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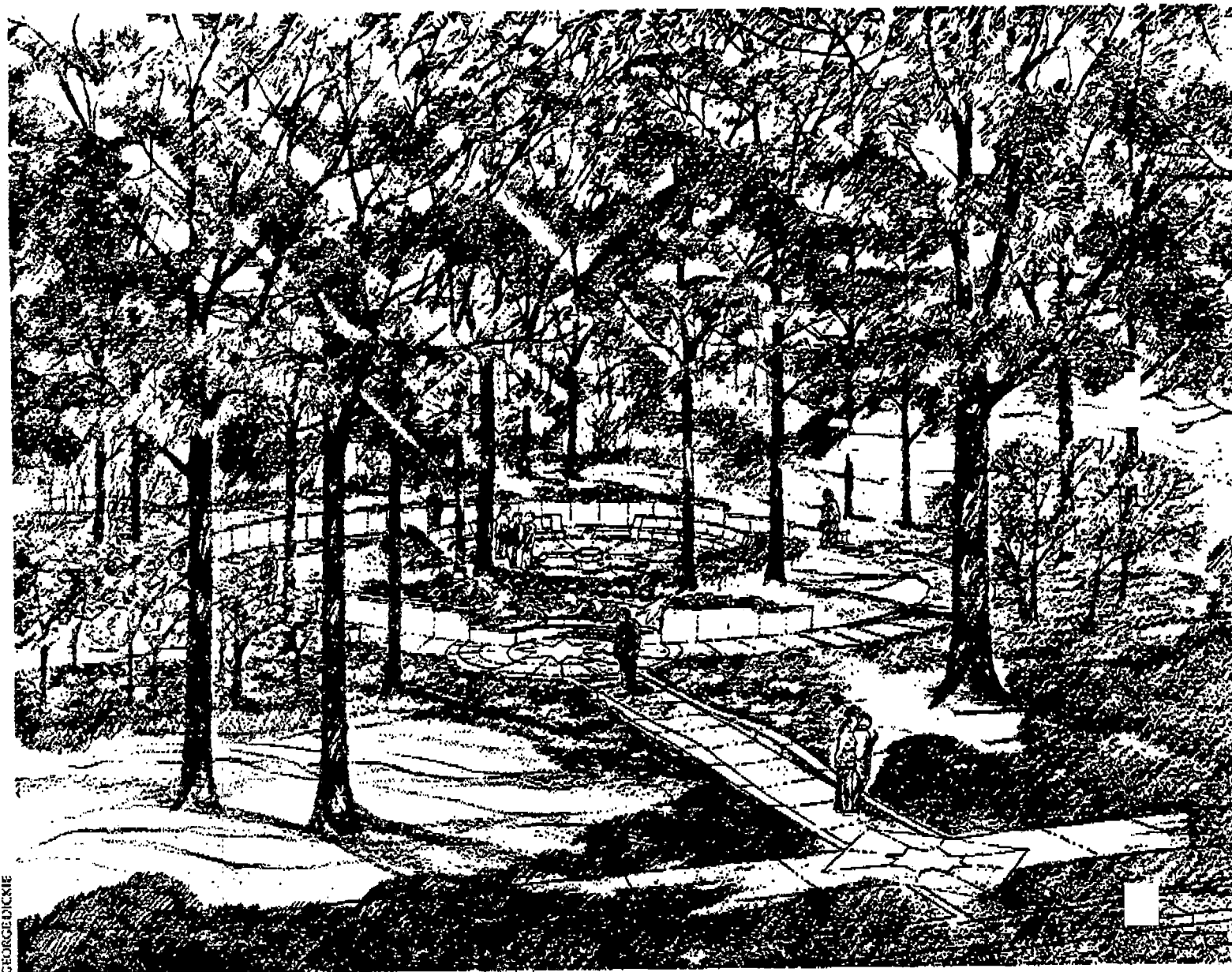
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Kahlil Gibran Dedication 5/24/91 [OA 8323] [2]

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GEORGE DICKIE

ground command center of the Saudi Arabian Air Force, the 600,000-square-meter (6,500,000-square-foot) King Saud University in Riyadh (See *Aramco World*, September-October 1985) and the Smithsonian Institution's National Air and Space Museum.

"During our [Congressional] committee hearings, comedian Flip Wilson came to Washington at his own expense to testify on our behalf," Ameen said. "He's a big Gibran fan and has the entire text of *The Prophet* memorized."

The president of the Gibran Centennial Foundation, Washington consultant Bill Baroody, said the federal government is not only donating the land, but has agreed to maintain the Gibran memorial after its completion.

Baroody, a former president of the American Enterprise Institute for Public

Policy Research, said, "Checks have come in from individuals contributing just a few dollars, as well as in five-digit amounts from large corporations."

"We sent mailings to educational and information organizations, and to all the churches in the Arab-American community," he continued. "Yet Gibran is a universally known and loved poet, philosopher and artist, so we're getting pretty broad-based support, much broader than simply the Arab-American community."

"Our objective is not only to promote Gibran," Ameen pointed out, "but also the ideas behind his work: brotherhood and the common humanity of all people. We are happy to make this gift to America." ☉

On a gently sloping site off Massachusetts Avenue, the meditation garden is screened by flowering trees and the tall cedars of Lebanon.

Larry Luxner, a free-lance writer, contributes to Aramco World from his base in San Juan, Puerto Rico.

EPILOGUE

Two months after the publication of Kahlil Gibran His Life and World, we received a phone call: "Did you know that my aunt had an affair with your cousin?" asked a woman. Her question plunged us into a search which eventually placed the twenty-three year old Gibran and the twenty-six year old Gertrude Barrie in an intimate relationship. Whenever a biography of a cultural hero appears, its authors can expect to hear from a variety of sorts and sources. The subject of our biography wrote the twentieth century's most popular avowal of reincarnation, "another woman shall bear me",¹ and we were hearing from several Gibran poseurs and characters claiming to be relatives or lovers. Mostly polite and reverent, their attention-seeking attempts could usually be resolved with a brief conversation or a note.

The woman who made this call was different. She immediately identified herself as an academic, explaining that she and her husband had taught at Boston University for many years. Most importantly, her specific references to the circumstances of the poet's Boston experience were startling but accurate. She agreed to send us details of her papers. Upon arrival, this extraordinary correspondence confirmed the existence of Gertrude Barrie, pianist, feminist, lover, who,

her niece candidly admitted "behaved rather like today's liberated woman".² We purchased the sixteen Gibran letters along with a box brimming with memorabilia and ephemera mainly from the early nineteen hundreds. Just as we were chronicling the material, another set of coincidences led us to Gertrude Barrie's nephew and executor. He supplied us with dozens of letters all with the unmistakable hand and signature of Gibran. The impact of these documents lying neglected and unread for so many years overwhelmed us. While attesting to the circumstances of a physical relationship between Gibran and a woman close to him in age and passion, the letters also pointed to an added literary dimension. An Arab emigré Salim Sarkis another figure from the muhajar who had been overlooked for years as Gibran's early colleague was involved and probably responsible for the Gibran-Barrie alliance.

Because of Gertrude Barrie's carefully saved evidence - "She treasured all her letters from him for many years"³, an obscure time in Gibran's life became magically illuminated. Their liaison began in 1906 just at the point of Josephine Peabody's departure from his life and before Mary Haskell's arrival. Gertrude Barrie was a graduate from the New England Conservatory with a degree in "Piano-forte Playing as Soloist with the required additional study in Theory Harmony and History of Music".⁴ Her repertoire meticulously kept in a red leather notebook testifies to her knowledge of both classical

and modern composers. A catalogue from a Tacoma, Washington girls' school indicates that she spent at least one year teaching in the Northwest.⁵ A critical review of a recital by her shows that early on she had serious aspirations to a concert career and with promising results:

Her playing is sympathetic and emotional in the best sense of the word and we only wish that the occasion afforded greater scope for her very rare ability as an interpreter of the modern school of composers...⁶

These stage performances were short lived. According to family history, by 1905, giving private piano lessons became her main sustenance and would last for the remainder of her long life. How or where Gertrude Barrie met the editor-translator Sarkis is uncertain, but by June, 1904, this Lebanese author was writing to her from the New York offices of Meraat el-Gharb or Mirror of the West. His earliest extant letter dated June 24th, 1904 reveals a flirtation with her on a recent visit to Boston.⁷ At the time, Sarkis was married and living with his wife and young family in New York. Because he did not mention Gibran in this communication, we inferred that Gertrude knew Sarkis before Gibran. Then in 1908, two years into the Gibran-Barrie romance, a long letter from his office of the Magazine of Sarkis in Cairo, Egypt definitely suggests that Sarkis had introduced the pianist and the poet: "When I wanted to give you a sample of the Syrian I gave you Gibran. And I do not regret it. Do you?"⁸

Most definitely not. For Gibran's letters to Barrie are the least circumspect, the most emotional of his entire correspondence. His earliest remaining note to her is a post card from Fred Holland Day's summer place Five Islands, Maine. Although bearing no message, the card post marked October 3, 1906 documents that their friendship had definitely begun at least four months after Josephine Peabody's marriage. Gibran's voice became pronouncedly erotic during the next two years. "Of passion," he writes Gertrude on July 5th, 1907, "I can say nothing now. I only know that it is within my soul. My body is its slave."⁹ She is "You, you, you" and "Gertrude the terrible"... "the wicked"... "the mischievous". She becomes both his "sweet" and "his devilish Gertrude".

Her studio at 552 Tremont Street located on the second floor of a five story row house held magnetic charm for him. They met in "the blessed room", "your little temple".¹⁰ Just a five minute walk from Gibran's neighborhood, it was on a busy thoroughfare directly opposite the National Theater and the Cyclorama, a popular exhibit hall. A careful reading of both Gibran's and Sarkis's letters allows for some interior reconstruction which must include Gertrude's chosen symbols related to the Goddess Diana. A magical moon lamp seems to have been the important accessory. Years later, Sarkis nostalgically recalls its glow: "as if I were in your room on the sofa under the artificial moonlight."¹¹ Gibran also

conjures up their past when from New York he writes: "Tell me that you are smiling and even laughing at things as you did long ago, long ago when you and the moon were such good friends."¹²

At the peak of their romance, he greets her as "faithless worshipper of Diana".¹³ Summoning the moon goddess again he writes: "I kiss your eyes and your hands and your throat even as Diana kissed us the other night."¹⁴ And from Paris he suggests, "Think of me a little when you are gazing at Diana."¹⁵ Did she own a painting, a sculpture of Diana? No one can validate an exact form of the huntress's presence, but the text suggests a Gibran physically and emotionally involved with her acolyte. Beneath this moon struck setting, it is easy to visualize Gibran walking to her place and waiting for her signal. "Please let me come Sunday, " he begs. "Don't say no - I shall come about 8 and if I find a light in the window I will go up, if not I will know that you are out."¹⁶ She was a small woman with delicate facial features. Photos show her as fey and whimsical. her lineage, Protestant and Irish, in an Irish Catholic Boston paralleled his Christian and Arabic background from a Moslem middle east. Her father, Henry Barrie, was educated at Queens College in Dublin and sometimes wrote for The Pilot, the city's Roman Catholic newspaper. The mutual attraction that transfixed them quite naturally embraced the spiritual:

O Gertrude my life now is like that of mad Hamlet. Do you understand me? I wish I could talk to you of these things. Will you let me come tomorrow evening (Saturday) and say things? Once we spoke of things beyond this world, and we used to find a comfort in them. Things are quite different now and my heart is struggling for more space and more aire. Do you understand me?"¹⁷ ✓

Their initial ardor cooled after he left for Paris. Their friendship did not. Not only did Gibran send Gertrude sincere and trusting letters from Europe, but upon his return he went out of his way to maintain a more controlled friendship. Letters and visits continued when he moved to New York and when she found new quarters. By the time his English publications were appearing, Gibran was sending copies of The Madman for her and her friends. He was even advising her with the voice of a maturer, avuncular wisdom:

Dear Gertrude you ask me if I know what there is anywhere that is worth pursuing. And I answer that work - any work is the only thing worth pursuing. Work, Gertrude, is the only path to knowledge and understanding and love: and it's the only key to the house of dreams. Through work one can get over wanting people if one does not want wanting people: and through work also one can get near to people if one should desire nearness. It is like magic. ¹⁸

In the fall of October 1922, at the age of forty-one, Gertrude married a violinist. Her husband Hector Bazzinello was from Italy and was also a pioneering aviator. Salutations came from both Gibran and Sarkis. In Gibran's wedding wishes which seems to be his final letter to her, cordiality has replaced his earlier familiarity:

Your letter is so full of joy and sweet laughter that you must be truly happy. And of course your friends are happy in your happiness. You are one of the few people in this world who really deserve all the good things of

life...With best wishes for you both, and with my blessings, I am always your friend Kahlil.¹⁹

Gertrude's ties with Egypt lasted as long as Salim Sarkis lived and then continued throughout World War II with his son Anwar Sarkis. Sarkis had published some of Gertrude's letters in his magazine as early as 1908.²⁰ His correspondence with her (undoubtedly shared with Gibran) provided a rare and refreshing perspective on the Arab literary renaissance:

At night I meet a few intelligent friends. Shall I tell you about them? You may ask Gibran. He may have heard about some of them. We meet usually of an evening in a library or in my office. They are Dr. Shemail our philosopher and anarchist, George Zaiden our historian, Rachid Riza the Mohammedan reformer, Sheikh Youssif Al Khazen our wit, Solaiman Bustani the translator of Homer and the Iliad, and others. We are nearly all good editors and writers. We discuss different subjects and tell good stories.

You may have heard that Gibran has been writing for the last years some articles to Al Mohajer under the heading of "Tears and Smiles". I read every one. I copy some for my magazine.²¹

Doubtlessly Gertrude represented the "modern" American woman to Sarkis. In the same letter in which he portrays his colleagues, he assures her that he calls her "the woman of the future". The junction between Gibran and Gertrude represents an important time for him in realizing maturity and passion. The conjunction of Sarkis, Barrie, and Gibran must have exerted an enormous influence on some of Gibran's perceptions about America and how Americans handled their daily expressions of love and liberty.

Most evaluations of Gibran's adolescent development conclude that he indulged in a kind of exaggerated egocentrism when recounting his first years in Boston. With the unfolding of the Barrie affair, we began to carefully re-read Gibran's early memories while reappraising their exact content. In the late seventies and early eighties, we acquired two documents which began to contradict what previous criticism had interpreted as Gibran's florid "near Eastern" hyperbole. Monsignor Joseph Lahoud Pastor of Boston's Maronite Church discovered the first. Recognizing a notebook long in the possession of one of his parishioners as the exact sketch book which earlier social workers had exclaimed over, he shared its amazing contents with us. We had imagined and written about these images. Seeing them, a brilliant rendering of the controversial Bacchante, a self-portrait as he remembered himself tending sheep, scenes from his beloved cedars, was a revelation. That these exquisitely preserved pages should have come home to our repository was more than we had ever hoped.²² We were grateful for Monsignor Lahoud's perspicacity in recognizing this major summary of Gibran's earlier giftedness.

Then, a Boston book dealer alerted us to a second find. This time it was a copy of Omar Khayyam by Nathan Haskell Dole. Published by L.C. Page and Company in 1898, its multi-colored hard board cover bore a portrait of the serenely seated Persian poet-astronomer. This cover, in perfect condition,

was clearly imprinted with the signature "KGibran". Whenever we had read his claims about the publication of his several sketches before his returning to Lebanon in 1898, we were embarrassed over Gibran's temerity. But, when we saw this pristine edition, autographed and inscribed to "Charles D. Burrage 'Genuine OmarKhayyámic-culturist' by the Author Nathan Haskell Dole"²³, we began to trust his own version of an illustrational success at a very young age.

For his drawing to have adorned this exotic tale of Omar Khayyám by an author who was at that time America's most prolific and popular raconteur of Middle Eastern and Russian history must have gratified the fifteen year old Gibran. So important was Dole's contribution to the so called "Oriental School" that his published works on Tolstoi, the Turkish empire, and Persian poetry covered several pages in early twentieth century catalogue listings. Gibran's conviction of his own creativity certainly was strengthened through his association with such prestigious scholars. Even more crucial in understanding Gibran's own persona as a developing artist is his recurrent, often articulated anxieties over his cultural and linguistic dualities. Just at that turn in the centuries, his "oriental" style and, perhaps, temperament fascinated and attracted a core of Boston aesthetes. It was stylish to admire and aspire to the seductive trappings of "OmarKhayyámculture". But Gibran's subsequent discomfort toward Brahmin paternalism became his fear of stasis. There

is no doubt that as he grew older, he began to resent the never changing label of the "Syrian genius". No longer content to decorate and illuminate the arabesques or whatever the popular concept of what the "Levantine" or "Oriental" talent should do, Gibran grew tired of the diminution of both himself and his culture. His decision to leave Boston for a more cosmopolitan, less predetermined milieu was grounded on the realities of his precocious identification with what was popularly supposed to be the "unchanging East". In fact, the very same latter-day Transcendentalists, those Beacon Hill Orientalists who had so adored, photographed, and made of his looks and background were exactly the coterie from which he successfully escaped.^{PP} One phenomenon of Gibran's story is that many of his sponsors and associates well known during his and their lifetimes became obscured by the post World War I naturalists and realists. Shortly after the 1974 publication of our biography, a Fred Holland Day revival occurred. Day's reputation as a publisher and photographer first was resecured with a one man show at Wellesley College.²⁴ This successful exhibit was followed by Mssrs. Copeland and Day which chronicled and delineated the bookmaking events at 69 Cornhill Street, where Gibran had worked.²⁵ In 1981, a biography narrating Day's rogue genius reconfirmed our research on Day's entire life and also inserted Gibran's role both as Day's protégé and model for one of the photographer's most penetrating portrait series.²⁶

With the continuing revelations of Gibran's proximity to the evolution of early twentieth century literary and artistic trends, it became more difficult for Gibran detractors, often critics with little sympathy for his bilingual, bicultural background, to dismiss him as "a Lebanese swami"²⁷, "a kind of stereotypical Moslem...who puts it [Islamic philosophy] into sentimental doggerel"²⁸, or a "schlock philosopher".²⁹ It is true that a lingering suspicion for the "inscrutable East" combined with a distaste for any poetry which remains in print for longer than a year provides journalists with an opportunity at Gibran bashing. But as we continued to open further chapters of Gibran's intellectual history, popular attempts to seriously discredit his work have decreased.

Adding to a more comprehensive understanding of our character was another revival, this time it was of the poet Witter Bynner. His collected works including biographical and critical notes appeared in 1981. Its frontispiece was Gibran's 1919 profile drawing of Bynner which the latter continued to like long after he had moved from New York to Santa Fé.³⁰ Bynner then spoke of Gibran in a publication of his Selected Letters. Here, we see a far more complex figure, quite removed from his prodigy days.

"I know them well," Bynner commented on Gibran's moods. "They usually mean not that he is drunk, but that he is painting or making love".³¹ Sharing more of his impressions,

the writer went on to remember "being most impressed by the power and beauty of his tentative writings in English." Then he told his favorite anecdote about the maids at a dinner party who stopped serving and stood behind a screen listening to Gibran because, they explained, "He sounds like Jesus". "He did", corroborated Bynner whose intimacy with major modern writers including Henry James, Wallace Stevens, and D.H. Lawrence made us listen closely to his appraisal of Gibran's conversation. "Odd as it was, in many respects the core of it was Christ-like."³² Bynner's continued respect for Gibran fulfilled our ongoing desire to affirm his role in the New York world of letters.

Artist Rose Cecil O'Neill, whom Bynner adored and Gibran had taught, captured a dark side of Kahlil in a 1914 portrait. For one brief moment, her mixed media watercolor succeeded in showing the excesses of which he must have been capable. The brooding sensuality alluded to by Bynner does expose a libertine's more physical look than any other of Gibran's several extant portraits. This drawing presented to the Smithsonian's Museum of American Art during the late eighties is now in an appropriate home since the museum includes the Barney Studio House where Gibran had visited and lectured at the invitation of the colorful philanthropist and painter Alice Pike Barney.³³ Recognition, in a more official sense, also occurred through several commemorative events. For a long while, we and the members of the Arab-American community

had wanted to sponsor a Gibran memorial recalling his Boston immigration. Finally, in 1977, after several years of planning and working with municipal officials, a major site in Copley Square located opposite the Main Branch of the Boston Public Library was set aside for a monument. The centrally located spot became the home to a bronze plaque depicting the youthful artist. This first major American tribute to Gibran names his birthplace and his adopted city while quoting from a letter to Mary Haskell: "It was in my heart to help a little because I was helped much."³⁴ Its dedication was an ecumenical event presided over by imams, rabbis, priests, and ministers and witnessed by hundreds of Americans representing every ethnic and religious minority. Philip J. McNiff, then Director of the Boston Public Library best summarized the occasion:

You must feel very proud of your achievement in making the illustrious name of Kahlil Gibran part of the Boston scene. The name "Kahlil Gibran Park" will remind many of the poet's wisdom and humanity and awaken others to seek out his insight.³⁵

Seven years later on September 24, 1984, the 98th Congress jointly resolved to establish "a memorial on federal land in the District of Columbia to honor the Lebanese-American poet and artist."³⁶ Then, as a result of concerted efforts throughout the country, a meditation garden featuring several Cedars of Lebanon was located near the British Embassy in 1989. A national park devoted to the poet began to be a reality.

1983 was Gibran's birth centennial. That year two academic gatherings also placed Gibran at the forefront of Arab-American culture. The Philip K. Hitti Symposium on Near Eastern American studies was a unique three day opportunity for discussion and exchange. Organized by Dr. Rudolph J. Vecoli, Director of Immigration History Research Center at the University of Minnesota, it attracted social scientists, historians, and Arabists from all over the world. Eleven of the presented papers were edited and published by the Smithsonian Press. Included in Crossing The Waters was our essay The Symbolic Quest of Kahlil Gibran: The Arab As Artist In America which defined specific symbolist roots apparent in his pictorial and poetic art and examined the worldwide trend and appreciation of his vision.³⁷

Three months later, in September 1983, Dr. George Atiyeh, Head of the Library of Congress' Middle Eastern Division invited us to participate in another seminar. His **Arab-American Literature The Vision of Gibran** provided a colloquium for scholars and artists interested in al-muhajar. Along with participating in a survey of Arab-American art and literature, the audience was treated to readings by poet Sam Hazo, comments by the writer Vance Bourjaily, and an assessment of Gibran's art by Marc Pachter, Historian of the Smithsonian's National Portrait Gallery.³⁸ ^P A Gibran self-portrait had earlier been invited to the National Portrait

Gallery's bicentennial exhibit **Abroad in America: Visitors to the New Nation** in 1976. Gibran's oil of himself in the foreground with Mary Haskell holding a crystal orb in the background was painted in 1911. Since this show traced impressions through travellers' eyes from 1776 to 1914, the painting barely made it under the wire.³⁹ ^H Its inclusion in this show led to another exhibit. Three years later, **American Imagination and Symbolist Painting** opened at New York University's Grey Art Gallery and Study Center and then at the University of Kansas's Helen Foresman Spencer Museum of Art. Not only did it feature Gibran's large painting **"Ages of Women"**, but the pantheon of influences which had marked his immersion into the visionary and aesthetic groups of turn-of-the-century Boston were corroborated. Charles S. Eldredge, then Director of the Spenser Gallery, traced the significance of many symbolist heroes, coincidentally figures connected with Gibran: Albert Pinkham Ryder, Arthur B. Davies, Maurice Maeterlinck, and Josephine Peabody, along with the significance of the Boston Public Library's murals: Sargeant's **"Astarte Syrica"** and Puvis de Chavanne's **"Muses of inspirations welcoming the Spirit of Light"**.⁴⁰ After years of neglect, American symbolists were restored to their place in the spectrum of their country's art scene, and Gibran was officially identified with a major stream of American art.

Several of Gibran's drawings and paintings were exhibited in London and Paris during 1989. We were pleased to contribute five works to Lebanon The Artists' View which featured a century of Lebanese art. Sponsored by the British Lebanese Association, this major exhibit opened on April 18th, 1989 and coincided with some of the most brutal days which a suffering Beirut, so long under siege, had yet endured. The manifest spirit of both the combined Lebanese, English, and French efforts became a living symbol of a "country which refuses to die."⁴¹

Simultaneously, fifty-two of Gibran's works mostly on paper and from Savannah's Telfair Academy of Arts and Science travelled to New York's Baghoomian Gallery. In its sketch of Gibran's life, the catalogue compared him with contemporary third world authors who live, create, and publish within parameters defined by their host cultures, but who "walk a thin line between inner imperatives on the one hand and highly charged social chasms on the other."⁴² This idea underscores Gibran's experience of being in two worlds and at home in none while pointing to a dilemma experienced more and more by third world artists whose attempts at Westernization or at least at more personal ways of expression often lead to anomie and alienation.

Our pairing the young Gibran with the Belgian Maurice Maeterlinck and the French Puvis de Chavannes had been mostly

based on early letters and journals kept by interested observers. Did the mature artist remain true to these influences? Had Gibran proved to be consistently involved with his earliest symbolist ties? Several finds after our biography's publication suggest that these figures did remain foremost in Gibran's lexicon of Western artists. One confirmation to the Lebanese writer May Ziadeh is this message on three post card reproductions of his favorite murals:

January 1924...In the morning of my life I used to say de Chavannes was the greatest French painter after Delacroix and Carriere, but now that I have reached the afternoon of my life I would say that de Chavannes is, without exception, the greatest painter of the nineteenth century, because of all those painters, he had the simplest heart, the simplest thought, the simplest form of expression...when I was very young I used to visit the Public Library and stand in awe before these paintings.⁴³

When analysts consider Gibran's artistic forbears, they often overlook his own admissions of indebtedness. Maeterlinck, another neglected influence, did receive serious attention by a University of Pennsylvania student during the mid-eighties. Early in 1981, Westminster Press published The Blind, which, like Lazarus And His Beloved, was an unpublished one act play written late in Gibran's life.⁴⁴ Full of symbolism and telepathetic mysticism, the themes of predestined love and the motif of death definitely parallel Maeterlinck's plays L'intrus [The Intruder] and Les Aveugles [The Blind]. In discovering the recurrent images in the three plays, this young scholar made a convincing analogy of what he calls

"sustaining influences" or "affinities" between Maeterlinck and Gibran:

The depth and breadth of the thematic and philosophical parallels between the works of the two authors is striking. Most of the major themes in Gibran's early writings receive substantial treatment in The Treasure of the Humble and Wisdom and Destiny [two books by Maeterlinck Kahlil had read early on] including the emphasis on Jesus's human qualities, the notion of Love as a mysterious and organic connecting force, suffering as a means to wisdom, the divinity of man, the tragical element in daily life, and emphasis on the moral virtue and worth of "the humble", a critique of religious authority and the notion of an antropomorphic God, women as especially mystical and perceptive, the notion that death is a guide, the notion of predestined and reincarnated love, the notion that the soul seeks beauty and truth.⁴⁵

Within this context, we were reconvinced of our original thesis linking Gibran to late nineteenth century neo-platonic writers.

Then a series of his letters to a young Syrian Orthodox priest Antony Bashir were unearthed and shown to us. Written during the twenties, they document a fascinating exchange between the poet and cleric who was then in Mexico translating Gibran's latest English books into Arabic for al Hilal. In one letter written on November 10, 1925, less than a year after his declaration for Puvis de Chavannes, Gibran recommended four books which he felt contemporary Arabs should read. He begins with a complement: "Your translation of The Prophet is a debt from you to me that I always will gratefully remember." As Gibran continues to advise Bashir about details of the preface and dedication, he concludes by

naming four titles his friend should translate. "These four books are very valuable. I think they are the best that Westerners have written during our time". Then changing from his Arabic script, he lists the English titles and authors with Arabic notations describing the authors' original languages. Topping the list is The Treasure of the Humble by Maurice Maeterlinck. Then follows Tertium Organum by P.D. Ouspensky, Folk-lore of the Old Testament Frazier (James George Frazier), and The Dance of Life by Havelock Ellis."⁴⁶ These choices by a symbolist, a mystic, a classical scholar, and a student of psychology seem remarkably consistent, certainly predictable for Gibran's literary preferences in what would be his final decade.

An artist's death, especially that of a charismatic figure, holds fascination for his immediate coterie and the admiring public. Gibran's death in New York, the Boston funeral at the Maronite Catholic Church, the ensuing events which culminated in the Besharri internment, rankled with rumor and dissention. For years, whispered stories had surfaced over the Catholic rites administered to Gibran as being a source of friction between the Roman Catholic hierarchy and the local Maronite Church. In the mid-eighties, a writer researching the history of the Church of Our Lady of the Cedars of Lebanon came across five letters at the Chancery's Archives which confirm this controversy. In late April, 1931, a "reliable source", probably a jealous member of the

congregation, sent a letter to William Cardinal O'Connell, Archbishop of Boston, and accused Gibran of leaving the Faith and embracing Protestantism. This dialogue continued with a series of charges and counter charges until Father Stephen el-Douaihy defended not only his good friend's character and faith, but also his writings. An intra-church intrigue had become magnified when this Maronite priest officiated at the funeral of a writer whom to some seemed sacrilegious.

Judging from the terse reply to el-Douaihy from the Cardinal's secretary, the prelate was never quite satisfied with the Maronite priest's actions and subsequent explanation: "His eminence says that he would like to receive whatever further explanation you may have to make in regard to this case."⁴⁷ "With this final epistle, the case was closed. One interesting footnote is that in describing Gibran's "strong faithfulness", Father Douaihy did forward the Cardinal a transcript of a nun's testimony which confirmed that when Gibran had entered St. Vincent's Hospital on April 10, 1931, he had refused the services of a priest and died the same day without the Sacraments, a version of his death also related by Barbara Young.

Most of Gibran's close colleagues had died when our book was published. One mysterious figure, Gertrude Stern, whom Mary Haskell had described as a writer at the Boston funeral, and whom Mikhail Naimy had described in his biography, remained an enigma. We were thrilled when she wrote us two years

after the publication of our book. According to Naimy, this was the woman to whom Gibran had been attracted and then tried to seduce at the end of his life. Gertrude Stern began her note to us: "I read your biography of Kahlil...to me it is the best and most honest biography ever written about Kahlil Gibran...I was Gibran's last amour and he did ask to marry me."⁴⁸ She later proved her claims with original manuscripts from forty-five years earlier. Two cards addressed to her in their postmarked envelopes dated July 10th and August 20th, 1930 were definitely from Gibran and had been sent from Boston and Squantum, Massachusetts where he had been staying with his sister Marianna six months before his death. Signed, "Sincerely, Kahlil Gibran", these brief notes are impersonal and platonic in tone and lack the usual flourishes with which Gibran often adorned his love letters.⁴⁹ If anything, the messages reflect an air of resignation, rather than a surfeit of libidinal energy. Along with the cards and clippings, mostly obituaries of Gibran's death, she forwarded seven long handwritten letters sent to her by Mikhail Naimy from Baskinta, Lebanon. Internal evidence within this correspondence corroborate, at the very least, an intense friendship between Gertrude Stern and Gibran throughout the last year of his life. After his death, the exchange between Gertrude Stern and Mikhail Naimy lasted for more than a year.

We met and talked with Gertrude Stern who was a warm, energetic woman in her mid-seventies and who added insight about the poet's last months. "He was a great soul encased in a small body," she recalled. "That his personality could not always keep up with the greatness of his inner beauty is nobody's business."⁵⁰ Gertrude met Gibran through Isaac Horowitz who, she had recalled, translated The Prophet into Hebrew. She was interested in writing but was not, as Mary Haskell had identified her, a writer. When she and Gibran knew each other, she was an office worker in the garment district. Remembering Gibran's sickness during his final year was difficult for her. Although she did not see him during his last week, she recalled his suffering and physical discomfort during March and April, 1931. Naimy's letters to her presume Gertrude Stern's closeness to Gibran and also reveal his uneasiness with Gibran's ideas on personal freedom. In the final extant letter to her, Naimy writes of his six hour trip to Besharri to see Gibran's tomb. Written July 7, 1932, it describes a special day, since 59 cases of Gibran's books and other effects had also arrived at the town. In this historic document, Naimy went on to complain that he was besieged by people who were wondering whether Gibran was really a prophet. As he completed five pages detailing the walk from the Cedars to Gibran's resting place and the flowers left in his and Gertrude's name, Gibran's future biographer again brings up the growing curiosity about the poet's liberal beliefs, especially "his drinking and

caring for women". He worried aloud that the Lebanese were beginning to create a legendary aura of "saintliness" around him. "How well he succeeded in hiding himself from others," Naimy concludes.⁵¹ According to Gertrude, this next-to-last letter to her was followed by another from Naimy who had interpreted a chance remark of hers as a marriage proposal. Naimy's misunderstanding so infuriated her she tore up the last letter and never wrote him again.⁵² The sequence of events related to Gertrude Stern and Mikhail Naimy seem essential when considering how Naimy treated Gibran's Greenwich Village period. Their involvement also underlines the irony and dichotomy all biographers face when describing Gibran. ^P Just as Naimy resented the reconciliation of the poet's frailties with his transcendent spirit, so we found it challenging to retrieve scholarly substantiation for a figure who Popular Culture refused to abandon. His aphoristic style and his compassionate insights appealed to a media world of sound bytes and one liners throughout the seventies and eighties just as his empathy had inspired the children of the revolutionary sixties. **"All in the Family's"** Gloria and Mike were married to his passage on **Love**; the rock group Mr. Mister parlayed his **Broken Wings** into a gold record; Public Broadcasting's **"MacNeil and Lehrer News Hour"** showed Indira Gandhi reciting the passage on **Children** when they reported her assassination. And **The Prophet** continued to sell, especially to libraries, schools, and prisons, as

confirmed by the librarian in charge of the New York prison program: "We go through 50 or 60 copies a year."⁵³

Against this din of perennial acceptance by ordinary people, it is easier to understand American academic resistance to Gibran's work. During the seventies and eighties, the Arabic world of criticism began to examine Gibran's precise effect on its language. Poet-critic Salma Khadra Jayyusi whose anthologies and essays have introduced modern Arabic poetry to the English-speaking world continues to rate Gibran Kahlil Gibran as "the single most important influence on Arabic poetry and literature during the first half of the century."⁵⁴ His introduction of the prose poem, his revolutionary use of language, and his liberated attitude combined to change the course of Arabic Literature. In determining why "his service to Arabic poetry was great, surpassing that of many contemporary poets and critics who wrote directly and at length on poetry,"⁵⁵ Jayyusi has described how deeply Gibran influenced the current literary scene: "A zest for Nature, a power of contemplation, a passion for freedom, a love of romance all come surging up in Gibran's exquisite writings."⁵⁶ More important is her suggestion that in order to express his own doctrine, Gibran reinvented his own language. "He revolutionized the literary art in every sphere of its activity...His pantheistic philosophy is positive and was probably a solution to the basic conflicts he had as an Oriental living and writing in the West."⁵⁷ Ironically, she

partially credits Gibran's flawed Arabic in transforming an entrenched poetic tradition: "His belief in the vitality of the colloquial was supported by experimentations in this field. This brought on Gibran the critical abuse of several writers in the Arab world...But Gibran, despite some mistakes which occur here and there in his works, has a great mastery of language and his vocabulary is one of the most inventive and selective in modern Arabic language.⁵⁸ "Without his contribution," she has concluded, "the story of modern Arabic poetry would have been very different."⁵⁹

Jayyusi defended Gibran in one American newspaper's name-calling attack on him, by summarizing essential reasons for his international recognition: "Frivolous writings can be best sellers but only for a short time. Poet Kahlil Gibran's popularity in America over at least six decades is witness to the presence of an essential moral and artistic quality in his work. It may be also that he appeals deeply to those who, in a world pervasively intent on a material success, feel starved for a spiritual communion that can give meaning to their lives."⁶⁰ So it seems that Gibran, whose reputation, whether challenged by biased reporters, enhanced by an expanding world audience, or analyzed by a widening number of Arabic scholars, remains intact. His words continue to comfort and illuminate, and that, he would agree was his intent.

- 1 His enemies shall lick the dust.
Psalms 72:9
- 2 His name shall endure for ever.
72:17
- 3 A stubborn and rebellious generation.
78:8
- 4 Man did eat angels' food.
78:25
- 5 But ye shall die like men, and fall like one of the princes.
82:7
- 6 How amiable are thy tabernacles, O Lord of hosts!
84:1
- 7 They go from strength to strength.
84:7
- 8 A day in thy courts is better than a thousand. I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness.
84:10
- 9 Mercy and truth are met together; righteousness and peace have kissed each other.
85:10
- 10 Lord, why castest thou off my soul? why hidest thou thy face from me?
88:14
- 11 Lord, thou hast been our dwelling place in all generations.
Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.
Thou turnest man to destruction; and sayest, Return, ye children of men.
For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.
Thou carriest them away as with a flood; they are as a sleep: in the morning they are like grass which groweth up.
In the morning it flourisheth, and groweth up; in the evening it is cut down, and withereth.¹
90:1-6
- 12 We spend our years as a tale that is told.²
90:9
- 13 The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labor and sorrow; for it is soon cut off, and we fly away.³
90:10

¹See *Isaiah 40:6* and *40:8*, *30:32* and *30:33*, and *I Peter 1:24*, *5:29*.

²We bring our years to an end, as it were a tale that is told.—*Book of Common Prayer, Psalm 90:9*

³The days of our age are threescore and ten; and though men be so strong that they come to fourscore years, yet is their strength then but labor and sorrow; so soon passeth it away, and we are gone.—*Book of Common Prayer, Psalm 90:10*

- 14 So teach us to number our days, that we may apply our hearts unto wisdom.
Psalms 90:12
- 15 Establish thou the work of our hands upon us; yea, the work of our hands establish thou it.
90:17
- 16 He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.
I will say of the Lord, He is my refuge and my fortress: my God; in him will I trust.
Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence.
He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler.
Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day.
Nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday.
A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee.
91:1-7
- 17 He shall give his angels charge over thee, to keep thee in all thy ways.
They shall bear thee up in their hands, lest thou dash thy foot against a stone.⁴
Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet.
91:11-13
- 18 The righteous shall flourish like the palm tree: he shall grow like a cedar in Lebanon.
92:12
- 19 Mightier than the noise of many waters.⁵
93:4
- 20 O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation.
Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.
For the Lord is a great God, and a great King above all gods.
In his hand are the deep places of the earth: the strength of the hills is his also.
The sea is his, and he made it: and his hands formed the dry land.
O come, let us worship and bow down: let us kneel before the Lord our maker.
For he is our God; and we are the people of his pasture, and the sheep of his hand.⁶
95:1-7

⁴See *Luke 4:10-11*, *43:1*. Also in *Matthew 4:6*.

⁵See *Revelation 14:2*, *53:22*.

⁶See *Ephesians 5:19*, *49:37*, and *Book of Common Prayer, Morning Prayer (Venite)*, *54:16*.

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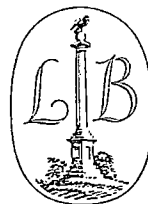
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Gibran's career, should you
need them.**1 of 4 pages**

4

- 1883 Gibran Kahlil Gibran¹ was born on December 6 near the Holy Cedar Grove on the edge of Wadi Qadisha (The Holy or Sacred Valley) in the town of Bisharri, Lebanon. His mother Kamileh, the daughter of a clergyman named Istiphan Rahmeh, was a widow when she married Khalil Gibran, father of the poet. Kamileh's first husband was Hanna 'Abd-es-Salaam Rahmeh, by whom she had one son, Boutros, who was six years old when Gibran was born.
- 1885 Miriana, Gibran's first sister, was born.
- 1887 Sultanah, Gibran's second sister, was born.
- 1894 Kahlil, his half-brother Boutros, his mother, and his two sisters emigrated to the United States, settling in Boston's Chinatown, while his father remained in Lebanon.
- 1897 Gibran returned to Lebanon, where he began a course of intensive study at al-Hikmah School. He studied a wide variety of subjects beyond those prescribed in the curriculum, and immersed himself in Arabic literature, ancient and modern. He also familiarised himself with contemporary literary movements in the Arab world.
- 1899 During the summer vacation at Bisharri, Gibran fell desperately in love with a beautiful young woman. Although there is much conjecture as to the nature of this relationship and the

¹ Gibran's full name in Arabic was Gibran Khalil Gibran, the middle name being his father's. It is a convention among the Arabs to use the father's name after one's first name. He always signed his full name in his Arabic works, but dropped the first name in his English writings. He did this, and changed the correct spelling of 'Khalil' into 'Kahlil', at the instigation of his teacher of English at the Boston school he attended between 1895 and 1897.

As far as transliteration of Arabic words is concerned, I have attempted to follow a uniform system, except in quoted passage where the original transliteration is maintained.

American forms of English orthography are used only when they occur in quoted passages.

2

identity of the young woman, it is certain that Gibran found his first love-affair both frustrating and disappointing. In the autumn he returned to Boston by way of Paris, and several years later described the unhappy affair in *The Broken Wings*.

1902 Gibran returned to Lebanon once more, this time as a guide and interpreter to an American family, but was forced to hurry back to Boston on hearing of the death of his sister, Sultanah, and of the serious illness of his mother.

1903 In March his half-brother Boutros died, and his mother died in June, leaving Gibran and his sister Miriana in Boston. His mother, half-brother, and younger sister all died of tuberculosis.

1904 By now Gibran was beginning to attract attention as an artist. Fred Holland Day, a well-known photographer, became Gibran's first patron, holding at his studio in January an exhibition of the poet's paintings and drawings.

In February a second exhibition was held at the Cambridge School, a private educational institution owned and operated by Mary Haskell, who became Gibran's close friend, patroness and benefactress.

At the Cambridge School he also met a beautiful and impulsive young woman of French origin, Emilie Michel, who was known to all her acquaintances as Micheline and with whom, it is said, Gibran fell in love.

1905 Gibran published *al-Musiqah (Music)*, his first book in Arabic.

1906 Gibran published a savage attack against the Church and the State in '*Ara'is al-Muruj (Nymphs of the Valley)*', which earned him the reputation of being a rebel and a revolutionary, a reputation which the publication of his later mystical works only partially mitigated.

1908 Besides arranging for the publication of *al-Arwah al-Mutamarridah (Spirits Rebellious)*, Gibran also worked on *Falsafat al-Din wa'l-Tadayyun (The Philosophy of Religion and Religiosity)*, which was never published. Through the generosity of Mary Haskell, who was determined to help Gibran fulfil his ambition to become a great artist and thinker, he went to Paris, visiting London on the way, to study art at the Académie Julien and at the Écoles des Beaux-Arts. During his stay in

3

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Paris he came into contact with European literature, and read the works of contemporary English and French writers. He also became especially interested in the work of William Blake, who greatly influenced his thought and art; and for a while fell under the spell of Friedrich Nietzsche's *Thus Spake Zarathustra*; but Nietzsche's influence, unlike that of Blake, was short-lived.

- 1909 Gibran continued his studies in Paris, where he met again an old classmate from al-Hikmah, Yusuf al-Huwayik, also an art student. The two men became close friends, and together tried to acquaint themselves with modern trends in painting. They found, however, that they had little sympathy with Cubism, which one of them described as a "lunatic revolution", and instead reaffirmed their loyalty to the classical tradition. They also met the sculptor Auguste Rodin, and although this meeting lasted only for a few seconds, Rodin was to exert a powerful influence on Gibran's art. His teacher in Paris was in fact Maitre Lawrence, whose art Gibran so detested that eventually he left him and began to work on his own.

A literary and love relationship began between Gibran and May Ziadeh, a Lebanese writer living in Egypt. Although they knew each other only through their correspondence, which lasted for more than twenty years, they achieved a rare intimacy and harmony of understanding which was broken only by Gibran's death.

Gibran's father died in Lebanon.

- 1910 Gibran, Ameen Rihani, and Yusuf al-Huwayik met in London and laid many plans for a cultural renaissance of the Arab world. Among these plans was one for the founding of an opera house in Beirut, the outstanding feature of which was to be two domes symbolizing the reconciliation between Christianity and Islam.

After his return to Boston in October, Gibran proposed marriage to Mary Haskell, who was ten years his senior, but he was not accepted.

- 1911 At a time of intense political activity occasioned by the freeing of Arab territories from Ottoman rule, Gibran founded 'al-Halqa' l-Dhahabiyyah (The Golden Circle), one of many semi-political Arab societies which sprang up



in Syria, Lebanon, Constantinople, Paris and New York. But the Golden Circle was not popular among Arab immigrants and was dissolved after the first meeting.

Gibran began to earn his living through portrait painting.

- 1912 Gibran moved from Boston to New York, where he hired a studio at 51 West Tenth Street, between Fifth and Sixth Avenue. "The Hermitage", as Gibran called his studio, remained his home until his death. He published *al-Ajnihah 'l-Mutakassirah (The Broken Wings)*, his autobiographical narrative, on which he had been working since 1903.
- 1914 Gibran collected a number of his prose poems which had appeared in different magazines since 1904, and published them under the titles *Dam'ah wa 'Ibtisamah (A Tear and a Smile)*. In December an exhibition of his paintings and drawings was held at the Montross Galleries, New York.
- 1917 Two other exhibitions of Gibran's works were held: one at the Knoedler Galleries, New York; the other at the Doll and Richards Galleries, Boston.
- 1918 Gibran published *The Madman*, his first book written in English.
- 1919 Gibran published *Twenty Drawings*, a collection of his drawings with an introduction by Alice Raphael, and also *al-Mawakib (The Procession)*, a philosophical poem illustrated by Gibran himself and containing some of his best drawings.
- 1920 In addition to publishing *al-'Awasif (The Tempests)*, a collection of short narratives and prose poems which had appeared in various journals between 1912 and 1918, and his second English book, *The Forerunner*, Gibran became founder-president of a literary society called 'al-Rabita 'l-Qalamiyyah (Arrabitah). This society, which included among its members such distinguished Arab immigrants as 'Abd-al-Masih Haddad, Nasib 'Arida, Mikhail Naimy, Rashied Ayyub, Nadra Haddad, William Catzflis, Iliya Abu Madi and Wadi' Bahut, exerted a powerful influence on the work of immigrant Arab poets (Shu'ara' 'l-Mahjar) and on successive generations of Arab writers.
- 1921 Gibran published a thematic "play", *Irm Dhat al-Imad (Iram, City of Lofty Pillars)*, written in Arabic and taking the form of a discourse on mysticism.

TEACHING *

ask to us of Teaching.

you ought but that which already lies
your knowledge.
in the shadow of the temple, among
wisdom but rather of his faith and

does not bid you enter the house of his
to the threshold of your own mind.
speak to you of his understanding of
his understanding.
to you of the rhythm which is in all
the ear which arrests the rhythm,

the science of numbers can tell of the
e, but he cannot conduct you thither.
n lends not its wings to another man.
you stands alone in God's knowledge,
alone in his knowledge of God and in
h.

9

SAND AND FOAM

*Aphorisms by Gibran
from his book*

I am for ever walking upon these shores,
Betwixt the sand and the foam.
The high tide will erase my foot-prints,
And the wind will blow away the foam.
But the sea and the shore will remain
For ever.

* * *

It was but yesterday I thought myself a fragment quivering
without rhythm in the sphere of life.
Now I know that I am the sphere, and all life in rhythmic
fragments moves within me.

* * *

They say to me in their awakening, "You and the world you
live in are but a grain of sand upon the infinite shore of an infinite
sea."

And in my dream I say to them, "I am the infinite sea, and
all worlds are but grains of sand upon my shore."

* * *

Only once have I been made mute. It was when a man asked
me, "Who are you?"

* * *

Once I saw the face of a woman, and I beheld all her children
not yet born.

And a woman looked upon my face and she knew all my fore-
fathers, dead before she was born.

* * *

A pearl is a temple built by pain around a grain of sand.

* * *

→ Remembrance is a form of meeting.

* * *

→ Forgetfulness is a form of freedom.

* * *

Make me, O God, the prey of the lion, ere You make the rabbit my prey.

* * *

One may not reach the dawn save by the path of the night.

* * *

You are blind and I am deaf and dumb, so let us touch hands and understand.

* * *

The significance of man is not in what he attains, but rather in what he longs to attain.

* * *

Some of us are like ink and some like paper.

And if it were not for the blackness of some of us, some of us would be dumb.

And if it were not for the whiteness of some of us, some of us would be blind.

* * *

The reality of the other person is not in what he reveals to you, but in what he cannot reveal to you.

* * *

y pain around a grain of sand.

* *

meeting.

* *

freedom.

* *

ey of the lion, ere You make the

* *

own save by the path of the night.

* *

af and dumb, so let us touch hands

* *

not in what he attains, but rather

* *

d some like paper.

blackness of some of us, some of us

whiteness of some of us, some of us

* *

erson is not in what he reveals to
cal to you.

* *

The real in us is silent; the acquired is talkative.

* * *

Frogs may bellow louder than bulls, but they cannot drag the
plough in the field nor turn the wheel of the winepress, and of their
skins you cannot make shoes.

* * *

Many a doctrine is like a window pane. We see truth through
it, but it divides us from truth.

* * *

How noble is the sad heart who would sing a joyous song
with joyous hearts.

* * *

Every man loves two women; the one is the creation of his
imagination, and the other is not yet born.

* * *

Men who do not forgive women their little faults will never
enjoy their great virtues. *Prince*

* * *

Love that does not renew itself every day becomes a habit and
in turn a slavery.

* * *

Love is a word of light, written by a hand of light, upon a
page of light.

* * *

How shall my heart be unscaled unless it be broken?

* * *



Generosity is not in giving me that which I need more than
you do, but it is in giving me that which you need more than I do.

* * *

You are indeed charitable when you give, and while giving
turn your face away so that you may not see the shyness of the
receiver.

* * *

was of those souls that experienced
 which Truth delights to be mirrored.
 that was his pain. For the soul that
 instant is pained ever afterward each
 is the difference between its pain
 And the eye that glimpses the face
 sheds tears of blood ever afterward
 unbeautiful. Vast is the difference
 of the eye that beholds earthly

in's sorrows cannot know his joys.
 cannot know the power that made
 joys and sorrows in words that ring
 stand out as living thoughts and
 adds between the animal in the
 oned within that heart. In revealing
 is us to ourselves. In polishing the
 e mirrors of our souls. In the same
 re glorified.

n to you and to me Gibran was
 was born. And for a reason hidden
 his mother tongue. It would seem
 our spiritual drought and sent us
 some relief to our parching souls.
 enon a reason for national pride
 em be proud, and let them boast.
 boast of my parched land because
 rom the sky. Rather would I say,
 it that we may be worthy of more."

MIKHAIL NAIMY

3 KAHLIL GIBRAN

I do not think the East has spoken with so beautiful a voice
 since the *Gitanjali* of Rabindranath Tagore as in *The Prophet* of
 Kahlil Gibran, who is artist as well as poet. Rodin said of him:
 "He is the William Blake of the twentieth century." Two of the
 drawings are specially moving, one a lovely drooping figure of a
girl, the arms outstretched as in crucifixion with the hands nailed
to the hearts of two other figures.

I have not seen for years a book more beautiful in its thought,
 and when reading it I understand better than ever before what
 Socrates meant in the *Banquet* when he spoke of the beauty of
 thought, which exercises a deeper enchantment than the beauty of
 form. To the mother he cries:

Your children are not your children,
 They are the sons and daughters of Life's longing for itself.
 You may give them your love but not your thoughts,
 For they have their own thoughts.
 You may house their bodies but not their souls.
 Their souls dwell in the house of to-morrow, which you cannot
 visit, not even in your dreams.

He asks of the dweller in the house, has he beauty there —

Or have you only comfort, that stealthy thing that enters the
 house a guest, and then becomes a host and then a
 master?

I could quote from every page, and from every page I could
 find some beautiful and liberating thought. How profound is that
 irony of Gibran's about the lovers of freedom "who wear their
 freedom as a yoke and a handcuff." Have we not seen here souls
 more chained to their idea of freedom than a prisoner is limited
 in his cell? The most terrible chains are those that gnaw at the
 soul. I wonder has the East many more poets to reveal to us? If

Europe is to have a new renaissance comparable with that which came from the wedding of Christianity with the Greek and Latin culture it must, I think, come from a second wedding of Christianity with the culture of the East. Our own words to each other bring us no surprise. It is only when a voice comes from India or China or Arabia that we get the thrill of strangeness from the beauty, and we feel that it might inspire another of the great cultural passions of humanity.

GEORGE RUSSELL (AE)

*Taken from George
Russell The Living*

*Truth N.Y 1938
pp 168-169*

government have propensities to command at will the liberty and property of their constituents. There is no safe deposit for these but with the people themselves; nor can they be safe with them without information. Where the press is free, and every man able to read, all is safe. *Thomas Jefferson*

FREE SPEECH

- 410 You say that freedom of utterance is not for time of stress, and I reply with the sad truth that only in time of stress is freedom of utterance in danger. . . . Only when free utterance is suppressed is it needed, and when it is needed it is most vital to justice. *William Allen White*

GOALS

- 411 Perfection of means and confusion of goals seem—in my opinion—to characterize our age. *Albert Einstein*

GOD

- 412 The liberty enjoyed by the people of these states of worshiping Almighty God, agreeably to their consciences, is not only among the choicest of their *blessings*, but also of their rights. *George Washington*

GOOD NAME

- 413 Good name in man and woman, dear my lord,
Is the immediate jewel of their souls;
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed. *William Shakespeare*

GOVERNMENT

- 414 For he that thinks absolute power purifies men's blood and corrects the baseness of human nature need read but the history of this, or any, age to be convinced to the contrary. *John Locke*

GRATITUDE

- 415 You pray in your distress and in your need; would that you might pray also in the fullness of your joy and in your days of abundance. *Kahlil Gibran*

HATE

- 416 I shall never permit myself to stoop so low as to hate any man. *Booker T. Washington*

HEAVEN

- 417 The mind is its own place, and in itself
Can make a heaven of Hell, a hell of Heaven. *John Milton*

INFLATION

- 424 The first panacea for a mismanaged nation is inflation of the currency; the second is war. Both bring a temporary prosperity; both bring a permanent ruin. But both are the refuse of political and economic opportunists. *Ernest Hemingway*

INGRATITUDE

- 425 I have learned silence from the talkative, toleration from the intolerant, and kindness from the unkind; yet strange, I am ungrateful to these teachers. *Kahlil Gibran*

JUDGMENT

- 426 If you can take upon yourself the crime of the criminal your heart is judging, take it at once, suffer for him yourself, and let him go without reproach. And even if the law itself makes you his judge, act in the same spirit so far as possible, for he will go away and condemn himself more bitterly than you have done. *Fyodor Dostoyevsky*

JUSTICE

- 427 The administration of justice is the firmest pillar of government. *George Washington*
- 428 Justice is the earnest and constant will to render to every man his due. The precepts of the law are these: to live honorably, to injure no other man, to render to every man his due. *Justinian*

KILLING

- 429 Yet each man kills the thing he loves,
By each let this be heard,
Some do it with a bitter look,
Some with a flattering word.
The coward does it with a kiss,
The brave man with a sword! *Oscar Wilde*
- 430 Theft, incest, infanticide, patricide, have all had a place among virtuous actions. Can anything be more ridiculous than that a man should have the right to kill me because he lives on the other side of the water, and because his ruler has a quarrel with mine, though I have none with him? *Blaise Pascal*

KNOWLEDGE

- 431 As the Spanish proverb says, "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him." So it is in traveling: a man must carry knowledge with him, if he would bring knowledge home. *Samuel Johnson*
- 432 By academic freedom I understand the right to search for truth and to publish and teach what one holds to be true. This right implies also a duty: one must not conceal any part of what one has recognized to

LIBERTY—LIMITS

LOGIC—MERCY

137

LOGIC

- 999 Men are apt to mistake the strength of their feeling for the strength of their argument. The heated mind resents the chill touch and relentless scrutiny of logic. *William Gladstone*

MAN

- 1000 Every man is the descendant of every king and every slave that ever lived. *Kahlil Gibran*
- 1001 He who doesn't think too much of himself is much more than he thinks. *Johann Wolfgang von Goethe*
- 1002 Perhaps the only true dignity of man is his capacity to despise himself. *George Santayana*
- 1003 God give us men. A time like this demands
Strong minds, great hearts, true faith, and ready hands!
Men whom the lust of office does not kill,
Men whom the spoils of office cannot buy,
Men who possess opinions and a will,
Men who love honor, men who cannot lie. *Josiah Gilbert Holland*
- 1004 He was a man, take him for all in all,
I shall not look upon his like again. *William Shakespeare*

MATRIMONY

- 1005 To have and to hold from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, to love and to cherish, till death us do part. *Book of Common Prayer*

MEDITATION

- 1006 No great work has ever been produced except after a long interval of still and musing meditation. *Walter Bagehot*

MEMORIES

- 1007 After enough time has passed, all memories are beautiful. *August Strindberg*

MERCY

- 1008 Among the attributes of God, although they are all equal, mercy shines with even more brilliancy than justice. *Miguel de Cervantes Saavedra*
- 1009 The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed:
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His scepter shows the force of temporal power,
The attribute to awe and majesty,

LIBERTY

under some delusion.

ve, and to utter freely
ies. *John Milton*
uch care that mankind
Lord Halifax
men dread it. *George*

human dignity and hu-

LIFE

fingers. *Hans Christian*

ble to die. *St. Bernard*

wo Eternities. *Thomas*

LIGHT

John Henry Newman

LIMITS

our abilities. *James An-*

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OROUS QUOTATIONS

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/ Prochnow

ESERVE SYSTEM

JURY OF WIT AND WISDOM

EPIGRAMS AND WITTICISMS

BUSINESS OUTLOOK

R CONVERSATION & SPEECHES

man with no respect for it. It is not a thing to be thrown about loosely like small change; it is something to be cherished and hoarded, and disbursed only when absolutely necessary. *Ibid.*

- 6044 The truth that survives is simply the lie that is pleasantest to believe. *Ibid.*
- 6045 If one cannot invent a really convincing lie, it is often better to stick to the truth. *Angela Thirkell*
- 6046 Truth is an orphan. *German Proverb*
- 6047 The truth is brought by a limping messenger. *Ibid.*
- 6048 He who tells the truth must first have one foot in the stirrup. *Turkish Proverb*
- 6049 Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing had happened. *Sir Winston Churchill*
- 6050 There are those who so dislike the nude that they find something indecent in the naked truth. *Francis H. Bradley*
- 6051 He did not want to contemplate truth but to subjugate it. *Norman Malcolm*
- 6052 He who cannot lie doesn't know what truth is. *F. W. Nietzsche*
- 6053 It is always the best policy to speak the truth, unless of course you are an exceptionally good liar. *Jerome K. Jerome*
- 6054 In this world, truth can wait; she's used to it. *Douglas Jerrold*
- 6055 Truth is not a diet but a condiment. *Christopher Morley*
- 6056 "It was as true," said Mr. Barkis, . . . "as taxes is. And nothing's truer than them." *Charles Dickens*
- 6057 Pretty much all the honest truth telling there is in the world is done by children. *Oliver Wendell Holmes*
- 6058 Tell the truth, and so puzzle and confound your adversaries. *Sir Henry Wotton*
- 6059 All I mean by truth is what I can't help thinking. *Oliver Wendell Holmes, Jr.*
- 6060 Men in earnest have no time to waste in patching fig leaves for the naked truth. *James Russell Lowell*
- 6061 The terrible thing about the quest for truth is that you find it. *Remy de Gourmont*
- 6062 Truth, sir, is a cow, which will yield skeptics no more milk; so they have gone to milk the bull. *Samuel Johnson*
- 6063 That witty and eloquent old Dr. Oliver Wendell Holmes once said . . . "You needn't fear to handle the truth roughly; she is no invalid." *Woodrow Wilson*
- 6064 An exaggeration is a truth that has lost its temper. *Kahlil Gibran*
- 6065 A potato is a tuber, but the fact should be left in the decent obscurity of agricultural textbooks. *H. W. Fowler*

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OF HUMOROUS
QUOTATIONS**

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**For Speakers, Writers,
and Home Reference**

HERBERT V. PROCHNOW, Jr.

NEW YORK, EVANSTON, AND LONDON

Goals and Ambition

X

The significance of a man is not in what he attains but rather in what he longs to attain.

Kahlil Gibran

Once you say you're going to settle for second, that's what happens to you in life, I find.

John F. Kennedy

A successful individual typically sets his next goal somewhat but not too much above his last achievement. In this way he steadily raises his level of aspiration.

Kurt Lewin

The most absurd and reckless aspirations have sometimes led to extraordinary success.

Vauvenargues

All rising to great places is by a winding stair.

Francis Bacon

The only thing to know is how to use your neuroses.

Arthur Adamov

Every ceiling, when reached, becomes a floor, upon which one walks as a matter of course and prescriptive right.

Aldous Huxley

We can always redeem the man who aspires and strives.

Goethe

The world stands aside to let anyone pass who knows where he is going.

David Starr Jordan

I have learned to have very modest goals for society and myself; things like clean air, green grass, children with bright eyes, not being pushed around, useful work that suits one's abilities, plain tasty food, and occasional satisfying nookie.

Paul Goodman

If you would hit the mark, you must aim a little above it:
Every arrow that flies feels the attraction of earth.

Henry Wadsworth Longfellow

Ah, but a man's reach should exceed his grasp, or what's a heaven for?

Robert Browning

Before we set our hearts too much upon anything, let us examine how happy they are, who already possess it.

La Rochefoucauld

Ours is a world where people don't know what they want and are willing to go through hell to get it.

Don Marquis

I never married because I have three pets at home that answer the same purpose as a husband. I have a dog that growls every morning, a parrot that swears all afternoon, and a cat that comes home late at night.

Marie Corelli

X Let there be spaces in your togetherness.

Kahlil Gibran

Any marriage, happy or unhappy, is infinitely more interesting and significant than any romance, however passionate.

W. H. Auden

One of the best things about marriage is that it gets young people to bed at a decent hour.

M. M. Musselman

The majority of husbands remind me of an orangutan trying to play the violin.

Honoré de Balzac

Polygamy: an endeavour to get more out of life than there is in it.

Elbert Hubbard

Marriage, n: the state or condition of a community consisting of a master, a mistress, and two slaves, making, in all, two.

Ambrose Bierce

Marriage is a great institution, and no family should be without it.

Channing Pollock

No matter how happily a woman may be married, it always pleases her to discover that there is a nice man who wishes she were not.

H. L. Mencken

Any married man should forget his mistakes — no use two people remembering the same thing.

Duane Dewel

Marriage is three parts love and seven parts forgiveness of sins.

Langdon Mitchell

I married beneath me — all women do.

Nancy Astor

One of the best hearing aids a man can have is an attentive wife.

Groucho Marx

A good husband should always bore his wife.

Fred Jacob

ts in so plucking the goose as to get the most feathers
Jean Baptiste Colbert

s that what the government gives it must first take
John S. Coleman

missed, nothing is quite as satisfying as an income
F. J. Raymond

e more liars out of the American people than golf
e a tax form out on the level, you don't know when
a crook or a martyr.
Will Rogers

; as the under-taxed can defend themselves against
Bernard Berenson

from Caesar Augustus that all the world should be
to be taxed, everyone into his own city.
Luke 2:1,3

ay are the taxes of today.
William Lyon Mackenzie King

d Teaching

ity; he can never tell where his influence stops.
Henry Adams

stage to some schoolmasters if they would steal two
upils, and give their own minds the benefit of the
J. F. Boyse

other is the best way to learn for yourself.
Tryon Edwards

arn the teacher fails to teach.
Anon.

who profess to teach is often a positive hindrance
earn.
Cicero

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I hear and I forget. I see and I remember. I do and I understand.
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The first duty of a lecturer — to hand you after an hour's discourse a nugget of pure truth to wrap up between the pages of your notebooks and keep on the mantelpiece for ever.
Virginia Woolf

Television

Television? The word is half Latin and half Greek. No good can come of it.
C. P. Scott

Television is the literature of the illiterate, the culture of the low-brow, the wealth of the poor, the privilege of the underprivileged, the exclusive club of the excluded masses.
Lee Loevinger

I can get a better grasp of what is going on in the world from one good Washington dinner party than from all the background information NBC piles on my desk.
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Ann Landers

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Lee Loevinger

382 WORK

We can redeem anyone who strives unceasingly.

Goethe

Man's usual routine is to work and to dream and work and dream.

Raymond Queneau

The Gods rank work above virtues.

Hesiod

Anyone can do any amount of work provided it isn't the work he is supposed to be doing at that moment.

Robert Benchley

It is not upon thee to finish the work; neither art thou free to abstain from it.

The Talmud

Work banishes those three great evils, boredom, vice, and poverty.

Voltaire

Amateurs hope. Professionals work.

Garson Kanin

✂ Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy.

Kahlil Gibran

There is dignity in work only when it is work freely accepted.

Albert Camus

If a man will not work, he shall not eat.

2 Thessalonians 3:10

Anyone who is honestly seeking a job and can't find it, deserves the attention of the United States government, and the people.

John F. Kennedy

Work is the inevitable condition of human life, the true source of human welfare.

Leo Tolstoy

He who shuns the millstone, shuns the meal.

Erasmus

Rest is the sweet sauce of labour.

Plutarch

God gives every bird its food, but he does not throw it into the nest.

J. G. Holland

When your work speaks for itself, don't interrupt.

Henry J. Kaiser

I work as my father drank.

George Bernard Shaw

For it is commonly said: accomplished labours are pleasant.

Cicero

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EXPRESSIONS AND PHRASES

Political Quotations

1017. He (Sen. Joseph McCarthy) stamped with his name a tendency, a whole cluster of tendencies in American life. The name survives. To many Americans, whatever is illiberal, anti-intellectual, repressive, reactionary, totalitarian or merely swinish will hereafter be McCarthyism. The word is imprecise, but it conveys a meaning and a powerful image. —Richard H. Rovere, "The Frivolous Demagogue", *Esquire*, Jun, 1958
1018. If you want to get along, go along. —Sam Rayburn, quoted, *Washingtonian*, Nov, 1978
1019. Son, always tell the truth. Then you'll never have to remember what you said the last time. —Sam Rayburn, quoted, *Chicago Sun-Times*, Jun 28, 1979
1020. The most striking of all the impressions I have formed since I left London a month ago is of the strength of African national consciousness.... The wind of change is blowing through the continent. Whether we like it or not, the growth of national consciousness is a political fact. —Harold Macmillan, speech to the South African parliament, Feb 3, 1960
1021. We stand today on the edge of a new frontier—the frontier of the 1960s—a frontier of unknown opportunities and perils—a frontier of unfulfilled hopes and threats. —John F. Kennedy, acceptance speech for the Democratic presidential nomination, Jul 15, 1960
1022. The Assembly has witnessed over the last weeks how historical truth is established; once an allegation has been repeated a few times, it is no longer an allegation, it is an established fact, even if no evidence has been brought out in order to support it. —Dag Hammarskjöld, on attacks by Soviet Premier Nikita S. Khrushchev in the U.N. General Assembly, *The New York Times*, Oct 4, 1960
1023. In battling evil, excess is good; for he who is moderate in announcing the truth is presenting half-truth. He conceals the other half out of fear of the people's wrath. —Kahlil Gibran, "Narcotics and Dissecting Knives", *Thoughts and Meditations*, 1960
1024. The opinions that are held with passion are always those for which no good ground exists; indeed the passion is the measure of the holder's lack of rational conviction. Opinions in politics and religion are almost always held passionately. —Bertrand Russell, introduction, *Sceptical Essays*, 1961
1025. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans. —John F. Kennedy, inaugural address, Jan 20, 1961
1026. All this will not be finished in the first hundred days. Nor will it be finished in the first thousand days, nor in the life of this administration, nor even perhaps in our lifetime on this planet. But let us begin. —John F. Kennedy, inaugural address, Jan 20, 1961
1027. Khrushchev reminds me of the tiger hunter who has picked a place on the wall to hang the tiger's skin long before he has caught the tiger. This tiger has other ideas. —John F. Kennedy, *The New York Times*, Dec 24, 1961
1028. This is the first convention of the space age—where a candidate can promise the moon and mean it. —David Brinkley, on the 1960 Democratic National Convention, *Newsweek*, Mar 13, 1961
1029. There is no surer way to misread any document than to read it literally. —Learned Hand, recalled on his death, Aug 16, 1961
1030. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own. —John F. Kennedy, inaugural address, Jan 20, 1961
1031. When we got into office, the thing that surprised me most was to find that things were just as bad as we'd been saying they were. —John F. Kennedy, speech at a dinner on his 44th birthday, Washington D.C., May 27, 1961

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Political Quotations

A Collection of Notable Sayings on Politics from Antiquity through 1989

Daniel B. Baker, Editor



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The more I see of the representatives of the people, the more I admire my dogs.

Alphonse de Lamartine

With the rashness of ignorance the uninitiated dare to dabble in affairs of state.

John of Salisbury

Fate often makes up for the eminence by the inferiority of the officeholder.

Baltasar Gracián

Men play at being God, but lacking God's experience they wind up as politicians.

Harry William King

A politician is one that would circumvent God.

William Shakespeare

Politics are too serious a matter to be left to politicians.

Charles de Gaulle

Mothers all want their sons to grow up to be President, but they didn't want them to become politicians in the process.

John F. Kennedy

The first method for estimating the intelligence of a ruler is to look at the men he has around him.

Niccolò Machiavelli

He brings disaster upon his nation who never sows a seed, or lays a brick, or weaves a garment, but makes politics his profession.

Kahlil Gibran

Now and then an innocent man is sent to the legislature.

Kin Hubbard

The most successful politician is he who says what everybody is thinking most often and in the loudest voice.

Theodore Roosevelt

Idealism is the noble toga that political gentlemen drape over their will to power.

Aldous Huxley

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Political Quotations

*Over 2500 Lively Quotes
from Plato to Reagan*

by Michael Jackman

CROWN PUBLISHERS, INC.
NEW YORK

SUFFERING

- 1 An hour of pain is as long as a day of pleasure.

Proverb

- 2 He that lives long suffers much.

Proverb

- 3 Time heals old pain, while it creates new ones.

Hebrew proverb

- 4 Man endures pain as an undeserved punishment; woman accepts it as a natural heritage.

Anonymous

- 5 There was a faith-healer of Deal, Who said, 'Although pain isn't real, If I sit on a pin And it punctures my skin, I dislike what I fancy I feel.'

Anonymous

- 6 The greatest evil is physical pain. St Augustine (354–430) Bishop of Hippo in North Africa. *Soliloquies*, I

- 7 One does not love a place the less for having suffered in it unless it has all been suffering, nothing but suffering.

Jane Austen (1775–1817) British novelist. *Persuasion*, Ch. 20

- 8 And the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they were made bitter. Bible: Revelations 8:11

- 9 There is no point in being overwhelmed by the appalling total of human suffering; such a total does not exist. Neither poverty nor pain is accumulable.

Jorge Luis Borges (1899–1986) Argentinian writer. *Other Inquisitions*, 'A New Refutation of Time'

- 10 Once drinking deep of that divinest anguish, How could I seek the empty world again?

Emily Brontë (1818–48) British novelist. *Remembrance*

- 11 I am convinced that we have a degree of delight, and that no small one, in the real misfortunes and pains of others.

Edmund Burke (1729–97) British politician. *On the Sublime and Beautiful*, Pt. I

- 12 What deep wounds ever closed without a scar?

Lord Byron (1788–1824) British poet. *Childe Harold's Pilgrimage*

- 13 I lead a most dyspeptic, solitary, self-shrouded life: consuming, if possible in silence, my considerable daily allotment of pain.

Thomas Carlyle (1795–1881) Scottish historian and essayist. Letter to Ralph Waldo Emerson, 8 Feb 1839

- 14 The horror! The horror!

Joseph Conrad (Teodor Josef Konrad Korzeniowski; 1857–1924) Polish-born British *Heart of Darkness*

- 15 Pain – has an Element of Blank – It cannot recollect When it begun – or if there were A time when it was not –

Emily Dickinson (1830–86) US poet. Poem

- 16 Much of your pain is self-chosen. It is the bitter potion by which the physician within you heals your sick self.

Kahlil Gibran (1888–1931) Lebanese mystic and poet. *The Prophet*, 'On Pain'

- 17 If suffer we must, let's suffer on the heights.

Victor Hugo (1802–85) French writer. *Contemplations*, 'Les Malheureux'

- 18 The music, yearning like a God in pain.

John Keats (1795–1821) British poet. *The Eve of Saint Agnes*, VII

- 19 Rather suffer than die is man's motto.

Jean de La Fontaine (1621–95) French poet. *Fables*, I, 'La Mort et le bûcheron'

- 20 It would be a great thing to understand Pain in all its meanings. Peter Mere Latham (1789–1875) US physician. *General Remarks on the Practice of Medicine*, Ch. 14

- 21 The new-born child does not realize that his body is more a part of himself than surrounding objects, . . . and it is only by degrees, through pain, that he understands the fact of the body.

W. Somerset Maugham (1874–1965) British writer and doctor. *Of Human Bondage*, Ch. 13

- 22 I knew that suffering did not ennoble; it degraded. It made men selfish, mean, petty and suspicious. It absorbed them in small things . . . it made them less than men; and I wrote ferociously that we learn resignation not by our own

suffering, but by the suffering of others.

W. Somerset Maugham *The Summing Up*

- 23 But pain is perfect miserie, the worst Of evils, and excessive, overturns All patience.

John Milton (1608–74) English poet. *Paradise Lost*, Bk. VI

- 24 A man who fears suffering is already suffering from what he fears.

Michel de Montaigne (1533–92) French essayist. *Essais*, III

- 25 The mind grows sicker than the body in contemplation of its suffering.

Ovid (Publius Ovidius Naso; 43 BC–17 AD) Roman poet. *Tristia*, Bk. IV

- 26 There is nothing encourageth a woman sooner to be barren than hard travail in child bearing.

Pliny the Elder (Gaius Plinius Secundus; 23 AD–79 AD) Roman writer. *Natural History*

- 27 Every reformation must have its victims. You can't expect the fatted calf to share the enthusiasm of the angels over the prodigal's return.

Saki (Hector Hugh Munro; 1870–1916) British writer. *Reginald on the Academy*

- 28 We must all die. But that I can save him from days of torture, that is what I feel as my great and ever new privilege. Pain is a more terrible lord of mankind than even death himself.

Albert Schweitzer (1875–1965) French Protestant theologian, philosopher, and physician. *On the Edge of the Primeval Forest*, Ch. 5

- 29 Remember that pain has this most excellent quality: if prolonged it cannot be severe, and if severe it cannot be prolonged.

Seneca (c. 4 BC–65 AD) Roman author and statesman. *Epistulae ad Lucilium*, XCIV

- 30 Thou art a soul in bliss; but I am bound

Upon a wheel of fire, that mine own tears

Do scald like molten lead.

William Shakespeare (1564–1616) English dramatist. *King Lear*, IV:7

- 31 Oh! when I have the gout, I feel as if I was walking on my eyeballs.

Sydney Smith (1771–1845) English churchman, essayist, and wit. *A Memoir of the Rev. Sydney Smith*, Ch. 11 (Lady Holland)

- 32 Pain is the correlative of some species of wrong – some kind of

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Once you say you're going to settle for second, that's what happens to you in life, I find.
John F. Kennedy

A successful individual typically sets his next goal somewhat but not too much above his last achievement. In this way he steadily raises his level of aspiration.
Kurt Lewin

The most absurd and reckless aspirations have sometimes led to extraordinary success.
Vauvenargues

All rising to great places is by a winding stair.
Francis Bacon

The only thing to know is how to use your neuroses.
Arthur Adamov

Every ceiling, when reached, becomes a floor, upon which one walks as a matter of course and prescriptive right.
Aldous Huxley

We can always redeem the man who aspires and strives.
Goethe

The world stands aside to let anyone pass who knows where he is going.
David Starr Jordan

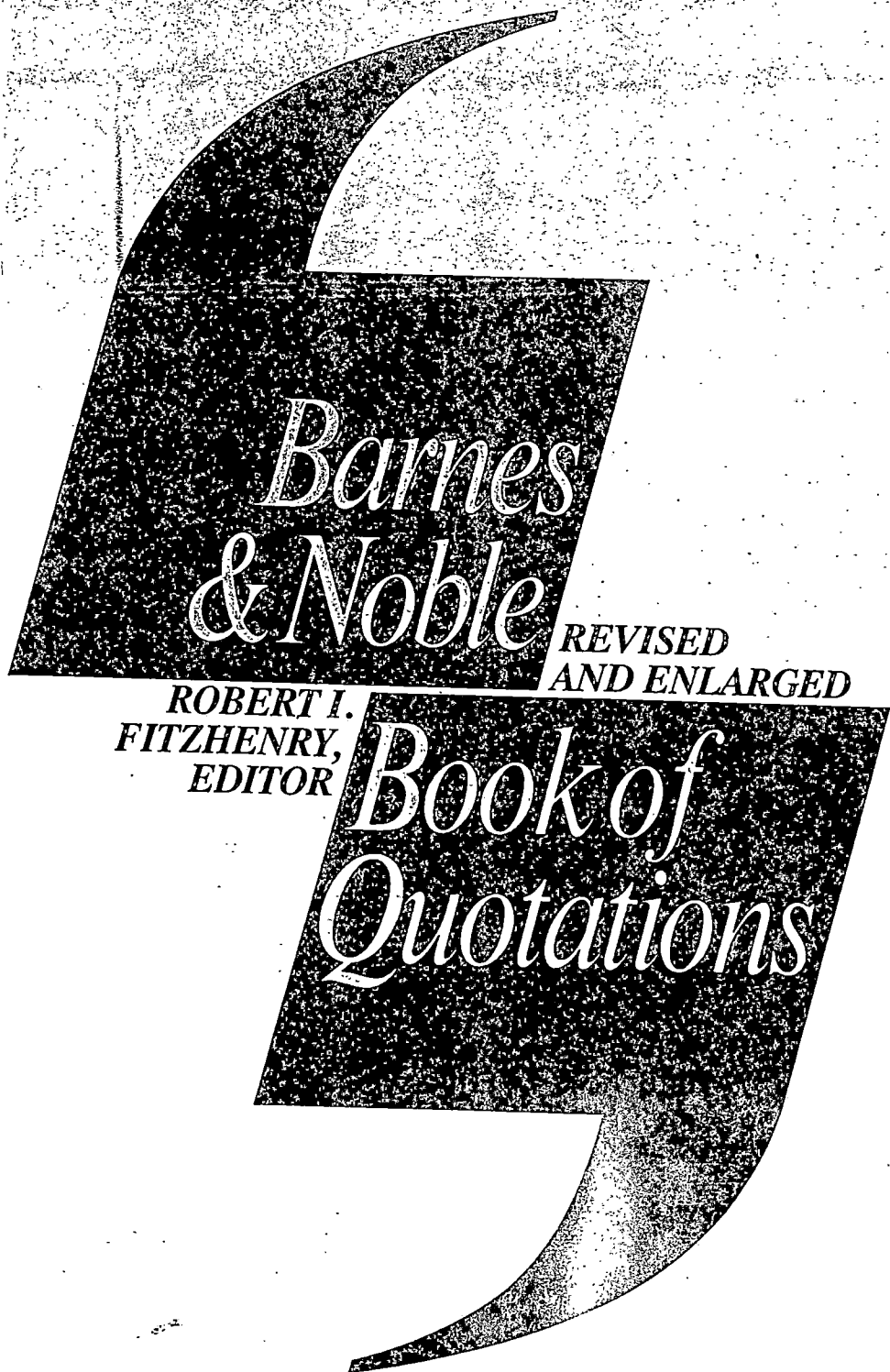
I have learned to have very modest goals for society and myself; things like clean air, green grass, children with bright eyes, not being pushed around, useful work that suits one's abilities, plain tasty food, and occasional satisfying nookie.
Paul Goodman

If you would hit the mark, you must aim a little above it:
Every arrow that flies feels the attraction of earth.
Henry Wadsworth Longfellow

Ah, but a man's reach should exceed his grasp, or what's a heaven for?
Robert Browning

Before we set our hearts too much upon anything, let us examine how happy they are, who already possess it.
La Rochefoucauld

Ours is a world where people don't know what they want and are willing to go through hell to get it.
Don Marquis



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AND ENLARGED

ROBERT I.
FITZHENRY,
EDITOR

*Book of
Quotations*

respect for creation, a respect for spiritual values. Aesthetics was an expression of man's need to be in love with his world. The cult of ugliness is a regression. It destroys our appetite, our love for our world.—Anais Nin, *The Novel of the Future* (1968).

194 Beauty exists in the psyche of man.—Faber Birren, *Principles of Color* (1969).

195 The West has need of experts, because the West is so insensitive to beauty.—Jamake Highwater, in *Six Great Ideas*, a WNET-TV broadcast (1984).

196 Only when we confront death, in some form or other, only when we realize that life is fragile, do we create beauty. It is parallel to the fact that only when we confront death do we authentically live.—Rollo May, *My Quest for Beauty* (1985).

Beauty as
Communicating Source

197 Beauty is the expression, in matter, of reason, which is divine.—Plotinus, *Enneades* (c. A.D. 70).

198 ...[I]t is clear that beauty affords our faculty of knowledge something ordered, over and above the good; so that what simply satisfies desire is called good, but that whose very apprehensions are ordered is called beautiful.—Saint Thomas Aquinas, *On Being and Essence* (1265).

199 Beauty is a matter of taste; for me it is to be found in truth.—Ilya Repin, *Russia on Canvas: Ilya Repin*, by F. and S.J. Parker (1980).

200 ...[W]e call beauty that which supplies us with a particular pleasure.—Count Leo Tolstoy, *What Is Art?* (1896).

201 Beauty is the sense of life and the awe one has in its presence.—Willia Cather, *Song of the Lark* (1917).

202 Only our spirits can understand beauty, or live and grow with it. It puzzles our minds; we are unable to describe it in words; it is a sensation that our eyes cannot see, derived from both the one who observes and the one who is looked upon. Real beauty is a ray which emanates from the holy of holies of the spirit, and illuminates the body, as life comes from the depths of the earth and gives color and scent to a flower.—Kahlil Gibran, *The Broken Wings* (1968).

203 Sex and Beauty are inseparable. Beauty is experience, nothing else; it is not an arrangement of features: straight nose, large eyes, etc. It is something felt, a glow or a communicated sense of fineness. Even the plainest person can look beautiful, can be beautiful.—D.H. Lawrence, in *D.H. Lawrence in Taos*, by Joseph Foster (1972).

Kinds of Beauty

204 The essential characters composing beauty are order, symmetry, and definiteness.—Aristotle, *Nicomachean Ethics*.

205 The soul is beautiful in virtue of intelligence, and other things are beautiful so far as the soul gives them form.—Plotinus, *Enneades* (c. A.D. 70).

206 Beauty is not in the face; beauty is in the heart.—An old adage.

207 Beauty is that which gives us pleasure upon being beheld.—Saint Thomas Aquinas, *On Being and Essence* (c. 1256).

Power of Beauty

208 Beauty is a greater recommendation than any letter of introduction.—Aristotle, *Nicomachean Ethics*.

209 Beauty alone makes all the world happy, and under its charm every creature forgets his bonds.—Johann Von Schiller, "The Artists" (1788).

210 The awful shadow of some unseen Power
Floats tho' unseen among us; visiting
This various world with as inconstant wing
As summer winds that creep from flower to flower.

Like moonbeams that behind some piny mountain shower,
It visits with inconstant glance
Each human heart and countenance;
Like clouds in starlight widely spread,
Like memory of music fled,
Like aught that for its grace may be
Dear, and yet dearer for its mystery.—Percy Bysshe Shelley, "Hymn to Intellectual Beauty" (1819).

211 The beautiful is a promise of happiness.—Maurice Stendhal, *The Red and the Black* (1830).

212 The beautiful is in nature, and it is encountered under the most diverse forms of reality. Once it is found it belongs to art, or rather to the artist who discovers it. Once the beautiful is real and visible it contains its own artistic expression. He trifles with it at the risk of denaturing and so weakening it: Beauty as given by nature is superior to all the conventions of the artist.

Beauty, like truth, is relative to the time when one lives and to the individual who can grasp it. The expression of beauty is in direct ratio to the power of conception the artist has acquired.—Gustave Courbet, in *Artists on Art: From the Fourteenth to the Twentieth Century*, ed. by Robert Goldwater and Marco Treves (1945).

848 He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas. — John Ruskin, *Modern Painters* (1874).

849 An invasion of armies can be resisted, an invasion of ideas cannot be resisted. — Victor Hugo, *History of a Crime* (1877).

850 Ideas are, in truth, forces. Infinite, too, is the power of personality. A union of the two always makes history. — Henry James, *The American Scene* (1907).

851 In every painting, as in any other work of art, there is always an *idea*, never a *story*. The idea is the point of departure, the first cause of the plastic construction, and it is present all the time as energy creating matter. The stories and other literary associations exist only in the mind of the spectator, the painting acting on the stimulus. — José Clemente Orozco, "New World, New Races, and New Art," *Creative Art Magazine* (January 1929).

852 There is an art of the future, and it is going to be so lovely and so young that even if we give up our youth for it, we must gain in serenity by it. Perhaps it is very silly to write all this, but I feel it so strongly; it seems to me that, like me, you have been suffering to see your youth pass away like a puff of smoke; but if it grows again, and comes to life in what you make, nothing has been lost, and the power to work is another youth. — Vincent van Gogh, letter to his brother, Theo, in *The Letters of Vincent van Gogh*, ed. by Mark W. Roskill (1963).

853 Every beauty and greatness in this world is created by a single thought or emotion inside a man. Every thing we see today, made by past generations, was,

before its appearance, a thought in the mind of a man or an impulse in the heart of a woman. — Kahlil Gibran, *The Broken Wings* (1968).

854 Ideas aren't real estate, they grow collectively and that knocks out the egotistical loneliness that generally infects art. — Robert Rauschenberg, *Newsweek Magazine* (August 2, 1982).

Images

855 The soul never thinks without a mental picture. — Aristotle, in *Aristotle's Theory of Poetry and Fine Art*, by S.H. Butcher (1951).

856 The air as soon as it is light, is filled with innumerable images to which the eye serves as a magnet. — Leonardo da Vinci, *Treatise on Painting* (1651).

857 The mind of the painter should be like a mirror which is filled with as many images as there are things placed before him. — Leonardo da Vinci, *ibid.*

858 I go out into the world with my camera and come across something that excites me emotionally, spiritually or aesthetically. I see the image in my mind's eye. I make the photograph and print it as the equivalent of what I saw and felt. — Alfred Stieglitz, in *Alfred Stieglitz: Photographs and Writings*, ed. by Sarah Greenhouse and Juan Hamilton (1983).

859 I had an important experience once. I put up everything I had done over a long period and as I looked around at my work I realized that each painting had been affected by someone else. I wondered why I hadn't put down things of my own from my own head. And then

Value of Solitude

1632 O Solitude, the soul's best friend.—Charles Cotton, *The Retirement* (1687).

1633 The inward eye
which is the bliss of solitude.—
William Wordsworth, "I Wandered
Lonely as a Cloud" (1807).

1634 The things one experiences
alone with oneself are very much stronger
and purer.—Eugène Delacroix, *The
Journals of Eugène Delacroix*, trans. by
Walter Pach (1937).

1635 What torments my soul is
loneliness. The more it expands among
friends and the daily habits or pleasures,
the more it seems to me it flees me and
retires into its fortress. The poet who lives
in solitude, but who produces much, is
the one who enjoys those treasures we
bear in our bosom, but which forsake us
when we give ourselves to others. When
one yields oneself completely to one's
soul, it opens itself completely to one,
and then it is that the capricious thing
allows one the greatest of good
fortunes....—Eugène Delacroix, May 15,
1824, *ibid.*

1636 Rilke once wrote [me] that it is
the duty of the husband and wife to keep
watch over each other's solitude. But isn't
a solitude that someone has to keep
watch over merely a superficial solitude?
Isn't true solitude completely open and
unguarded? And yet no one can get close
to it, although it often wants for some-
one to walk hand in hand with through
the valleys and the fields. But wanting is
perhaps only weakness, and the fact that
no one comes makes the lonely person
stronger. For this walking is good; it
reveals to us many depths and shadows
we would never be aware of with some-
one else along.—Paula Modersohn-Becker,
May 2, 1902, *Paula Modersohn-Becker:
The Letters and Journals*, ed. by Gunter
Busch and Liselotte von Reinken (1983).

1637 There is something greater and
purer than what the mouth utters.
Silence illuminates our souls, whispers to
our hearts, and brings them together.—
Kahlil Gibran, *The Broken Wings*
(1968).

1638 In the attitude of silence the soul
finds the path in a clearer light, and what
is elusive and deceptive resolves itself in-
to crystal clearness. Our life is a long and
arduous quest after Truth and the soul
requires inward restfulness to attain its
full height.—Mahatma Gandhi, in *In
the Path of Gandhi*, by George E. Catlin
(1950).

1639 Loneliness is dangerous. It's bad
for you to be alone, to be lonely, because
if aloneness does not lead to God, it leads
to the devil. It leads to the self.—Joyce
Carol Oates, *The Wheel of Love and
Other Stories* (1968).

1640 The most important education
you get is your own—the one you learn
in solitude.—Erica Jong, *The Artist as
Housewife* (1972).

1641 [In constant interaction with
people] ... I lose my center. I feel
dispersed, scattered, in pieces. I must
have time alone in which to mull over
any encounter, and to extract its juices,
its essence.—May Sarton, *Journal of a
Solitude* (1973).

1642 The strength I had developed in
Cell 54 of Cairo Central Prison [was] a
strength, call it a talent or capacity, for
change.... My contemplation of life
and human nature in that secluded place
had taught me that he who cannot
change the very fabric of his thought will
never be able to change reality, and will
never, therefore, make any progress. The
fact that change is a prerequisite of prog-
ress may be axiomatic: but the fact that
change should take place first at a deeper
and perhaps subtler level than the con-
scious level was one I had established as
a basis of action ever since I discovered

It is the answer that no question asked.—Conrad Aiken, "Preludes to Attitude," in *Collected Poems* (1953).

1676 Everything passes, and what remains of former times, what remains of life, is the spiritual. The spiritual in art, or we might simply call it the artistic. In everything we do, the claim of the absolute is unchanging.—Paul Klee, *The Thinking Eye* (1961).

1677 The life of the soul is expressed by man in his art.—Oscar Kokoschka, *My Life* (1971).

1678 The point of practicing an art is less to discover who you are than to become your truth, to be able to shed all sham, imposture and bluff in relation to yourself and others. True art is not an indulgence of the little self, but a manifestation of the Self.—Frederick Franck, *Art as a Way* (1981).

1679 A lack of creativity is a period [when] one is unsure of oneself and groping in the dark.—Wilson Hurley, *Art Talk* Newspaper (April–May 1985).

Spirit and the Universe Within

1680 Know ye not that ye are the temple of God, and that the spirit of God dwelleth in you?—The Bible, I Corinthians 3:16 (King James).

1681 The soul is dyed the color of its thoughts.—Marcus Aurelius Antoninus, *Meditations* (c. A.D. 174).

1682 There is no man alone, because every man is a microcosm, and carries the whole world about him.—Sir Thomas Browne, *Religio Medica* (1643).

1683 As in your bosom you bear your heaven and earth and all you behold, tho it appears without, it is within.—William Blake, *Songs of Experience* (1784).

1684 God hid the whole world in thy heart.—Ralph Waldo Emerson, "Woodnotes II" (1846).

1685 To rely solely on sight, neglecting the mind, is to confine oneself to seeing and painting only the superficial aspect of form. To acquire true knowledge of form, we must illumine all things with the rays of our soul and be ready to receive the light that emanates from things visible and invisible.—Rabindranath Tagore, *Gitanjali* (1913).

1686 ...[O]ne unfailing energy can be seen. Its works are evident, but its form is not visible.... We seldom give thought to this same innermost mystery that's alive within us. Within me it has not always found an easy path for its journey. It has met with obstacles at every turn.... And yet, on the whole, I have known what the nature of his [God's] intentions have been.—Rabindranath Tagore, *ibid.*

1687 The appearance of things changes according to the emotions and thus we see magic and beauty in them while the magic and beauty are really in ourselves.—Kahlil Gibran, *The Broken Wings* (1968).

1688 There is spirit behind beauty—that is its cause.—John F. Carlson, *Carlson's Guide to Landscape Painting* (1929).

1689 We believe the deepest duty confronting artists today is to bring forth symbolic utterances emanating this really human spirituality. This can be accomplished only if the artists themselves are tuned to their own spiritual centers, only if they themselves become to some extent, actually if not necessarily in full mental consciousness, incarnations of the God within.—Dane Rudhyar, *Art as a Release of Power* (1929).

1690 It is through the inward development of personality that individual

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Artists in Quotation:

*A Dictionary of the Creative Thoughts
of Painters, Sculptors, Designers,
Writers, Educators, and Others*

compiled by

Donna Ward La Cour
"



McFarland & Company, Inc., Publishers
Jefferson, North Carolina, and London

gether on lovers, what not.—John Gardner, *The Art of Living* (1981).

Study of Art

76 Art lies hidden in nature—he who wrest it from her possesses art.—Albrecht Dürer, *The Writings of Albrecht Dürer*, trans. by W.M. Conway (1988).

77 The study of art is the study of the relative value of things.—Robert Henri, *The Art Spirit* (1923).

78 If you're looking for something to be brave about consider fine arts.—Robert Frost, in *Fire and Ice: The Art and Thoughts of Robert Frost*, by Lawrence Thompson (1942).

Value of Art

79 Seraphs share with thee wisdom; But art, O man, is thine alone.—Johann Von Schiller, "The Artist" (1788).

80 Nature is a revelation of God; Art is a revelation of man.—Henry Wadsworth Longfellow, "Hyperion" (1839).

81 Art is the gift of God, and must be used to His Glory.—Henry Wadsworth Longfellow, "Michael Angelo" (1883).

To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then, by means of movements, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same thing—this is the activity of art. It is a process of union among men, joining together in the same feelings, and indispensable for the life and progress of the well-being of individuals and of the community.—Count Leo Tolstoy, *What Is Art?* (1890).

83 Art is nothing more than the shadow of humanity.—Henry James, *Pictures and Text* (1893).

84 If you own a telescope, what, may I ask, interests you in it? Why do you value it? Is it not because of the property it possesses of showing to your surprised eyes vast and profound perspectives, invisible without its aid? It is, then, the astounding views brought within range of your vision that you love the instrument for, and certainly you would not dare to say that you loved the telescope for the telescope. Now, art is the telescope of a supernatural world. In art one must love something besides art if one would know how to love art.—François Delsarte, address before the Philotechnic Society of Paris, in *Delsarte System of Expression*, by Genevieve Stebbins (1902).

85 A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter. . . . What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker (be he businessman or writer) like an appealing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue.—Henri Matisse, "Notes of a Painter," in *La Grande Revue* (December 1908).

86 Art is like a footprint which shows one has walked bravely and in great happiness. Those who live in full play of their faculties become master economists, they understand the relative value of things. Freedom can only be obtained through an understanding of basic order. Basic order is underlying in all life. It's not to be found in the institutions men have made. Those who have lived and grown at least to some degree in the spirit are our creative artists.—Robert Henri, *The Art Spirit* (1923).

87 Art is a form of religion, minus the

Ten Commandment business, which is sociological. Art is a form of supremely delicate awareness and atonement—meaning at oneness, the state of being in one with the object. But is the great atonement in delight?—for I can never look at art save as a form of delight.—D.H. Lawrence, *Making Pictures* (1928).

88 Art is a step in the Known toward the unknown.—Kahlil Gibran, *Mirrors of the Soul* (1965).

89 Art is not to express personality, but to overcome it.—T.S. Eliot, *Selected Essays 1917–1932* (1932).

90 Art is the evocation of man's inner nature. Through art, which finds its roots in man's unconscious—race memory—is the history and psyche of race brought into focus.—Martha Graham, *Remarks* (1937).

91 To me the thing that art does for life is to clean it—to strip it to form.—Robert Frost in, *Fire and Ice: The Art and Thoughts of Robert Frost*, by Lawrence Thompson (1942).

92 Art, if it is to be reckoned as one of the great values of life, must teach men humility, tolerance, wisdom and magnanimity. The value of art is not beauty, but right action.—W. Somerset Maugham, *A Writer's Notebook* (1949).

93 The role of the artist is to hold up a vision of spiritual reality.—Joseph Campbell, *Hero with a Thousand Faces* (1949).

94 Art transfigures while it transfixes—it is art that molds, remakes and preserves. The story of art is also, the story of man.—André Malraux, *Voices of Silence* (1956).

95 All art is a revolt, a protest against extinction, a rebellious act against death and man's tragic mortality.—André Malraux, *ibid.*

Beauty—the adjustment of all parts proportionately so that one cannot add or subtract or change without impairing the harmony of the whole. —Leon Battista Alberti (1404–1472)

✕ Beauty is the promise of happiness. —Stendhal (Henri Beyle) (1783–1842)

Beauty is eternity gazing at itself in a mirror. —Kahlil Gibran
(Say that again, please?)

Why should beauty be suspect? —Auguste Renoir

I'm tired of all this nonsense about beauty being only skin-deep.
That's deep enough. What do you want—an adorable pancreas?
—Jean Kerr

It's a good thing that beauty is only skin deep, or I'd be rotten to the core. —Phyllis Diller

* *

Remember always that the least plain sister is the family beauty.
—George Bernard Shaw

Not every woman in old slippers can manage to look like Cinderella.
—Don Marquis

* *

Gather ye rose-buds while ye may,/Old Time is still a-flying:/And
this same flower that smiles today,/Tomorrow will be dying.
—Robert Herrick (1591–1674)

Then of thy beauty do I question make,/That thou among the
wastes of time must go. —William Shakespeare (1564–1616)

When I am working on a problem, I never think about beauty. I
think only how to solve the problem. But when I have finished, if
the solution is not beautiful, I know it is wrong.
—Buckminster Fuller

Beauty and folly are generally companions.
—Baltasar Gracián (1601–1658)

BEHAVIOR

Don't jump on a man unless he's down.
—Finley Peter Dunne (Mr. Dooley)

I like men to behave like men—strong and childish.
—Françoise Sagan

wrong with confidence.

—Joseph Wood Krutch

diction is the signal of defeat: but in the
lge it marks the first step in progress to-
lfred North Whitehead

efined/As rational the human kind./Logic,
/But let them prove it if they can.

—Oliver Goldsmith (1728–1774)

lot of wisdom; that's why wit is funny.

—Lincoln Steffens

most of his son's misfortunes to the fact
moment his wife had asked him if he had
ion so irrelevant that he despaired of the
pursue a logical train of thought.

—1768) (Against logic there is no armor

LOVE

world go 'round. Love is what makes the
Franklin P. Jones

ould have poured on a waffle.

—Ring Lardner

judge of Jill's beauty.

06–1790) (On second thought, it's a good
wise it would see too much.)

e able to live together for the rest of their

—Jane Fonda

1 the heart; to admire is to love with the
Gautier (1811–1872)

ther there can be no happy end to it.

people fall in love, but they have to climb

label the sexual excitement of the young,
ddle-aged, and the mutual dependence of
urdi (It's easy to understand love at first
ve after two people have been looking at

love with a girl in a light so dim he would
y it. —Maurice Chevalier

* Make love to every woman you meet; if you get five percent on
your outlays it's a good investment. —Arnold Bennett

Let there be spaces in your Togetherness. —Kahlil Gibran

Only little boys and old men sneer at love.

—Louis Auchincloss

Platonic love is love from the neck up.

—Thyra Samter Winslow

People who are sensible about love are incapable of it.

—Douglas Yates

Love does not consist in gazing at each other but in looking out-
ward together in the same direction.

—Antoine de Saint Exupéry

Religion has done love a great service by making it a sin.

—Anatole France

The only abnormality is the incapacity to love. —Anais Nin

Physiological expenditure is a superficial way of self-expression.
People who incline towards physical love accomplish nothing at all.
—Salvador Dali (It's better to have loved and lost than to do forty
pounds of laundry a week.)

And yet, a single night of universal love could save everything.

—Roland Giguère

Take away love and our earth is a tomb.

—Robert Browning (1812–1889)

I never loved another person the way I loved myself.

—Mae West

As soon as you cannot keep anything from a woman, you love her.
—Paul G raldy (The man who worships the ground his girl walks
on probably knows her father owns the property.)

No woman ever falls in love with a man unless she has a better
opinion of him than he deserves. —Ed Howe

The voyage of love is all the sweeter for an outside stateroom and
a seat at the captain's table. —Henry S. Haskins (Money
can't buy love but it improves your bargaining position.)

Come live with me, and be my Love;/And we will all the pleasures
prove. —Christopher Marlowe (1564–1593)

It's not love's going hurts my days/But that it went in little ways.
—Edna St. Vincent Millay

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PETER'S QUOTATIONS

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WILLIAM MORROW AND COMPANY, INC.

NEW YORK 1977

4 Gayle Winds

Hanging out at Jim Morrison's unquiet grave.

Hall of Shame

7 Your Tax Dollars at Play Our friends north of the border fund another great moment in art history, a dress made of meat; more congressional staffers; plus, a \$580,000 close call at the Postal Service.

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8 Kill All the Lawyers A judge takes out an ad billing himself as the laziest and dumbest jurist in the country; the California Bar tries to commit ethics;

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10 Blue Smoke and Mirrors From the world of hype, a demonstration of the art of the news peg; chirpy news releases on help for the impotent; and in the trade press, a touching moment in pizza.

11 Render Unto Caesar Good news for police dogs: their chow is deductible; an IRS agent is accused of evading taxes; and Tax Freedom Day arrives later than ever before.



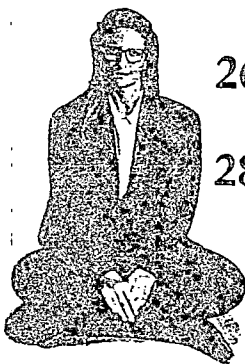
Look Out Cory 12

Imelda Marcos is back. Though the former first lady of the Philippines continues to face legal challenges on all fronts, and in a number of countries, her victory last year in a New York Federal Court has clearly shifted the tide. Now it's Philippine President Corazon Aquino who is on the defensive. Under pressure to allow Imelda to return home, Aquino wants to delay that day of reckoning as long as possible. Marcos clearly sees herself as the next leader of the country. Whether directly or indirectly is the only unanswered question.

20 The Secrets of Space

As astronomers puzzle over the origins of the universe, new discoveries are forcing them to reevaluate their picture of the heavens. Visible matter is only a small fraction of what's out there.

Culture Gulch



26 Kahlil Gibran Washington builds a monument to bad poetry.

28 True Colors After two decades of photographing celebrities, Annie Leibovitz has herself become celebrated. A new exhibit of her work has opened at the National Portrait Gallery.

32 Film Flam The newly restored *Spartacus* is an intriguing triumph; and don't miss Joss Ackland in *The Object of Beauty*.

35 Under Covers AIDS researcher Robert Gallo tells his side of the story; Mark Helprin's new novel *A Soldier of the Great War* almost achieves its high ambition; a heartrending custody battle.



41 Players

Where's Jesse? Madonna's advocacy; Michael Jordan's challenge; and Michele Cassone's media bashing.

42 Profile: Walter J. Hickel

Alaska's new governor wants to take the state back to the future. Wally Hickel's vision of the owner-state has the anti-development crowd in a tizzy.

46 Yeas & Nays

Social security; budget freeze; honey subsidies.

47 Dialog

Computer crime and a defense of Air Sununu.

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Culture Gulch

Garden of Verses

By Judith Colp

Is this the dawning of the new age of *The Prophet*?

Will the dreamy, utopian sermons of Lebanese-American poet Kahlil Gibran, the ones that inspired the 1960s generation and filled thousands of yearbook pages, bring Washington to a higher level in the 1990s? Will this government town's power brokers mix cosmic contemplation with career climbing? Will Gibran's visions of peace, love and brotherhood replace war, hate and discord?

The legacy of Gibran, who died 60 years ago of tuberculosis at 48, will soon be honored with a \$1 million memorial peace garden. Located on Washington's swank Embassy Row, the privately funded garden will open officially on Memorial Day with the first of four days of festivities including a poetry reading at the Library of Congress.

Gibran is best known for *The Prophet*, his verse collection of sermons dealing with such themes as freedom and charity, which has sold more than 8 million copies since it was first published by Alfred A. Knopf in 1923.

During Gibran's 1960s ascendancy, thousands of flower children shucked the Bible in favor of *The Prophet* as the material of choice for weddings. The prose also blanketed the greeting card and calendar industries.

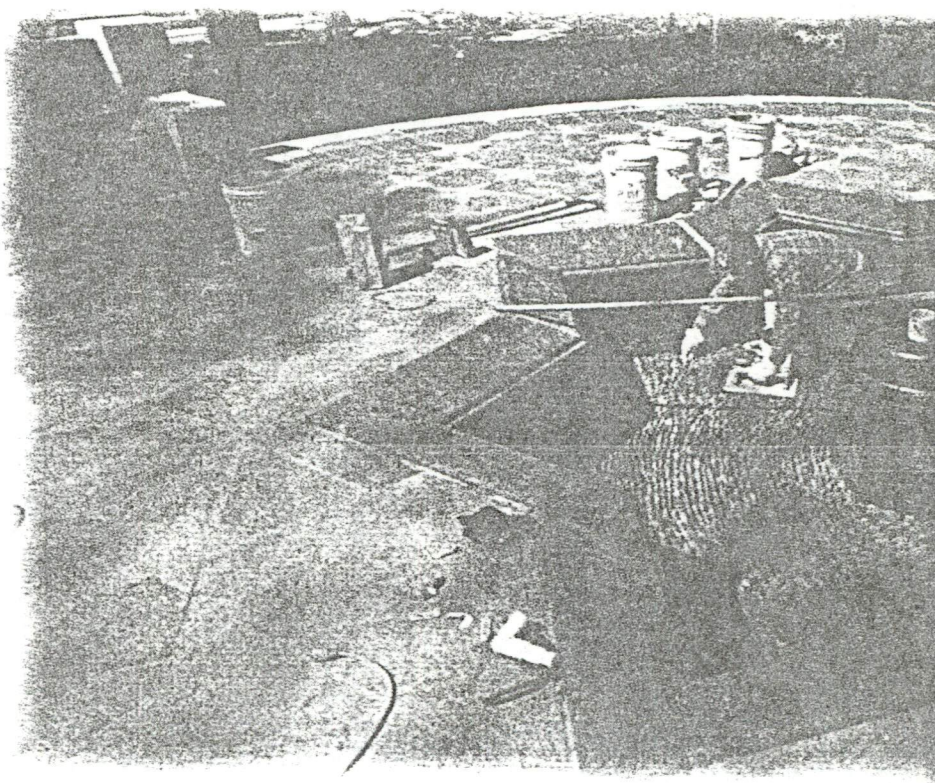
Admirers have run the gamut from the late Indian Prime Minister Indira Gandhi, who once read from *The Prophet* on the "MacNeil/Lehrer News-Hour," to comedian Flip Wilson, who began intensively studying Gibran 18 years ago after three girlfriends each gave him a copy of *The Prophet*.

In March, Gibran enthusiasts excitedly claimed one of America's biggest new heroes as their own. In his TV interview with Barbara Walters, Gen. H. Norman Schwarzkopf had two books at his Saudi Arabian military headquarters — the Bible and *The Prophet*.

Among those supporting the Gibran memorial are President and Mrs. Bush, who are honorary co-chairs of the memorial dedication committee, and

ican Enterprise Institute for Public Policy Research. "It's an interesting time to refocus on the themes he brings to his work — brotherhood, reconciliation and harmony — which are much needed in today's world."

Many literary critics, on the other hand, consider *The Prophet* among the worst excesses of modern poetry. They believe it is to good literature what elevator music is to opera. Although the book was his com-



Jimmy Carter, whose mother used to read to him from *The Prophet*.

"Gibran is a universal poet and philosopher who is loved by people all over," explains William J. Baroody Jr., chairman of the Kahlil Gibran Centennial Foundation board of directors and former head of the Amer-

ican Enterprise Institute for Public Policy Research. "It's an interesting time to refocus on the themes he brings to his work — brotherhood, reconciliation and harmony — which are much needed in today's world."

Anthony Hecht, former poetry consultant to the Library of Congress and professor of English at Georgetown University, sniffs: "He writes sentimental, corny, sloppy, semierotic, tasteless but popular stuff."



A lot of ex-flower children may sprout up in the memorial garden to Kahlil Gibran

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Sen. George J. Mitchell, Maine Democrat and of Lebanese descent, sponsored a resolution stipulating that federal land be used for a Gibran memorial. Under the resolution, which passed both houses of Congress, the memorial would be privately funded but maintained by the Department of the Interior.

Thus the Gibran peace garden, on two acres of Washington woods adjacent to the South African Embassy. It faces the British Embassy and the Naval Observatory, home to Vice President Dan Quayle who, when a senator from Indiana, cosponsored Mitchell's resolution.

At the foot of the memorial is a bronze-cast statue of Gibran, who was only 5 feet 3. It will face the much larger statue of Winston Churchill, making the V for victory sign, that stands outside the British Embassy. Visitors will cross a small footbridge over an artificial babbling brook. They will follow a circular walkway leading to a semicircular bench made of smooth stone and etched with Gibran quotations. The bench surrounds a fountain paved with colored granite.

Gibran supporters hope visitors will see a meaning in the garden beyond the poet.

"I wanted to focus on the message of peace and brotherhood, more than the man himself," says Sheryl Dekour Ameen, an art historian who helped initiate the memorial.

Ameen didn't know anything about Gibran until she was in graduate school. She then discovered that the poet and her grandfather had emigrated from Lebanon at about the same time when they were about the same age. She made her discovery in 1982, a year of bitter civil war in Lebanon. "I was appalled by the loss of human life, and it seemed to be appropriate to promote someone like him," she says.

Ameen found many supporters. To give the memorial "credibility," she put together a Kahlil Gibran Centennial Foundation honorary committee of prominent academics, former and current public officials and

entertainers. One of the most active is Flip Wilson, who has appeared at a half dozen fund-raising events. "I've done nothing else for the past few months," says Wilson, who plans to be in Washington for the dedication. "This month I feel as if I'm going to have my baby, and after this I can go on to other projects."

The committee includes Vartan Gregorian, the Iranian-born president of Brown University and former president of the New York public library system. Gregorian read Gibran as a youngster and "likes to promote Middle Eastern talent," says Brown University spokeswoman Tracie Sweeney.

Another honorary committee member, Armin H. Meyer, learned about the poet while serving as U.S. ambassador to Lebanon.

"I was kind of proud that a Lebanese like Gibran had two homes and was able to touch people's hearts," he says. But Meyer says he hasn't read Gibran.

The congressional resolution establishing the Gibran memorial required supporters to raise the funds needed for construction by 1989. Although Gibran has what Ameen calls "a natural constituency" of Lebanese-Americans, the fund raising was initially slow. For a short time it seemed as if the memorial might not be built.

Then in 1988 Baroody, also of Lebanese heritage, came aboard to assist with fund raising. Events were held coast to coast that raised \$800,000 before the deadline. Baroody says the memorial is now only \$100,000 short of its cost, and an additional \$100,000 to assist with the garden's upkeep will be raised.

Baroody confesses that when soliciting for funds, he doesn't hesitate to use the poet's own words with such suitable lines from *The Prophet* as "Therefore give now, that the season of giving may be yours and not your inheritors" and "It is well to give when asked, but it is better to give unasked, through understanding."

Of course, to be popular, one doesn't have to be good. They're almost mutually exclusive." As for the Gibran memorial, Hecht adds: "I feel sorry for poetry. It would be nice to have [a memorial honoring] a better poet."

Members of Congress disagreed. In 1984, a year after the centennial of Gibran's birth,

JON A. REMBOLD / INSIGHT

GIBRAN

Knights of the Order of the British Empire in 1920.

Realities of War (1920) and the novel, *The Middle of the Road* (1923) told of the horrors and dreariness of long conflict and the impatience of youth with pre-war values. Gibbs travelled widely just after the war, lecturing in the United States in 1919, 1920, and 1921, interviewing the Pope (an astounding journalistic feat), and investigating conditions in Russia during the famine of 1921. About this time he resigned from the *Daily Chronicle* through disagreement with its Irish policy. He edited the *Review of Reviews* in 1920-21.

For the last twenty years Gibbs has been a prolific novelist and commentator on the European scene. His work is marked by a keen idealism, an impatience with shams, and a sense of the high adventure of life. The last war profoundly affected his nature and made him a fervent apostle of peace. He served on the Royal Commission on Armaments in 1935.

Lightly built and of middle height, Gibbs is a quiet-mannered man, very unlike the typical news-gatherer, and yet, apart from his purely literary reputation, he is known as one of the most expert journalists of the age. He is a member of the French Legion of Honour, and is a Roman Catholic. In 1898 he married Agnes, daughter of the Rev. W. J. Rowland; she died in 1939. Their son, Anthony, carries on the literary tradition of the family.

PRINCIPAL WORKS: *The Street of Adventure*, 1900; *Beauty and Nick*, 1914; *The Soul of the War*, 1915; *Battles of the Somme*, 1916; *Now It Can Be Told*, 1920; *Adventures in Journalism*, 1923; *Young Anarchy* 1926; *Darkened Windows*, 1928; *Since Then*, 1930; *The Winding Lane*, 1931; *European Journey*, 1934; *England Speaks*, 1935; *Ordeal in England*, 1937; *Across the Frontiers*, 1938; *This Nettle, Danger*, 1939; *Broken Pledges*, 1939; *Sons of the Others*, 1941; *The Amazing Summer*, 1941; *The Long Alert*, 1942.

ABOUT: Falk, B. *Five Years Dead*; Gibbs, P. *Adventures in Journalism*; Hamilton, C. *People Worth Talking About*; Hind, C. L. *More Authors and I*; Marble, A. R. *A Study of the Modern Novel*; Overton, G. M. *Cargoes for Crusoes*; *Catholic World* September 1938; *Rotarian* April 1937; *Saturday Review of Literature* December 4, 1937; *Time* November 6, 1939.

GIBRAN, KAHLIL (1883-April 10, 1931), Syrian-American mystical writer and artist, was a native of Bechari, Lebanon. The Lebanites, Claude Bragdon explains, are as different from other Syrians as the Scotch highlander is different from the lowlander, being a Nordic, not a Semitic, stock. Gibran's people were affluent and cultured, his mother's family the most musical in

the countryside. The boy displayed precocity in drawing, building, modeling, and writing; at eight he was greatly impressed by Michelangelo and Leonardo. At twelve Gibran was in the United States, returning to enter a Syrian college at fourteen and a half. In Paris he studied drawing at the École des Beaux Arts. His earlier literary work comprised prose poems in Arabic. His plays were known to the entire Arabic world, from China to Spain, and gave rise to a new word, Gibranism. They displayed "mystical vision, metrical beauty, a simple and fresh approach to the so-called problems of life." Before he was twenty Gibran adopted English exclusively as his medium of expression. *The Prophet* discussed man's relation to fellow-man; *The Garden of the Prophet*, man and nature; and *The Death of the Prophet*, man and God. Their aim was to discover some workable way of feeling, thinking, and living which would lead man to mastery of his life. As an artist, Gibran's portraits and ideal heads are "frequently magnificent and possess a strikingly Leonardesque quality." (See his *Twenty Drawings*, 1919).



Gibran's well-known *Jesus, the Son of Man* is an attempt to show Christ through the consciousness of his immediate contemporaries, enemies and friends alike. At the time of his death at forty-eight in St. Vincent's Hospital, New York City, Gibran had been working on a book of parables, issued posthumously. Claude Bragdon describes him as being "compact, strong, swarthy," with a sensitive face; austere, but with nothing of the ascetic about him, modest and unpretentious.

PRINCIPAL WORKS: *The Forerunner: His Parables and Poems*, 1920; *The Prophet*, 1923; *Sand and Foam: A Book of Aphorisms*, 1926; *Jesus the Son of Man*, 1928; *The Earth Gods*, 1931; *The Garden of the Prophet*, 1933.

ABOUT: Bragdon, C. F. *Merely Players, More Lives Than One*; *Christian Century* September 30, 1911; *Publishers' Weekly* April 25, 1931.

GIBSON, WILFRID WILSON (October 2, 1878-), English poet, was born in Hexham, near Newcastle, in the extreme North of England. He was educated privately and spent some time in travel as a boy. He started writing poetry in earliest youth, and except for his war service has devoted his whole life to it ever since. He never

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