

# **The Best of the Whitesell Prize Competition 2005-2006**

**The Writing Center's Phyllis C. Whitesell Prizes for  
Expository Writing in General Education**

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## Preface

The Writing Center's Phyllis C. Whitesell Prizes honor excellent student writing in Franklin and Marshall's General Education curriculum. Each year the Writing Center invites submissions and awards a prize for the best essay written in a course that fulfills the First-Year Writing Requirement and for the best essay from a Foundations course. This booklet contains the prize-winning and honorable mention essays from this year's competition.

Named for the emeritus Director of F&M's Writing Center, the Whitesell Prizes serve several goals. In addition to honoring both Phyllis's dedication to teaching writing and the achievements of the College's students writers themselves, the Whitesell Prizes seek to add to the vitality of the College's General Education curriculum by getting students to think of their intellectual efforts as ongoing enterprises (revision, often after the essay has been graded and the class is completed, is a requirement of the competition). Also, by involving faculty and Writing Center tutors in the judging of the essays—and by making this booklet available to the College community, the Whitesell competition hopes to foster a fuller awareness of the interesting work being done in our Foundations and First-Year Writing requirement courses.

My great appreciation goes to this year's Whitesell Prize judges. Prof. Patrick Bernard, Prof. Stephen Medvic, and Writing Center tutor Shawna Yoffe ('07) awarded the prize in Foundations. Prof. Alison Kibler, Prof. Trex Proffitt, and tutors Amanda Blewitt ('06) and Drew Martin ('08) were the judges for the First-Year Writing Requirement competition.

Many thanks to Drew Martin and Amanda Blewitt for editing this booklet.

Daniel Frick  
Director, Writing Center  
June 2006

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## Whitesell Prize Winner: First-Year Writing

Molly Briere

Professor Frick

ENG107: American Dreams

12 December 2005

### Richard Nixon: Puppet or Master?

“But the point of all this, Your Honor, is that the Committee of 100 had a plan. And that was it in '46, and '48, and '50, right on through. I was very young...they gave me a blueprint. Do you understand that? Crooks and Communists were to be the target; you know, go after the Reds” (Freed and Stone 15).

Richard Nixon is remembered as one of America's most infamous Presidents. His “take no prisoners” attitude and Machiavellian approach to politics led to his ultimate downfall, an implosion of epic proportions. He gave power to no one, and it seemed as if the power-crazy man would never succumb to the authority of another individual, yet the movie Secret Honor sees the situation differently. The film portrays Nixon in a way that many citizens don't remember him. In the above excerpt, Nixon alludes to being influenced by those around him. This moment, although only thirty seconds in length, can be used to explore the inner workings of Nixon's personality. Freed and Stone present Richard Nixon as the anti-Communist puppet of a ventriloquistic authority and portray the American Dream as an ideal choked by manipulation, targeting, and blame.

Throughout his entire history as a politician, Richard Nixon carefully presented himself as a Republican hero battling against communism. Early in his political career, even before being elected a congressman of California, Nixon became heavily associated with the American anti-Communist movement. In his biography, Nixon vs. Nixon, David Abrahamsen wrote that

Nixon liked being identified with anti-Communism because it showcased him as the guardian of American ideals (153). In Nixon's 1946 campaign against incumbent Jerry Voorhis, he used his new hatred of communism as a weapon that would link his rival to "Red" activities and thus ruin his reputation (Abrahamsen 152). Nixon smartly drew upon the fear of communism that was running rampant in the country at the time and found, as Herbert S. Parmet did, that the majority of Americans believed that Communists should be severely punished for their ideals (107). "Tricky Dick" used the same strategy again in his 1950 Senatorial race against Helen Gahagan Douglas. His opponent was experienced in Congress but not practiced in defending herself against the below-the-belt attacks made by her opponent. Nixon claimed, "If Douglas had her way, the Communist conspiracy in the U.S. would never have been exposed" (qtd. in Parmet 186). Douglas was not as hard on anti-communism as Nixon, yet one could not truthfully argue that she favored a Communist government in the United States. Despite Douglas's lack of realistic affiliation with communism or Communist sympathizers, Nixon distorted her political record to make it seem as if she agreed with Vito Marcantonio, who was usually empathetic toward Communists (Abrahamsen 158). Unfortunately for Douglas, those in politics often do not value the truth, and her involuntary association with communism proved to be detrimental to her campaign.

Nixon's anti-Communist activities did not stop at denigrative campaigning; he was also heavily involved with the Alger Hiss case, an event that sealed his fate as a Republican hero. In his autobiography, Six Crises, Nixon says that the Hiss case opened his eyes to the reality of the subterfuge used by Communists within America (69). He was proud to have been instrumental in the conviction of a so-called Communist spy and frequently reminded the public of his involvement in the case in an effort to further his already strong anti-Communist image. Nixon

was also a member of the House Un-American Activities Committee (HUAC), an organization dedicated to rooting out Communists within the country. Many did not agree with the goals of the organization and agreed with Helen Gahagan Douglas when she called it a court with the ability to embarrass innocent people on a large scale (Parmet 187). While active in HUAC, Nixon said that it was his duty to “ferret out un-American activities of government employees to the end that [they]...shall be removed from the federal payroll” (qtd. in Gellman 107). Being a part of the Committee allowed Nixon to become involved in punishing the Communists within the country, although Communists abroad were never of his utmost concern (Ambrose 148).

Many politicians, including Nixon, have very different beliefs concerning their public and private lives, but “Tricky Dick’s” opinion of communism was steady in both arenas. Nixon was always consistent in his private and public opinions of communism (Gellman 113). It was an important issue for him throughout his political life, from his days as a junior congressman to his final term as president. In his biography Nixon: The Education of a Politician, Ambrose describes Nixon as dedicating his entire life to the fight against communism because it was a cause that he was passionate about and truly believed in (152). In his own autobiography Six Crises, Nixon writes that Americans have to change the Communist way of life and “win the battle for freedom” (68). He later goes on to discuss Communist ideology as a worldwide menace and delves into the theory that Communists want to take over all non-Communist countries and succeed in global domination (Nixon 288). Nixon fanatically distrusted Communists throughout his entire political career.

Throughout his political career, Richard Nixon often brought up communism, using it as a weapon to manipulate his opponents as well as the facts surrounding their reputations. In almost every political campaign in which he participated, Nixon mentioned communism, which

made it appear as if the former president used the ideology as a tool for achieving ultimate success. In The Contender, Irwin Gellman writes that in the 1946 election, Nixon's opponent, Voorhis, served with Nixon on the HUAC and was a vehement anticommunist (36). Nixon knew that Voorhis was not a "Red" and was quoted as saying, "Of course I knew Jerry Voorhis wasn't a Communist. I had to win. That's the thing you don't understand" (qtd. in Ambrose 140). Nixon felt that winning was more important than the purity of the tactics used to achieve the victory. This quote shows that Nixon was drawing on the American fear of anti-communism so that he would be able to gain the upper hand. In this instance, Nixon's ant-Communist sentiments appear to have been used as a campaign tool.

Even though Nixon often manipulated the facts, even he became victimized by others above him. The Committee of 100 appeared to use Nixon to achieve a dream of its own. In my quotation from Secret Honor, Nixon alludes to being given a plan for targeting Communists as a young congressman. Ambrose is the only author to find evidence that supports the claim outlined by the screenplay. He found that in the Nixon's 1946 campaign against Voorhis, "[Nixon] had hit Voorhis right where the Committee of 100 wanted him to get hit, on his liberalism, his softness on communism" (qtd. in Ambrose 139). The explicit mention of the Committee of 100 leaves one to question the organization's level of involvement. Some historical evidence exists to support Ambrose's finding. The Committee was a conglomeration of California businessmen who wished to remove Voorhis from his seat in Congress. The Committee favored Richard Nixon and was justifiably pleased when he prevailed in the election. Most facts show that the Committee did not have control over Nixon. However, the wording used in Secret Honor suggests that the influence of the Committee was ventriloquistic, with Nixon appearing as the malleable puppet as opposed to the masterful manipulator.

In my selected quotation, the fictional Nixon explicitly states that he had been given a “blueprint” and that the “Committee” had a plan (Freed and Stone 15). While little evidence confirms the involvement of the Committee (other than Ambrose’s solitary statement), the quotation implies that Nixon did not come up with the plan of attacking communism on his own. This scene allows the audience to delve deeper into the reasons behind Nixon’s actions and look past the blustering, brash, and bitter façade that the character so often puts up throughout the film. This moment displays Nixon’s weakness, not strength. The fictional Nixon indirectly admits that he was manipulated by a higher authority, a possibility that many would never consider when speaking of the real-life version of the man.

In the film Secret Honor, Freed and Stone removed lines from the original screenplay and added new ones, selectively choosing to portray Nixon as the puppet of a ventriloquistic authority. Often in writing and film, the absence of a phrase can speak just as much as its presence. In the film Secret Honor, director Robert Altman omitted the final sentence of the selected excerpt: “Crooks and Communists were to be the target; you know, go after the Reds.” The movie simply closes the topic with Nixon saying that his life had been entirely planned out. This omission of a key phrase leads viewers to believe that Nixon’s actions, yet not necessarily his ideologies, were planned out for him. There is no mention of targeting “Reds,” so it would therefore appear that Nixon decided to attack Communists out of his own volition. The scene suggests that Freed and Stone believe Nixon was an anti-Communist in his own regard before anyone suggested that he “target” Reds. In the film, Nixon says, “I was a kid” and made sure to emphasize that the blueprint was for his *entire* life. Those viewing the scene see Nixon visibly dejected and speaking in a low tone of voice. According to this scene, Nixon’s life appears to be out of his own control and instead in the hands of a higher committee.

Throughout the scene, one can see the vulnerability of the former president, for it seems as if he is having an epiphany before our eyes. Nixon initially stands at his desk, and a downward progression begins as he leans on it as if for support and then sits in his chair, eventually holding his head in his hands. The character's initial mood is positive, for he repeats the facts as he believed they occurred, yet the audience can see a change of heart upon the utterance of "I was very young" (Freed and Stone 15); Nixon sounds as if he is trying to explain the situation to an unbelieving courtroom. Nixon then continues, becoming increasingly melancholy with each word. He blinks hard after saying, "They gave me a blueprint" (Freed and Stone 15), apparently not believing the words coming out of his own mouth. The finale of the revelation occurs when Nixon dejectedly says, "of my entire life," a sentence excluded from the script of the play but one that holds much significance for the scene at hand. Nixon holds his head in his hands almost as if in disbelief: disbelief that he let such a thing occur; disbelief in the fact that he unknowingly gave up control; disbelief that he let the Committee plan out his existence. Nixon goes from being confident regarding his position in the situation, to weakly explaining his doubts away, to finally realizing that he does not have the control that he initially thought he possessed.

As the film continues, the same "woe-is-me" attitude can be seen in many instances. Nixon often goes on tirades, damning everyone from his political opponents to his family members for the faults of his past. Nixon will admit that he isn't perfect, yet he will quickly blame others for his own imperfections and mistakes. Nixon argues that in the 1960 election, he could have beaten Kennedy, "but the CIA told him about the Track-II operation against Castro...and then he out Red-baited me...and that made *me* look soft" (Freed and Stone 15). Here, Nixon blames the CIA for his defeat, citing an obscure instance in which he could have

been helped. However, it is unlikely that knowledge of the Track-II operation would have helped his cause. Nixon also felt betrayed and manipulated by the people who worked closely with him, not just those against whom he was campaigning. In a scene during which Nixon stares at Eisenhower's portrait, he bemoans the fact that "[he] had to go out and pull the G'damn trigger" (Freed and Stone 25). He feels as if he constantly did the dirty work, which gives him further evidence to justify his self-pitying attitude. Nixon even goes as far as to blame his family for some of his mistakes. After talking about his brother's "scheme to sell 'Nixonburgers,'" he goes on to say that "my G'damn family alone could have ruined me" (Freed and Stone 16). Nixon's character cannot accept responsibility for a mistake. This quotation shows that Nixon's compulsive blaming and "woe-is-me" attitude didn't stop with political relations; it permeated all of his relationships, even those that were supposed to be invincible to such emotions.

Richard Nixon managed to climb from the lower echelons of American society to become the president of the United States and a man of political and intellectual prowess. By all cultural standards, he achieved the American Dream, yet his fall forced him to abandon that dream for a more nightmarish reality. Nixon even discusses the possibility of there being an American nightmare as opposed to an American Dream (Freed and Stone 17). This fictional version of Richard Nixon as portrayed in Secret Honor shows the cultural myth of achievement of the Dream in a very different light.

In reality, Richard Nixon was a successful individual. He clawed, scratched, and climbed his way to the top, ultimately achieving what many acknowledge to be the American Dream. However, was the dream of success really his, or was he simply the marionette to some authority's ventriloquist? The selected scene suggests that Nixon's actions were not voluntary and that he was under the control of the Committee of 100. As shown in this vignette, the

American Dream results from the successful manipulation of an individual's reputation and the selective targeting of one's enemies and his weaknesses. The achievement of the Dream as shown within this scene is much more brutal than the ideal to which Americans are accustomed. If this scene is any indication of how the American Dream truly operates, then the fictional Nixon correctly calls it the "American nightmare." No dream should thrive on negative behavior, yet the one shown within this scene does: Nixon manipulates the facts in his various campaigns in order to show his opponent in a bad light; he calls Voorhis a Communist even though he knows that the accusation is a fallacy; he accuses Douglas of being "pink" though he had little evidence to prove the claim. Despite his lack of truthful evidence, Nixon's manipulation of the facts led him to victory. He targeted Communists, using the "Red Scare" to his advantage. Had he targeted a different group, he would not have made it as far in the political arena. For all of the manipulation that he was guilty of, even Nixon was not immune to the manipulating strings of a higher authority. The Committee had chosen Nixon as the man to execute their plan to target Crooks and Communists. His actions were under the jurisdiction of someone "above" him in the hierarchy of powerful politicians.

Manipulation is a key aspect of the American Dream. One cannot rely on others to behave the way that one wants them to. Therefore, interventions must take place so that success can be achieved. According to Freed and Stone's version of the American Dream, one must target one's enemies and make them feel inferior and then manipulate their reputations and behaviors so they are portrayed in a desired fashion. This scene creates an American Dream that is corrupt and selfish in its seeming lack of concern for fellow human beings.

Secret Honor interprets Richard Nixon's character as vulnerable to the demand of others and yet naïve about the demands that have been made of him throughout his life. This quotation

shows a Nixon who slowly realizes the wrongs that have been done against him. The American Dream as represented by Secret Honor is one of manipulation and blame. Ventriloquists reign supreme in a world where victory depends on the number of puppets under one's control. Freed and Stone choose to portray Nixon as a man both in and out of control, a walking contradiction. They present the American Dream as something that can be achieved and quickly taken away, a stinging reality that many dreamers, including Richard Nixon, refuse to accept.

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## Honorable Mention: First-Year Writing

Alisa Kaswell

Professor Frick

ENG107: American Dreams

12 December 2005

### Richard Nixon and Women

“You gotta be hard on...these women, they’re the worst kind of...” (Freed and Stone 23; Secret Honor, Chapter 19 “The Reds, the Reds, the Reds” 1:03:44-1:03:48)

This quotation from Donald Freed and Arnold Stone’s Secret Honor illustrates Richard Nixon’s anger towards women. The film presents Freed and Stone’s interpretation of Richard Nixon several years after resigning from the presidency. Like the real Nixon, their fictional character is portrayed as struggling in his relationships with women. Nixon is isolated from his mother and his wife, the two most important women in his life. He has sacrificed these relationships in order to succeed, only to fail and remain isolated from them. Nixon is uncomfortable with women and is cold to and distant from women; further, Nixon struggles with his masculinity. Yet at the same time, he appreciates the things that his mother and wife did for him. Overall, Freed and Stone use the Richard Nixon of history, including his difficulties with women, to shape their fictional character. However, Freed and Stone also choose to ignore certain facts about Nixon’s character and history, such as the women’s rights legislation passed under him. The way in which Freed and Stone shape their fictional Nixon suggests that in order to achieve the American Dream, one has to sacrifice his or her relationships (as Nixon did).

According to biographer Fawn M. Brodie, “Nixon was uncomfortable with women generally” (237). This fact pervaded Nixon’s entire personal and political life. Aside from his mother, his first relationship with a woman occurred while he was at Whittier College, with a classmate named Ola Florence, whom he knew from high school. David Abrahamsen, in Nixon vs. Nixon, writes that though the two were very different from one another (Ola was outgoing while Nixon was socially ill-at-ease), their relationship lasted for six years (100). Ola and Nixon fought often, and broke up while he was in law school at Duke University. The fact that Nixon did not have any sort of relationship with a member of the opposite sex until college shows just how uncomfortable Nixon was with women. According to Brodie, Nixon was “timid in matters relating to sex” (153). For example, Nixon once confessed that “I remember when I’d just started law practice, I had a divorce case to handle, and this good-looking girl, beautiful really, began talking to me about her intimate marriage problems...I turned fifteen colors of the rainbow” (qtd. in Brodie 153). He was even uncomfortable around his own wife, as he once said that “any letting down my hair, I find that embarrassing, even with Pat” (qtd. in Brodie 153). The fact that Nixon was ill at ease around his own wife shows just how uncomfortable he was with women as a whole. Thus Nixon’s discomfort with women continued to affect him for his whole life.

Nixon was known to be cold and impersonal in his interactions with other people. In his interactions with people, and especially with women, Nixon was very distant. He preferred to remain stoic, not letting his emotions show. He never let his emotions get in the way of the task at hand, preferring to focus on work rather than his own feelings. Perhaps Nixon felt that he needed to remain cold in order to succeed. Nixon’s coldness may be derived from the way his mother Hannah treated him as a child. Strong-willed Hannah was truly a shaping force in

Nixon's life. Her Quaker values were instilled in Nixon from a young age. However, Nixon's mother was not always warm. In his last memoirs, he recalled that "In her whole life, I never heard her say to me or to anyone else, 'I love you'" (87). Nixon was especially cold towards his family in public, though in private he was somewhat warmer towards them. According to historian Stephen Ambrose, in public, Nixon was not warm towards his wife; he would very rarely even kiss Pat (621). Nixon once stated that he did not approve of public displays of affection, saying that these displays had no place at his 1973 inauguration (qtd. in Brodie 145). Thus Nixon desired to keep his business and politics separate from his personal life. He also would not allow his personal life to interfere with politics, and thus had a cold relationship with Pat to maintain a separation between these two realms. It seems that Nixon had a somewhat business-like relationship with his wife. Aside from being cold towards her in public, in private Nixon treated her as a mere co-worker. For example, he wrote memos to Pat which lacked warmth (Reeves 28-29). Though he attended lots of dinners, Nixon rarely danced with his wife. He is, however, known to have danced at his daughter Tricia's wedding. As Richard Reeves describes, Nixon danced with Pat for the first time in public. Some guests reported that Nixon had never been so happy (329). However, the next day, the *New York Times* reported a Pentagon study that traced three decades of U.S. involvement in Vietnam (329). Thus, the one time he was happy and warm in public, there was a major blow to his administration. Perhaps, then, Nixon feared that showing emotion was a sign of weakness.

In his struggle with women, Nixon also seemed to struggle with the idea of masculinity. This struggle was seen in one of Nixon's early campaigns, against his political opponent, Helen Gahagan Douglas, in the 1950 election for Senator of California. By that point, Nixon was known as an anti-communist. He accused Douglas of being a communist and was able to win

the election by almost 700,000 votes (Small 142). According to David Abrahamsen, Nixon had a “fear of being overpowered by [women]...Consciously and unconsciously he had to dominate the girls” (103). In particular, Nixon did not like the idea of a former actress becoming a senator (Brodie 238). The fact that Nixon was willing to accuse Douglas of communism shows just how important winning, especially against a woman, was to him. In addition to his desire to defeat his political opponent, Nixon wanted to beat Douglas because she was a woman. Nixon even felt the need to assert dominance over his own wife. For example, he changed her birthday and year so that she would be younger than he (Brodie 149). In doing so, Nixon showed the desire to be the older and wiser spouse. Therefore, Nixon felt the need to dominate all women, from his political opponents to his own wife, thereby asserting his masculinity.

Despite Nixon’s issues with women, he appreciated all that his mother and Pat did for him. Though Nixon’s mother was cold towards her son, he still felt that she was a great woman and mother. In his last speech as president, Nixon specifically mentioned his mother, saying that “Nobody will ever write a book, probably, about my mother....my mother was a saint” (“President Richard Nixon’s Final Remarks At The White House”). Abrahamsen suggests that “Nixon sought to marry a strong woman who could sustain him, as at times his mother had sustained him” (133). Even though Nixon’s mother was not warm, he needed her support. In Pat, he found both warmth and support. Despite her dislike of politics, Pat supported her husband’s political career. For example, Pat served as a goodwill ambassador to other countries during Nixon’s presidency. Nixon once reflected that Pat was “the best ambassador the United States has” (qtd. in Brodie 143). Later in Nixon’s life (and after Pat’s death), he wrote a “Tribute to his Beloved Pat,” (printed in *Good Housekeeping*) in which he appreciated all that Pat did for him. The article states that, “the former President, who had in the past been accused of treating

his wife coldly in public, spoke tenderly about her in private” (Anthony 99). Nixon speaks of his wife as the reason he was able to accomplish what he did; her support was critical to his success. According to Ambrose, “When he spoke of her, it was with pride and admiration and appreciation, not affection” (621). Thus for Nixon, his appreciation of his wife took the place of affection.

Secret Honor portrays Nixon’s general discomfort with women. Though his relationship with Ola was an important factor in shaping the fictional Nixon of Secret Honor, she is never specifically referenced. Freed and Stone make use of the interpretation that Nixon was uncomfortable with women. In my scene, Nixon begins talking about women, but is so uncomfortable even discussing women, saying “they’re the worst kind of…” but not finishing his statement, that he jumps to another topic (the “Dump Nixon” campaign). The fact that he quickly makes this shift reflects Nixon’s difficulty in, and discomfort with, his relationships with women. Thus Freed and Stone are suggesting that politics enabled Nixon to avoid his struggles and discomfort with women.

Freed, Stone, and Altman use Nixon’s coldness in shaping their fictional character. Nixon’s desire to isolate himself from others is portrayed in Secret Honor. It is because of this desire that Nixon is all alone in the film, having distanced himself from his family in order to focus on his career. Though he mentions both his mother and his wife, Nixon is never able to say “I love you” to either of them. Similarly, Nixon never said “I love you” to these women during his life. In this respect, Nixon was very similar to his mother (as is portrayed in Secret Honor), who never said “I love you” to her son. Nixon’s coldness is reflected in his inability to express his feelings about people (including his mother and wife) throughout Secret Honor.

Nixon was known to be distant from others in general, preferring to focus on his work. In Secret Honor, the fictional Nixon is physically separated from anyone else in his home (most likely his wife) because he is alone in his study. Nixon truly desires to be alone because he has installed a surveillance system. Though the system reflects his paranoia, it also shows that Nixon does not want anyone coming near him. In the film, Freed and Stone portray Nixon's unusual relationship with his mother; he loves her and desperately wants her approval, but is never close with her. He reveres her and begs for her approval despite her "tough love." According to Abrahamsen, Hannah's tough love left Nixon feeling abandoned (41). Freed and Stone use this idea of abandonment in Secret Honor because Nixon feels isolated from others, and chooses to distance himself. While in his study, Nixon speaks to Roberto (most likely an assistant or secretary) via a tape recorder and gives him instructions. For example, Nixon tells Roberto, "And tell Mrs. Nixon that I, uh...Never mind..." (6). This moment reflects just how distant Nixon has become from all human beings. Nixon feels the need to speak to his wife through another person. Further, he only speaks to that other person by using a tape recorder. Despite the fact that his wife is most likely elsewhere in their home, he is so emotionally and physically separated from her that he cannot even speak to her. If Nixon were to have finished this sentence, he would likely have said "And tell Mrs. Nixon that I *love* her." However, Nixon is so distant from his wife that he cannot even express his feelings.

Secret Honor portrays Nixon's struggle with women and his struggle with masculinity. His struggle is portrayed in a scene in which the fictional Nixon discusses a former political opponent, Helen Gahagan Douglas. Though Nixon only had a professional relationship with Douglas, his difficulties with women were evident. This difficulty is seen in Secret Honor; when the fictional Nixon talks about the campaign and his opponent, he states that

I had nothing against Helen Gahagan Douglas. As a matter of fact, I, I, uh, uh, I felt that she...she...I felt she was...she was the kind of woman that I, uh, uh...*But she was the leader in the drive to take away the offshore oil rights from the companies. Period. Chotiner and the Committee wanted her dead and I was to be the hatchet man. Period.* (23)

This scene shows that in a moment in which Nixon almost declares his feelings, he immediately shifts back into politics. This sudden jump indicates just how uncomfortable he was talking about his feelings and about women. Nixon's jump to another topic illustrates his desire to take control of his feelings, so as not to appear effeminate or weak. According to the Director's Commentary, Nixon's feelings for Douglas were constructed for the film. By constructing Nixon's feelings for Douglas, Freed and Stone effectively show that Nixon hid his emotions with his business and politics. Perhaps, then, Freed and Stone are suggesting that Nixon's career was also a way for him to avoid or even escape close relationships. Further, his desire to defeat his political opponent, especially a female opponent, shows that Nixon felt the need to prove that he could prove himself as a man. Thus, Nixon has a need to, as Abrahamsen states, "dominate the girls."

According to Secret Honor, Nixon's struggle with women and masculinity began at a young age. In one scene, Nixon describes a debate, as he states, "When I was thirteen, my first debate: 'Resolved: Girls are no good.' And I won!...I always hated girls but I couldn't keep away from them...So, what I did, I founded the Orthogonian Society...all boys – square-shooters – uh, no girls" (11). This scene brings up two important issues in Nixon's struggle with women. First, he is proud to have defeated his opponent on the topic "Girls are no good;" this shows that from a young age, Nixon felt the need to prove male dominance over females. Though this debate occurred when he was young, his desire to prove that men were dominant to women was later seen in his debate against Douglas. Second, founding the all-male Orthogonian Society

reflected Nixon's desire to exclude women. Perhaps he wanted to exclude women because he feared being dominated by them, thus asserting his masculinity. Nixon's desire to dominate women is also seen in my moment, because he states that "you gotta be hard on...these women," further showing that Nixon felt the need to dominate women. Therefore, Freed, Stone, and Altman depict Nixon's struggle with women and masculinity as something rooted in the past, which continued throughout his life.

The fictional Nixon portrayed in Secret Honor seems to be out of touch with women in general, from his wife and mother to other women. Freed and Stone portray Nixon's appreciation for all that his wife did; he is sympathetic towards Pat for the way the press treated her. He also desperately wants his mother's approval. However, Nixon does not speak "tenderly" about his wife and is separated from her. Further, Freed and Stone portray the fact that Nixon is out of touch with women. For example, in one instance, Nixon tells Roberto (via tape) that "I hear that the gardener's, uh, Fernando's wife is in the hospital. Send her a new portable radio. A good one. But, uh, don't use my, uh...make it anonymous, okay? No, say that it's from, uh, 'Friends of a Free Cuba,' uh, Cuba Libre" (6). In this moment, Nixon tries to do something kind for a woman. However, instead of sending her flowers, Nixon sends her a radio. The fact that he sends her a radio shows that Nixon is out of touch with women; he does not know how to express his feelings, even to simply say "get well soon" to a woman. Nixon also desires anonymity, asking Roberto to send the gift from a "Cuba Libre," instead of from Richard Nixon. His desire for anonymity shows that Nixon wishes to be distanced from all people, particularly women. As a result, he has to speak to a tape recorder to speak to Roberto, who acts on his behalf. In using a tape recorder, Freed, Stone, and Altman effectively depict Nixon's physical and emotional distance from women.

Though this fictional Nixon is shaped by the real Nixon, Freed and Stone chose to ignore some important facts about his presidency. First and foremost, the women's rights legislation during his time in office, such as Title IX and the Equal Rights Amendment, is never mentioned in Secret Honor. It is interesting that under a president who struggled so much with women personally, legislation specifically for women was passed (or introduced). Nixon became president during the Civil Rights movement, which fostered the women's rights movement before and during Nixon's presidency. Though the Equal Rights Amendment fell short of ratification in 1982, one of the most important pieces of women's rights legislation, *Roe v. Wade*, which protected a woman's abortive rights, was decided in 1973 under Nixon (Bondi, ed. 293). But why is this interesting juxtaposition between Nixon's difficulty with women and women's rights legislation ignored by Freed and Stone? According to Blema Steinberg, Nixon had an "intense dislike of pant-wearing opinionated women" (qtd. in Volkan, Itkowitz, and Dod 50). Therefore, because Nixon did not like such women, he would not mention them. Thus Freed and Stone may not have mentioned women's right's legislation in order to remain truthful to Nixon's character. Just as women are absent from the film, so, too, is the issue of women's rights absent.

Coming from a humble beginning, Richard Nixon worked hard from the bottom and rose to the top, thus living the American Dream. In order to do so, he had to sacrifice a lot. One of the major things which Nixon sacrificed was his relationships, particularly his close relationships with his mother and Pat. In Secret Honor, Freed and Stone portray the sacrifice Nixon made in order to succeed; Nixon is depicted as being isolated from his family. Though this isolation allowed Nixon to focus on his work and career, it also meant that he had no one during and after his downfall. Therefore, Freed and Stone are saying that in order to succeed in achieving the American Dream, one has to isolate himself, sacrificing relationships. Though Nixon worked

hard to achieve the Dream, he eventually fell from greatness. Thus, though sacrificing relationships can help one succeed, doing so also means being alone in a time of need. Perhaps Freed and Stone are suggesting that to Nixon, the chances of failure were so small that he was willing to sacrifice his relationships. He valued his career over his relationships, and did not care if that meant being isolated. Because he did not think he would fail, he did not consider that he would be isolated after falling. Further, in my scene Nixon is angry at women. Thus, Nixon may be blaming women for his failure (this could also be why he *wanted* to isolate himself from women in the first place).

Freed and Stone use history in Secret Honor to shape a fictional Nixon, a Nixon who struggles in his relationships with women. Their use of history is reflected in a character who is angry at women and has isolated himself from them. Further, Freed and Stone's Nixon is uncomfortable with women, as well as cold to and distant from women. Their character serves as a vehicle to comment on the American Dream. To Freed and Stone, the American Dream requires one to sacrifice his or her relationships. Though Nixon succeeded, in order to succeed he had to isolate himself, becoming distant and cold.

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## Honorable Mention: First-Year Writing

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HIS176: Gender in Modern Europe

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### The Women's Suffrage Movement in Great Britain

For British women of the late nineteenth century, political emancipation seemed a distant dream. Denied access to the political sphere for most of the century, women grew tired of accepting politics as exclusively male. Only after years of fighting by suffragists, unladylike militancy, and numerous pieces of failed legislation did the government agree that all women deserved the right to vote. Suffrage did not come as one exceptional victory; rather, key events led to this success. Understanding the suffrage movement requires examination of the stages of the movement, the prominent women's organizations that composed it, arguments deployed by both sides, and the legislation that ultimately granted women the vote. In the words of Millicent Fawcett, president of the National Union of Woman's Suffrage Societies, "Women's suffrage will not come, when it does come, as an isolated phenomenon, it will come as a necessary corollary of the other changes which have been gradually and steadily modifying...our country."<sup>1</sup>

The women's suffrage movement in Britain breaks down into three distinct phases. The pioneering stage lasted from 1866 until 1870, characterized by great optimism and an intense

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<sup>1</sup> As quoted by Millicent Fawcett, in Susan Kingsley Kent, *Sex and Suffrage in Britain, 1860-1914* (Princeton, NJ: Princeton University Press, 1987), 195.

focus on the Reform Bill of 1867. The period of time between 1870 and 1905 is often described as “the doldrums,” since the movement seemed muted and diffused; during these 35 years, there were few steps forward for suffragists. In 1905, the fight for suffrage took on a new intensity, signifying the beginning of the third stage. This stage lasted until the vote was granted in 1918.<sup>2</sup>

The women of Great Britain first began to organize a women’s reform movement in the 1850s and 1860s. Barbara Leigh Smith Bodichon and Bessie Rayner Parkes led a group of women who met at Langham Place in London. This circle published proposals for gender reform in its periodical, *English Woman’s Journal*. During the 1860s, suffrage became a popular focus for many articles within this journal.<sup>3</sup>

Historians agree that the strongest arguments for women’s suffrage in Britain date back to 1865. John Stuart Mill campaigned to be elected to Westminster in 1865. The emergence of a reform bill now looked possible. Once elected to Parliament, he agreed to introduce an amendment for suffrage to the Reform Bill of 1867 if the women involved in reform organizations prepared a petition in support of enfranchisement. When the Reform Bill of 1832 had passed, certain “male persons” were enfranchised. It was the addition of the word “male” that provided the first roadblock on the road to suffrage for women; the women’s suffrage movement eventually grew from this inclusion.<sup>4</sup> Following Mill’s request for a petition, suffrage societies formed in London and Manchester to promptly circulate one. Mill presented the petition, which garnered 1,499 signatures, to Parliament in 1866. His bold proposal substituted

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<sup>2</sup> Kent, *Sex and Suffrage in Britain*, 184.

<sup>3</sup> Harold L. Smith, *The British Women’s Suffrage Campaign, 1866-1928* (London; New York: Longman, 1998), 4.

<sup>4</sup> Constance Rover, *Women’s Suffrage and Party Politics in Britain 1866-1928* (London: Routledge & Kegan Paul, 1967), 3.

the term “person” for “man” in Disraeli’s 1867 Reform Bill. The amendment failed to pass by a considerable margin.<sup>5</sup>

An important step forward came when women succeeded in securing the right to vote in local elections on the same basis as men with Jacob Bright’s amendment to the 1869 Municipal Corporations (Franchise) Act. Bright assumed leadership of the women’s suffrage movement after Mill lost his seat in the parliamentary election of 1868. Bright’s amendment enfranchised single women ratepayers, such as widows. Since the husband was legally the ratepayer, married women could not vote. This set a precedent, leading to the 1870 Education Act, which granted property-owning women the vote for school board elections.<sup>6</sup>

Participation in local government, settlement work, and party canvassing gave women practical experience of citizenship, once again raising the question of why women were still denied the parliamentary vote. Women increased their political activity after the 1883 Corrupt Practices Act became law. The Act resulted in parties relying on unpaid volunteers, the majority of whom were women. This led to the establishment of female auxiliary organizations. The 1894 Local Government Act removed the issue of coverture from the reform debate by allowing married women to vote in all local elections in which single women and widows could. According to the law of coverture, a married woman had no separate legal identity from her husband; therefore, she could not own property. Since property ownership was a requirement for voting, the proposition that women be granted the vote on the same terms as men excluded married women.<sup>7</sup>

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<sup>5</sup> Smith, The British Women’s Suffrage Campaign, 4.

<sup>6</sup> Laura E. Nym Mayhall, The Militant Suffrage Movement: Citizenship and Resistance in Britain, 1860-1930 (New York: Oxford Press, 2003), 18.

<sup>7</sup> Smith, The British Women’s Suffrage Campaign, 11.

The suffrage movement in the nineteenth century consisted of loose groupings of suffragists brought together under national umbrella organizations, such as the National Society for Women's Suffrage (NSWS). The NSWS originated in the 1868 unification of suffrage societies of London, Birmingham, Bristol, Manchester, and Edinburgh.<sup>8</sup> No individual organization dominated the movement, and a series of splits within organizations created considerable confusion. The NSWS split over divergent opinions on the Contagious Diseases Acts and did not reunite until 1897. Opposition to the Acts was prevalent, but many suffragists feared that support for repealing the Acts discredited the suffrage movement. Another break occurred during 1888 when members of the NSWS were at odds over whether the women's sections of political parties should participate in the committee's organization.<sup>9</sup>

Indeed, suffragists, even from the very beginning, found themselves in conflict with one another over the most fundamental issues; they were divided by party affiliation, social class, and religion. Radicals and conservatives had extreme difficulty working together. The issue of whether to include married women in the vote emerged as the main point of contention. Eventually, suffragists reached a compromise with one another. It demanded the vote for women on the same terms as men. This wording granted flexibility. At the time, it excluded married women in effect, but if Parliament decided to lift the property restriction, these women would be included in the vote.<sup>10</sup>

The arguments for reform were as diverse as the women who constituted the movement. Some arguments gained support from legislation; the 1867 Reform Act reinforced the ties between property ownership and enfranchisement. This meant that widows and single women made up the only group of property owners who were denied the vote. Barbara Bodichon, one of

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<sup>8</sup> Mayhall, The Militant Suffrage Movement, 18.

<sup>9</sup> Mayhall, The Militant Suffrage Movement, 17-18.

<sup>10</sup> Smith, The British Women's Suffrage Campaign, 8-9.

the women from Langham Place, argued that women should be enfranchised because doing so would increase public spirit. Women's public spirit would be an extension of women's sphere of private duty, rather than a threat to the masculine public realm.<sup>11</sup>

By the 1880s, more gender-specific attributes of citizenship surfaced in the fight. In the words of Millicent Fawcett, "The difference between men and women, instead of being a reason against their enfranchisement, seems...the strongest possible reason in favor of it, we want the home and the domestic side of things to count for more in politics."<sup>12</sup> F.P. Cobbe, suffragist and author of *Duties of Women*, seemed to concur with Fawcett by stating that womanly virtues were lacking in the government of the state, and she demanded greater political rights, including the vote for women.<sup>13</sup> The notion of female moral superiority justified female suffrage; if the family benefited from women's purity, bringing women into the public sphere would elevate the moral tone of public life.<sup>14</sup> Stating a different view, Marion Holmes, a member of the Women's Freedom League, argued that the "difference between the voter and the non-voter is the difference between bondage and freedom."<sup>15</sup>

The emergence of organized female anti-suffragism occurred in the late 1880s. The anti-suffrage movement seems to have been dominated by men, but some women took the position that a natural division of function between the sexes existed. They did not believe that women were inferior to men, as some male anti-suffragists of the time claimed. The majority of the woman anti-suffragists, being upper-class, felt they might have privileges to lose if equality of

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<sup>11</sup> Mayhall, *The Militant Suffrage Movement*, 16-17.

<sup>12</sup> As quoted by Millicent Fawcett in Mayhall, *The Militant Suffrage Movement*, 16-17, 20.

<sup>13</sup> Les Garner, *Stepping Stones to Women's Liberty: Feminist Ideas in the Women's Suffrage Movement, 1900-1918* (Rutherford, NJ: Fairleigh Dickinson University Press, 1984), 3.

<sup>14</sup> Smith, *The British Women's Suffrage Campaign*, 7.

<sup>15</sup> As quoted by Marion Holmes in Garner, *Stepping Stones*, 34.

the sexes came about.<sup>16</sup> Mary Ward drafted an *Appeal Against the Extension of the Parliamentary Franchise to Women*, which bore the signatures of 104 prominent women.<sup>17</sup> According to Ward, voting encompassed all that was unfeminine and inconsistent with a woman's nature. However, the position of these women appears self-defeating. The more competently they campaigned that women were unsuited to politics, the more they established the political capacity of women.<sup>18</sup>

Following the trend, in 1892 and 1897, new suffrage bills failed. However, between these dates, New Zealand and South Australia enfranchised women. During this time, the South African War, supported by Britain with the cry "No taxation without representation," also reinforced the constitutional argument for women's suffrage.<sup>19</sup>

Efforts to secure property rights and higher education, along with opening the medical field to women, succeeded during the final quarter of the nineteenth century. It became apparent that these pivotal changes challenging the cultural constructions of femininity eased women closer to the final victory. Historians consider the repeal of the Contagious Diseases Act in 1886 especially important to the cause of women's suffrage. The general public did not see the close connections between these reforms, but all of these changes battled against prejudice and obstruction.<sup>20</sup>

The National Union of Women's Suffrage Societies (NUWSS) emerged in the late 1800s as the largest organization that fought for the enfranchisement of women. Set up just before the beginning of the twentieth century, the NUWSS's origins trace back to the campaign to secure a women's suffrage amendment to the 1867 Reform Bill. At that time, suffrage societies in

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<sup>16</sup> Rover, *Women's Suffrage and Party Politics*, 172.

<sup>17</sup> Smith, *The British Women's Suffrage Campaign*, 10.

<sup>18</sup> Rover, *Women's Suffrage and Party Politics*, 177.

<sup>19</sup> Winifred Holtby, *Women and a Changing Civilization* (Chicago: Cassandra Editions, 1978), 49.

<sup>20</sup> Kent, *Sex and Suffrage*, 195.

London and Manchester formed to press the issue. The societies had circulated the petition requested by John Stuart Mill, and they later resulted in the birth of the NUWSS in 1897. Millicent Fawcett served as the elected president, overseeing the union along with a national executive committee. The NUWSS functioned mainly as a liaison between Parliament and the suffrage societies. It also coordinated the activities of the member societies and tried to popularize the cause of women's suffrage.<sup>21</sup> Last, but not least, the union believed in non-militant tactics.<sup>22</sup>

At the conclusion of the nineteenth century, the fight for women's enfranchisement appeared to be at a standstill even though the start of the twentieth century brought support from thousands of people with highly diverse political views. Besides the major suffrage societies, a large range of organizations, such as the Actresses' Franchise League, demanded the vote for women. Many people passionately supported parliamentary reform.<sup>23</sup> Still, the movement needed to be stirred up. In a few short years, militancy would add new life to the fight for suffrage.

One woman contributing a militant attitude to the movement was Emmeline Pankhurst. In October of 1903, she established a suffrage union in Manchester. The Women's Social and Political Union (WSPU) came to be the most notorious union of the women's suffrage movement.<sup>24</sup> Its actions stood in sharp contrast to the peaceful and ladylike behavior of the NUWSS. The motto of the WSPU stated, "Deeds, not words." Active in the Independent Labor Party (ILP), Pankhurst attempted to persuade the party to support votes for women on the same terms as men. Her organization of a women-only group was intended to pressure the ILP to

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<sup>21</sup> Leslie Parker Hume, The National Union of Women's Suffrage Societies, 1897-1914 (New York: Garland, 1982), 15-16.

<sup>22</sup> Garner, Stepping Stones, 11.

<sup>23</sup> Garner, Stepping Stones, 5.

<sup>24</sup> Holtby, Women and a Changing Civilization, 49.

make a firmer commitment to reform.<sup>25</sup> Even though the WSPU grew out of women with working-class backgrounds, the organization regarded class division as unimportant; what mattered was the oppression of women—all women—by men.<sup>26</sup>

The WSPU began its militant movement in 1905, led by Emmeline and her daughters Christabel and Sylvia. Militancy served to break the stalemate caused by public apathy and press indifference, while forcing the hand of the Liberal Party. The party had been sympathetic in principle, but not so much in practice.<sup>27</sup> The women of the WSPU attacked the Liberal government, using methods unprecedented for women. The Pankhursts and other women of the union interrupted meetings, held illegal processions, lobbied members of Parliament, and picketed ministers' houses until they were imprisoned.<sup>28</sup> The first of the WSPU's large public demonstrations took place in 1907. During this "Mud March," over 3,000 women processed, carrying banners from Hyde Park to Exeter Hall.

In November of 1907, the Women's Freedom League (WFL) formed as a result of splits in the WSPU. The Pankhursts' desire for an autocratic organization caused many members to break away from the WSPU. Their growing conservatism, as evidenced by attempts to attract wealthy women and breaking away from their ILP heritage, also drove members away. The WFL proclaimed itself a militant society, and the imprisonment of 142 of its members in 1908 supported that claim. The militancy of the WFL solely targeted the government. The WFL condemned the methods of the WSPU, whose members were constantly in and out of prison.

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<sup>25</sup> Smith, *The British Women's Suffrage Campaign*, 28.

<sup>26</sup> Garner, *Stepping Stones*, 51-53.

<sup>27</sup> Lisa Tickner, *The Spectacle of Women, Imagery of the Suffrage Campaign 1907-14* (Chicago: The University of Chicago Press, 1988), 9.

<sup>28</sup> Holtby, *Women and a Changing Civilization*, 50.

Their most infamous militant incident occurred when WFL member Alison Neilans poured acid into a Bermondsey ballot box in 1909.<sup>29</sup>

Led by prominent suffragists such as Charlotte Despard and Teresa Billington-Grieg, the WFL stated its objective was not only “to secure for women the Parliamentary vote as it is or may be granted to men,” but also “to use the powers thus obtained to establish equality of rights and opportunities between the sexes and to promote the social and industrial well being of the community.”<sup>30</sup>

The women of the WSPU did not partake in any violence until 1909. That summer, the militants took up stone throwing and broke innumerable government windows. Hunger strikes began in prison around the same time, resulting in the authorities force-feeding the women.<sup>31</sup> Due to the very large number of women held by the police, the government issued orders in 1910 that suffragettes no longer be arrested. This command did not sit well with the WSPU; they responded with more extreme measures.<sup>32</sup> Emily Davison became the first martyr for the suffrage cause in 1913 when she threw herself in front of the king’s horse at Derby Day. She died several days later from the injuries sustained.<sup>33</sup>

A militant campaign had important feminist implications; it challenged the stereotype of women as frail and weak, incapable of physical force. Now women burned down empty houses, destroyed racecourse stands and golf greens, cut through telegraph wires, slashed valuable paintings, and fought with police.<sup>34</sup> Emmeline Pankhurst set the country ablaze, literally and figuratively, providing a cause of amazement to the public through her frequent prison visits,

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<sup>29</sup> Garner, *Stepping Stones*, 28-29.

<sup>30</sup> As quoted in *The Vote*, Garner, *Stepping Stones*, 30.

<sup>31</sup> Kent, *Sex and Suffrage*, 198.

<sup>32</sup> Holtby, *Women and a Changing Civilization*, 50.

<sup>33</sup> Even though Davison was a member of the WSPU, this should not be considered a suffragette tactic. The WSPU had no prior knowledge of her intentions; therefore Davison’s act was a solo effort; Rover, *Women’s Suffrage and Party Politics*, 83.

<sup>34</sup> Garner, *Stepping Stones*, 48.

hunger striking, starvation, and evasion of arrest. Due to her twelve or thirteen arrests and releases from prison, the “Cat and Mouse” Act was enforced, making it possible to release and re-arrest hunger strikers once they recovered.<sup>35</sup>

Working-class women showed reluctance to take part in public demonstrations. Unfortunately, the working class often took the blame for the “biting and spitting” (so-called by the media) of the women with higher social standing. These working-class women also objected to the WSPU slogan which stated “Votes for Women,” for it led to misunderstanding. Even if the WSPU obtained its demand for female suffrage on the same terms as men, the working-class women would remain voteless. Only property-owning single women would gain the right to vote. This undermined attempts to build a mass movement.<sup>36</sup>

Following the election of 1910, a Conciliation Committee formed to draft a bill that would garner support from politicians across the political spectrum. Members from all political parties made up this committee. In order to give the bill a chance, the WSPU and the WFL called a six-month truce in militancy.<sup>37</sup> The Conciliation Committee drafted a narrow bill, intending to grant the vote to women who were local government electors. This bill would have only enfranchised about a million women since it restricted the vote primarily to single women householders. Shortly before the vote on the bill, the WSPU revived large-scale militancy in one last attempt to push for the bill. As a result, support for suffrage declined, and the ministers voted the bill down.<sup>38</sup> The women of the WSPU responded by marching from Caxton Hall to

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<sup>35</sup> Holtby, Women and a Changing Civilization, 51.

<sup>36</sup> Smith, The British Women’s Suffrage Campaign, 30.

<sup>37</sup> Kent, Sex and Suffrage, 199-200.

<sup>38</sup> Smith, The British Women’s Suffrage Campaign, 43-45.

Parliament, where police and male bystanders attacked and sexually molested them. This incident on November 18<sup>th</sup> came to be known as “Black Friday.”<sup>39</sup>

When Britain entered World War I in August of 1914, suffragists returned to a model of citizenship in which service to the nation held the highest value. These women reevaluated their previous resistance due to the fact that the British state punished any opposition to the war. The nation deemed it selfish to pursue political rights during a war. The NUWSS halted its ordinary political work for the duration of the war, and the WSPU suspended militancy and the use of suffrage propaganda during the war. Organizations urged women to put aside their political demands for the demands of sailors and soldiers. The Pankhursts criticized any organizations that claimed to keep the suffrage flag flying.<sup>40</sup> They renamed their periodical in 1915; formerly *The Suffragette*, it now bore the name *The Britannia*. Some historians considered the nationalism of the WSPU unparalleled. However, the government did not fully embrace the WSPU’s understanding of service; it raided the offices of *The Britannia* multiple times.<sup>41</sup> Other suffrage organizations, such as the NUWSS, took part in extensive relief work. This type of work blurred the distinction between fighting for suffrage and actual war work so that no one would be able to criticize the groups.<sup>42</sup>

Introduced in 1916, the Special Register Bill prevented the disenfranchisement of members of the armed forces and munition workers whose absence from their place of residence would have violated the franchise residential qualification. Prime Minister Asquith had promised in 1913 that the next piece of legislation would include women, but there was no reference to women in the 1916 bill. Casting aside wartime concerns, the suffrage campaign

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<sup>39</sup> Kent, *Sex and Suffrage*, 200.

<sup>40</sup> Mayhall, *The Militant Suffrage Movement*, 117-118; 122-123.

<sup>41</sup> Garner, *Stepping Stones*, 55.

<sup>42</sup> Mayhall, *The Militant Suffrage Movement*, 124.

reignited in response to this letdown. After much contention, suffragists secured the incomplete inclusion of women in the Representation of the People Act of February 1918. This legislation enfranchised six million women over the age of thirty. These women had to be householders or wives of householders, own property of a certain value, or be a graduate of a university.<sup>43</sup>

The suffrage campaign ceased in August of 1914, and certain women gained the vote in 1918 while the war waged on. Many people believe that Parliament granted women the vote because of the war; however, the vote would not have been gained at that time if not for the prominent pre-war demand of it. The war changed the situation in numerous ways. Women's contribution to the war effort gained appreciation, and the public generally praised women. Public opinion became more favorable toward women.<sup>44</sup> The Representation of the People Bill passed with an overwhelming majority in the House of Commons. Considering the past bitterness toward suffrage, this acceptance seems puzzling. One reason for the decline in resistance toward women's suffrage was that Conservative ministers simply changed sides rather than changing their opinion, because they viewed reform as inevitable; they thought granting a limited measure at the time would put off radical reform for many years. Parliament was in the hands of the Labour Party, and the ministers had become aware that opinion in the constituencies favored reform.<sup>45</sup>

However, certain abnormalities existed for the women who did vote. The law allowed male businessmen to vote in two constituencies if their home and their business were located in two different counties; however, this privilege did not apply to women. Some local officials

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<sup>43</sup> Maroula Joannou, The Women's Suffrage Movement: New Feminist Perspectives (Manchester: University Press: 1998), 201-203.

<sup>44</sup> Rover, Women's Suffrage and Party Politics, 205.

<sup>45</sup> Smith, The British Women's Suffrage Campaign, 67-68.

refused to give women the vote, often on illegal technicalities.<sup>46</sup> They claimed that women whose husbands were away on military service did not have the right to vote. No truth existed to this claim, but it confused women's understanding of their legal entitlement. The age qualification especially affected working women and made nonsense of the claim of rewarding women for their war work; the vast majority of women working in industry were younger than thirty.<sup>47</sup>

Following the war, suffrage societies played considerably less visible roles, which has caused many historians to neglect the period between 1918 and 1928. During this time, the NUWSS reformed itself as the National Union of Societies for Equal Citizenship (NUSEC). WFL and ex-WSPU members also joined with the NUSEC to fight for equal franchise at age 21.<sup>48</sup>

Progress started to quicken its pace in 1927. Eight different private members' bills had been introduced and had failed throughout the 1920s. However, in 1927, Prime Minister Baldwin agreed to receive a deputation in March. Nancy Astor, the first female minister in Parliament, introduced the deputation of 24 women, representing over fifty groups. The prime minister promised to make a statement in the House concerning women's franchise before Easter—no such statement came. However, in the evening debate of the 1928 opening of Parliament, Baldwin announced the introduction of a Franchise Bill with the necessary clause enabling all women over the age of 21 to participate in the next election. The government introduced the Representation of the People (Equal Franchise) Bill in March 1928, granting women the vote on the same grounds as men. This bill enfranchised 5,221,902 women.<sup>49</sup>

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<sup>46</sup> Joannou, The Women's Suffrage Movement, 203.

<sup>47</sup> Joannou, The Women's Suffrage Movement, 203.

<sup>48</sup> Smith, The British Women's Suffrage Campaign, 71.

<sup>49</sup> Joannou, The Women's Suffrage Movement, 209-210.

Thus, all women reached the end of a journey that had lasted over sixty years. But was it really the end? Did the vote equal emancipation? The movement succeeded in gaining equal voting rights, the right of women to be elected to Parliament, and contributed to the admission of women to political parties; however, women realized that they had not undermined gender structures. Many women confronted the reality that using political action to bring about gender reform caused difficulties.<sup>50</sup> A quote from *The Vote* in 1928 points out that:

To have won equal voting rights for women and men is a great victory, but it will be an infinitely greater achievement when we have succeeded in abolishing for ever the women's sphere, woman's work, and a woman's wage and have decided that the whole wide world and all its opportunities is just as much the sphere of woman as of man.<sup>51</sup>

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<sup>50</sup> Smith, *The British Women's Suffrage Campaign*, 82-84.

<sup>51</sup> As quoted in *The Vote* in Joannou, *The Woman's Suffrage Movement*, 212.

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## Whitesell Prize Winner: Foundations

JP Dicks

Professor Butterfield

CCS154: Groove: Time, Rhythm, and Culture

13 February 2006

### Making Clocks, Setting Them, and Figuring Longitude

Dear Monsieur Mathieu Champs de Beurre,

It is with great displeasure that I learn of your ongoing conflict with the Duke regarding the rights to your fair city of Lyons! I, Zeppo, am writing to you today to offer you my service and expertise so that you may settle this ugly dispute once and for all. I feel most honored that you would think of me and my recently completed timepiece as a means for you to defeat your enemy soundly and without any doubt. I must assure you that the clock that I have developed is of the highest caliber and is most suitable for accurately determining the longitude of Lyons. In this missive, I will provide you with a detailed description of the unique construction and operation of my timepiece as well as proof of why it is superior to others that exist at this time. Yet what good is an accurate clock if one cannot accurately determine the time in the first place? Through the observations of the heavens, of which I have become most astute, I will be able to set the time of your new clock accurately, as to avoid any unpleasant criticism from the Duke. Furthermore, I assure you that the price you will pay for my services will be returned to you tenfold when you are in complete and uncontested control of your city and its most profitable casinos!

It was on a clear October evening nearly ten years ago that I came up with the concept for my revolutionarily accurate timepiece. I was relaxing in the conservatory, casually reviewing some of my memoirs, when my young son entered and proceeded to roll an old globe in my direction. A seemingly insignificant gesture, to be sure, were it not for the fact that as the globe rolled across the floor, I observed that it lost very little velocity. It struck me that by using perfectly spherical ball-bearing assemblies in a clock, as opposed to the traditional sleeve-bushing design, friction could be all but eliminated, thus greatly increasing the accuracy of the timepiece. I hastily penned my revelation into my journal, nearly forgetting that my son was standing beside me begging to play. In any event, this revelation, and my ensuing work with some of the finest machinists in Bratislava, is what has allowed me to create the most accurate timepiece in existence.

I have taken steps to eliminate the two greatest enemies of accurate clocks: temperature and humidity. The common clock, which features a pendulum (typically constructed of either brass or steel) in conjunction with an anchor escapement, is quite prone to the effects of temperature. As it heats and cools, the pendulum expands and contracts, consequently shortening and lengthening the seconds until the clock has completely lost time and must be reset. To prevent this from happening, I incorporated a pendulum based upon a concept developed several years ago by the skilled carpenter and horologist, Mr. John Harrison. Harrison's gridiron pendulum, ingeniously constructed using alternating strips of both brass *and* steel, is nearly impervious to the effects of temperature. This is possible because its bimetallic construction counteracts the forces of expansion and contraction that result from changes in temperature, thus allowing it to maintain a constant length.

Unique to my clock is the elimination of friction between moving surfaces through the use of frictionless and lubricant-free ball bearings, which I briefly described earlier. By utilizing some of the finest machine technology known to man, I was able to obtain a perfectly spherical die from which my machinist cast perfectly spherical steel balls. These balls, when inserted into a race, or bearing assembly, are able to eliminate friction and its detrimental impact upon accurate timekeeping. The advantages of this design are two-fold. First, the use of frictionless bearings eliminates wear to the clock's internal surfaces, greatly extending the clock's lifespan while reducing the need for maintenance. Furthermore, the use of ball bearings eliminates the need for lubricants on the clock's internal surfaces. Lubricants have the unpleasant characteristic of changing their viscosity in relation to the temperature; as the mercury dips, they thicken, slowing the moving parts within a clock, a most undesirable detriment to the accuracy of traditional timepieces. Additionally, lubricants absorb moisture over time, promoting corrosion and rust if the clock is not serviced regularly. By installing the ball bearing assembly on every moving gear within my clock, I have eliminated friction, temperature, and humidity as factors that affect my clock's accuracy.

This is the design, Monsieur, which will serve as a blueprint for the clock that I propose to construct in the bell tower of the Cathédrale de Lyons. I am aware that the weather in Lyons is somewhat less than ideal, and thus I feel it is of the utmost importance that you have a timekeeping mechanism that is able to maintain its accuracy regardless of changes in the weather. My unique clock will allow you and your villagers to keep accurate time while providing you with a fail-safe method for determining longitude, thus proving that Lyons does indeed belong to you.

Once the clock has been installed in the bell tower and is fully operational, I will ensure that the time it displays is indeed accurate; I will set it through the use of a sundial, with subsequent calibrations provided by the equation of time. It is well known among astronomers such as myself that the length of each day varies throughout the course of the year due to variations in the Earth's orbit and rotation. When using a sundial to determine the approximate time of day, these variations are of little importance. However, four minutes of time translates into one degree of longitude, which equals 34 miles at your latitude! Thus, it is obvious that the equation of time must be utilized in order to account for the inaccuracies of the solar clock.

To ensure that I obtain a correct reading from my sundial, I will use the North Star as a guide. I will point the gnomon of the sundial directly at Polaris, ensuring that the gnomon's shadow will fall exactly where it should. I will also be sure to set the gnomon to 45 degrees, which is the latitude of your city. Once the sun has risen, I will use the equation of time to calculate the difference between local apparent noon and true noon. Once this compensation has been made, the only remaining step is to wait for true noon to arrive. When it does, I will start your clock, thus completing the first of two steps required to determine longitude.

Determining the longitude of Lyons will now be possible through simple astronomical observations and some mathematical calculations. By training a telescope toward Jupiter to observe the eclipses of its satellites, in conjunction with the use of ephemerides (tables of regular eclipses) for these moons, I will be able to determine the time of day in Greenwich with great precision. When I observe an eclipse, I will consult my ephemerides and note the time at which the eclipse was supposed to occur for an observer in Greenwich. After consulting your clock for the local time, I will calculate the difference between the two times, and thereby determine the longitude of Lyons. While I am unaware of your particular level of expertise in this area, it

would not surprise me if you were at least somewhat skeptical of my proposal to determine longitude based upon observations of moons which are at such great distances from us. Yet it is with the utmost confidence that I am able to use this method, as it has been employed by many surveyors and mapmakers over the past several decades. By observing the moons of Jupiter, surveyors have been able to redraw the boundaries of our very own empire under King Louis XIV, thus preventing territorial disputes and giving the King a clear map of his domain.

Once the longitude of Lyons itself has been determined, the clock will continue to serve a useful purpose as you can use it to check the longitude of any point within a few days' travel of Lyons. This can be accomplished by setting a smaller and somewhat less accurate clock by the one that I will construct for you in the bell tower. It is permissible for the smaller clock to be less accurate because the loss of a few seconds over the course of several days will not severely impact its ability to determine longitude accurately. This "host" clock can then be carried to any of your provinces and used in conjunction with observations of Jupiter's moons to determine the longitude of that location. I can assure you that having this ability will prove to be invaluable during times of conflict. Just as King Louis XIV was able to settle disputes about his territory by using revised longitude measurements, so will you be able to resolve your disputes with the Duke and other adversaries.

So, Monsieur Mathieu Champs de Beurre, I hope that I have been able to address your concerns while proving that my clock will be the best solution for resolving your conflict with the Duke. Furthermore, I would like to emphasize that my clock will provide you with much more than an easy, accurate, and versatile method for determining longitude; it will also serve as a beautiful timepiece for you and your subjects to tell time by. Surely, considering the thriving casino scene in Lyons, adding the world's most accurate clock to your bell tower would further

increase the popularity of these establishments and add a certain touch of authority to your town. I will be awaiting a reply to this missive, and at such time as I receive your reply, I will promptly set about constructing the clock for your bell tower. When it has been completed, not only will I personally deliver and assist in installing the clock in your bell tower, I'll also set the time of the clock using a sundial and determine the exact longitude of Lyons through observations of Jupiter's moons. Farewell, Monsieur, and may God be with you.

Sincerely,

Zeppo

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## Honorable Mention: Foundations

Ishani Aggarwal

Professor Mongia

CCS158: Food

29 November 2005

### My Grandmother's *Kheer*

#### Ingredients:

6 cups full cream milk  
1/4-cup uncooked rice  
1/4-cup sugar  
3-4 cardamom seeds  
10 almonds

Traditional family recipes often have the ability to bridge generational gaps. In my family, *kheer* embodies this tradition and bridges the gap between my grandmother and me.

It was August of 1942, the day of *Rakhi* (an Indian festival). My grandmother, Daya, was nine then. Clad in a loosely fit *salwaar-kameez* (traditional Indian outfit), she was up at dawn and was making her way out of the house to the nearby farm to get milk for the preparation of *kheer* (*rice-milk pudding*). As the steel jar that she carried hit her with every step she took, she quickened her pace so that she could be back in half an hour, just in time to visit the temple for the early morning prayers and assist her mother in making *kheer*. She looked up at the sky—it was overcast. She started running toward the farm, letting the early morning breeze hit her as she ran.

Just as the farmer's wife finished milking the cow, a spray of the monsoon drenched everyone who was outside the hay rooftop of the cow pen. My grandmother, who was already

beneath it, let out a heavy sigh and covered her head with her cotton *dupatta* (long scarf). She would have to wait there until the rain slowed down. She could hear the ringing of metal bells and the blowing of conches and knew that she was late for the morning prayer ceremony.

When she entered the house, it was filled with hastening footsteps, the clanking of pots and pans, the aroma of cumin seeds being fried in vegetable oil, the churning of old milk to get butter, and shouts here and there. My grandmother's old paternal house was functioning like an assembly unit with some of her aunts cutting raw mangoes and the others mixing salt and turmeric powder for pickling them. My great-grandmother, Lata, however, was in the kitchen sitting on a wooden stool, barely a foot above the ground and making preparations for *kheer*. As soon as my grandmother entered the kitchen, Lata frowned and enquired the reason for her delay. My grandmother sat beside her and started telling her the story of the chaos in the farm, while my great-grandmother started preparing *kheer* and poured milk out of the steel jar into a heavy-bottomed brass pan.

“See, now I was careful with the milk, otherwise I could have splashed it around the pan. Now we'll bring it to a boil. Daya, go to the closet and get me the bowl of rice. I already washed it and soaked it for half an hour to save time. As soon as the milk comes to a boil, I will add the rice to it,” my great-grandmother said, concentrating on the stove's flame.

“The farmer's wife has also started selling *burfi* (milk candy), Mama. She told me that she prepared it with fresh milk and butter. It was one *anna* (cent) for four pieces. I was thinking of tasting it, but was too shy to,” my grandmother said, pouring water from the earthen pot into a brass glass.

“Now someday she'll even start selling *kheer*. Remember, Daya, one should never spend money on anything that one can prepare in one's own kitchen. In two *annas*, you can prepare

*burfi* for the entire family. Now come here and stir the milk and rice, and don't forget to scrape off the fat that sticks to the sides of the pan, okay? Do it for half an hour. I am going to see Shravan's baby and will be back soon. Don't go anywhere till I come; otherwise, the *kheer* will burn. Once you remove it from the stove, add sugar and cardamoms. I have already measured the sugar; it's lying on the slab. But don't forget to crush the cardamoms before you put them in the *kheer*, okay?"

Since my grandmother had nothing else to do, she kept stirring the milk continuously without taking any break and did not realize that her mother stirred it only occasionally while she cut vegetables or made cotton wicks for oil lamps. She was thinking about the sweater her aunt was knitting her for this winter. Then she started visualizing her wedding. In a few more years, she would be married. Where would her husband be from?

A drop of hot milk fell on her hand, causing a burning sensation on that small part of her skin. Realizing that it was at least an hour beyond when she should have shut the stove, she removed the brass pan from the fire and cursed herself for not watching the time. The *kheer* had actually become light pink, instead of creamy colored, and was far thicker than it should have been. Scared about her mother's reaction, she went to fetch the other ingredients so that when her mother came, the *kheer* would be ready. She put in sugar and then started crushing the cardamoms with a wooden plank. After they turned into powder, she sprinkled them on the *kheer* and added almonds that were lying by her side. My great-grandmother was not back yet. My grandmother shouted her brother's name and asked him to come to the kitchen and taste the *kheer*.

Hearing that the *kheer* was ready, the other children of the house came running, too. She told them about the blunder she had made and suggested that she would throw away the *kheer* if

they all agreed to tell her mother that it was so good that they finished it. Her siblings and cousins looked at each other.

“Why don’t we taste it first, Daya? Maybe it’s not all that bad.”

“Okay, wait; let me get some dishes.”

My grandmother poured *kheer* into seven earthen dishes. “Taste it now, and hurry up; Mama will come back in ten minutes.” She looked at her brothers and sisters anxiously as they dug their spoons into the dish and took their first bites.

“Oh my God, it’s delicious; I have never had such wonderful *kheer* before.”

“Really, Daya, it’s amazing; I can finish the whole pan myself.”

“Mama will be thrilled when she tastes this. You have created a new recipe.”

“Can I have some more, please?”

My grandmother looked around herself in disbelief and took a spoon and tasted it herself—it was indeed heaven.

It was August of 2004, the special day of *Rakhi*. This would be the first *Rakhi* when my grandmother would not be home to prepare *kheer*. Whether it was *Diwali* or *Rakhi*, *kheer* was one dish that my grandmother prepared without fail on every occasion. She was famous for her specialty in preparing this dessert, not only in our home, but also throughout her extended family, friends and even our neighborhood. However, she would be returning from Europe in the evening, and I decided that it would be a perfect surprise for her if she found *kheer* on the table when she returned.

My mother was the only person in the house who knew my grandmother’s recipe. However, I was determined to show my personal care and initiative toward making this into a

surprise for my grandmother, so I told my mother that I wanted to do all this single-handedly. I bought a cookbook by Nita Mehta and shopped for all the ingredients and stored them in the refrigerator. I could not wait for my grandmother's response at her first bite of *kheer*. The next morning when I got up to prepare *kheer*, I felt stupid. This was the first time I was cooking, so why had I refused to take my mother's help? I opened the book to the page where there was a bookmark and started gathering all the ingredients and the required utensils.

As I cut the milk packets, I remembered how my grandmother would be up early while everyone was still in bed and before the servants came to prepare *kheer* and would not take a bite of it before she was assured that everyone got enough. She had always insisted that *kheer* should be served fresh and not after it had been cooked for some hours. My mother also told me often that the secret to my grandmother's recipe was continuous stirring over low heat. This gave me a clue into her preparation tactic. I had eaten *kheer* at several other places, but nothing beat the taste of my grandmother's *kheer*.

I poured skim milk into a non-stick pan and, after bringing it to a boil, added soaked rice to it. Next, I stood there shuffling songs on my iPod and stirring the milk and rice mixture. I knew the consistency of my grandmother's *kheer*, so I kept stirring it for half an hour. After I lost all my patience, I removed it from fire and poured it into a Borosil glass bowl. I added three tablespoons of artificial sweetener and, after grinding the cardamoms in a mixer, put the powder into the bowl. I knew my grandmother liked it hot, so I planned to heat it in the microwave just minutes before she arrived and later add sliced almonds. Until then, I laid the table with Belgian china and planned where each family member would sit.

I tasted the *kheer* after I finished arranging the table. It was good, but I knew it was different; I could taste the extra sweetness, and the thinner consistency was apparent. In fact, it

seemed as if I had just heated milk and rice together. Even though this *kheer* was much lower in fat content, it was not the type my grandmother made. I knew I had made a big mistake by refusing my mother's help. "It's better late than never," I thought, so I called my mother into the kitchen and asked her for suggestions.

Three hours hence, my grandmother arrived and was shocked to see the *kheer* on the table. As she sat down and took some freshly prepared *kheer* from the earthen pot, I winked at my mother; we had managed to cook the *kheer* again in a heavy-bottomed metal pan with fresh full cream milk, real sugar and hand-powdered cardamoms. My mother also went and bought earthen tableware while I stood in the kitchen (not listening to my iPod) and stirred the *kheer* till it turned slightly pink.

"Delicious," my grandmother said after taking her first bite and holding it in her mouth for a few seconds. She gave me a tight hug and returned to her bowl. At this point, I realized that by learning this family recipe I had made a step toward preserving my family's tradition. It became apparent to me that preparing *kheer* the way my grandmother did required tremendous patience and a selfless drive to bring pleasure to the people who ate it. And there was nothing more rewarding than a loving hug in appreciation of that effort. I had now become a part of the family legacy.

"I always knew you would inherit some of my traits," my grandmother continued as she helped herself to another serving.

"It's all for you, Dadima," I said cheerfully, looking at her smiling face, trying to hide the cookbook that was lying on the chair right beside her.

*Kheer* embodies a real significance in my family. After making *kheer* using my grandmother's recipe, I became a part of the long-followed tradition that was started by the predecessors of my

great-grandmother. I realized that it was the process of preparing *kheer*, and not the end product, that made *kheer* special to my grandmother, my family and now me.

## Honorable Mention: Foundations

Craig Harris

Professor Hammer

CCS104: Mortality and Meaning

18 November 2005

### An Equal Meaning: Exploring the Common Warrior in The Iliad

It is easy enough to imagine The Iliad as an epic movie, with the camera making broad sweeps through the battlefield, panning across massed ranks of warriors, and finally coming to rest on a few central figures, through which the story is told. Yet it is important to remember the scope of The Iliad; the Trojan War involved thousands upon thousands of people, some of which are only mentioned in passing. By telling a handful of unique stories, The Iliad seems to leave out the majority of the participants. Though The Iliad gives significance to the lives of those few warriors, it seems to imply that the general masses are not involved; only heroes can attain the glory necessary to live on in any meaningful way. However, by looking closely at the opening of Book Three, it becomes clear that each man is an important factor in The Iliad. In addition, the closing passage of the epic suggests that Hektor is a symbolic everyman, his life indicative of a common experience rather than a heroic exception.

One common tactic used in The Iliad to show an equality of importance on the battlefield is to open and close each book with the multitudes, not focused upon a single individual. In Book Three, on the cusp of the first battle, Homer mentions no names in the opening fourteen lines. It is instead about each group, the Trojans acting in one way, the Achaeans in another. Moreover, the diction indicates that each army is made up of more than just the sum of its parts.

The Trojans are compared to a flock of birds as they “[come] on with clamour and shouting, like wildfowl” (3.2). Rather than separating men into distinct sections, the opening seems to embrace the entire army as one entity. The Achaeans are represented in a more fragmented way, yet still interconnected. Instead of likening the Achaean army to a singular unit, each man is described as going “silently, breathing valour” (3.8). It is important to notice that this line is the only portion of verse that describes an individual action, although that action remains intrinsically communal. The men are separate, but they exhale valor together. The next line serves to link the Achaean army together again into a greater whole—every man is “stubbornly minded each in his heart to stand by the others” (3.9). Every unknown individual is granted equally virtuous traits, establishing a unity among the army. There is no mention of heroes or distinction between them and their henchmen, but rather rank upon rank of nameless soldiers joined together in battle.

In comparison to the first nine lines, lines ten to twelve seem to lack the emphasis on the overall group. Instead, they seem almost divisive, talking about a mist that is “no friend to the shepherd, but better than night for the robber, / and a man can see before him only so far as a stone cast” (3.11-12). These lines suggest that each man is on his own in the fog, lost to others and everyone else invisible to him. While it may be counterintuitive, this statement of isolation is actually another uniting factor rather than a segregating one. It is not a named individual that feels lost in fog—it is the overall mood of both armies, swathed in uncertainty. Similar to the imagery used in line eight, each man is collectively separated. The end of the verse pulls back again to a broad view, saying, “their feet the dust drove up in a stormcloud / of men marching...” (3.13-14). Each man is lost in a fog, yet together they create a powerful effect—a storm cloud of dust.

The opening of Book Three shows The Iliad at a point where there is no separation between hero and soldier. It simultaneously provides background for the individual action that takes place while still including every warrior on the battlefield. Homer forms a common experience and then moves on to individual actions once a united theme is set. In contrast, the end of The Iliad uses the opposite tactic. It takes a specific experience, Hektor's death, and uses it to explain a general theme. Death pervades The Iliad, becoming a dominant theme as the heroes question the value and purpose of a life. Ultimately, glory is identified as the way to transcend death. Before being killed by Achilles, Hektor asks to "not die without a struggle, inglorious" (22.304). Before he dies, he wants to "do some big thing first, that men to come shall know of it" (22.304-305). Hektor's struggle against his impending mortality is something all warriors share. Through the funeral of Hektor and the reaction of his family and the community, the passage shows the death of a Homeric warrior.

An important feature of Hektor's funeral is its communal aspect. The description immediately starts with "the people gathered around the pyre of illustrious Hektor" (24.789). It is an appropriate assumption to say that Hektor's fellows pay tribute to him only because he was a hero, someone worthy of adoration. However, the tone of the passage puts the observers on an equal footing. Instead of being supplicant, the people are described as "brothers and companions of Hektor," implying they are peers (24.793). If the common people burying Hektor are equivalent to him in death, Homer could effectively be describing any of their funerals as well. Ultimately, Hektor's death is not heroic but inherently human in its execution and the responses it elicits, especially in his family. Hektor uses his family to construct a living monument. He directly alludes to seeing his son as an extension of himself when he prays to Zeus that his son be

as “pre-eminent among the Trojan, / great in strength, as am I, and rule strongly...” (6.487-480). Hektor realizes that after death, the family remains.

The mourning of Hektor’s family is another common connection with any warrior. His wife is left a widow and mourns the loss of Hektor to a violent death. There is no mention of his heroics, only the remembrance of a personal relationship. In fact, the opposite is true, as Hektor’s wife speaks of his prowess in battle with a tone of regret rather than pride (24.732-739). With the final words of mourning belonging to the women, Hektor is not memorialized as a hero, but a man. The last line of the epic has a beautiful simplicity: “Such was their burial of Hektor, breaker of horses” (24.804). By choosing to end on Hektor’s title, rather than the feasting in Priam’s court, the reader is forced to conclude on the mundane. It is not Hektor the warrior or Hektor the hero; rather, his title is only the breaker of horses. The common people bury Hektor not as a god to be worshipped, but as a mortal man.

Through attention to the masses in each chapter and the idea of Hektor as a sympathetic and human hero, every man in The Iliad gains some semblance of meaning. It is not only Achilles, who speaks to the gods, who can make his life worthwhile. The story applies to everyone from the lowliest warrior, whose death warrants only a passing line, to epic Hektor. It is a testament to The Iliad that thousands of years after Homer wrote it, the lines still resonate with meaning. The quest for significance in the face of death is a common human experience. Like the Greek warriors, every person wages a unique and personal war for meaning, “breathing valor” and looking to heroes. It is reassuring to think that meaning is attainable for everyone, and that all of humanity is connected by the commonality of the struggle itself.

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