It has been used to teach religion and for adult education in the misuse of government since history began. Even the tragical comedy of Mr. Punch and his wife Judy carried its message of successful revolt of the common man against authority, even against the Devil himself. At last the church authorities introduced the crocodile to destroy Punch in the end, feeling they must demonstrate that his wild, unmoral actions could not but result in disaster to him.

Puppetry is now recognized as a form of visual education that has peculiar advantages. It is creative, not mechanical. There is need for stimulating creative effort in mechanized America. The appeal of puppetry to the imagination as well as its unique linking of the arts and handicraft with the drama is of great value. Even the actors themselves may be created by the participants. People whose innate dramatic urge has been so inhibited through shyness that they have denied its very existence, find an opportunity for self-expression. While protected by the screen, they gain confidence to demonstrate their dramatic ability, and success gives them courage to face an audience later. Those who seek the spot-light are benefited by being forced into the shadow where the emphasis is on achievement not on personality and appearance. When subject matter that may include folktale, fantasy, satire, or history is added to this you have a unique dramatic instrument. Look for a moment at the different kinds

of puppets.

Figures attached to and handled by a stick are stick puppets. They usually provide for a single motion, which is made by moving a wire attached to the movable parts up or down on the stick. This kind is best adapted to small children or to adults who are not interested in acquiring a complicated technique. For example, the Community Chest of St. Paul successfully used stick shadows in their drive for funds. They portrayed what would happen to private agencies if contributions were not forth-coming. Their performances were given by volunteer groups of young people who could give only a limited time to rehearsal. Performances were generally addressed to adults.

The hand puppet is the only kind that is directly controlled by the hand as an actual part of the puppet. George Sand preferred hand puppets because, she said, when her hand went into the inanimate dress of the puppet her soul went in with it and she and the puppet became one. Hand puppets can give a convincing illusion of being little living figures, even though our imaginations must supply the legs. The imagination of American adults may need cultivation, but that of children does not. Children see only a living band of delightful little people who represent their own conception of what story book characters are really like.

One of the oldest kinds of puppets is that of the Chinese shadow. Historians report their use in China as long ago as 125 B.C. They are made of hide, treated by a secret process to make it transparent. They are so cunningly carved and colored that when their shadows are cast on a lighted screen one sees a lace-like, jeweled figure in color. They are loosely pointed and are operated by three wires, one attached to the neck and one to each hand. When skillfully manipulated they give a real illusion of life, and their graceful



dignified motions and beautiful colors are more appealing to some persons than any other form of puppet. They are the first recorded colored motion picture. Shadows were used throughout the Orient. Perhaps they were suggested by the shadows cast by the moving figures of the priests on the walls of their tents while engaged in their religious ceremonies. Omar Khayyam, the Persian poet, writes:

"For in and out, above, below,  
Life's nothing but a magic shadow show---  
played in a box whose candle is the sun,  
Round which we phantom figures come and go."

Chinese shadows can be successfully used in a simplified form by children from the sixth grade on and challenge the skill and artistic ability of adults. They have limited possibilities yet untapped. Minnesota is pioneering in their use.

Puppetry is coming to be recognized as a useful tool, almost necessary to recreation leaders, to teachers (what school room that has known puppets could ever give them up?) to social workers, to occupational directors, to librarians as a visual means of presenting the story hour and as a special impetus to research in the library, and to those interested in advertising. Puppets have caught and held the attention of all classes of people at all age levels from the learned to the illiterate down through the ages. Advertising agencies are recognizing their appeal and are turning to puppets as models in photography and as a means of presenting their story in an amusing way. The National Dairy Council was one of the first to recognize their adaptability to propaganda. Reports from New York say that experienced puppeteers find ready employment in commercial companies. In addition, puppetry is accepted as a delightful and satisfying hobby.