English 30-1
Some general notes on the teleplay adaptation of Kurt Vonnegut's short story "Displaced Person"—Setting, Character, Point of View, Plot, Theme

Setting

—post-World War II Germany with American military presence.
—initial incident occurs in rural orphanage operated by Catholic nuns.
—many children are "bastards of war," the offspring of local women and soldiers of enemy forces.
—action of story progresses to town of Augsburg where American military personnel are conducting equipment inventory before moving out.
—action of story resolves back at orphanage.
—total time of action is approximately twenty-four hours (symbolically, a lifetime).
—tone of narrative is coldly objective, impersonal (suggested especially by imagery and pace).
—dominant mood is of coldness, desolation (consistent with existential focus of theme; note images of snowy expanses, overcast skies, muted colors, melancholic underscoring; this environment brings us to feel acutely the bitter-sweetness of the warm, contented moments between Toby and Sister Agnes, between Toby and the sergeant.)

Characters

Toby (Joe): gentle; vulnerable; eager to feel "identified" in the world—aware that he is not truly German, Toby is determined to find his "people," whom he believes are American

Sister Agnes: compassionate; vibrant; hopes to instill an attitude of dignity and personal resourcefulness in the orphan boys—dignity that comes from within, not dependent on external conditions

Peter: devious; cynical; sarcastic; embittered by life; finds security and control in manipulating and humiliating other boys

Sergeant: a kind of Gemini (with two contrasting natures)—to others he shows himself coldly efficient and controlled, but in private he is seen as sensual and playful with an honest feeling for beauty in the world; like Peter he is embittered by life, and generally deals with it through a sense of steely resignation

Private Jackson: playful; helpful; talkative (sociable, in contrast to the sergeant); also aware of the hardness of life, but able to meet it optimistically

Point of view

—Not having read the original text of Vonnegut's story, we cannot say what point of view he has used. As a film, though, "Displaced Person" may be described as a third-person objective narrative, for we cannot enter directly the thoughts and feelings of the characters, as we can in the case of omniscient narration. We can only infer emotions and motivations based on what is said and done. Objective narration may well be the most effective point of view to use for a story that emphasizes people's "displacement"—their frequent sense of detachment from others.

Plot

Opening exposition: —setting established; orphanage boys playing soccer while German workers observe race mixture of boys and speculate on their various paternities; three principal characters introduced—Toby, Sister Agnes, Peter; Sister assures Toby that he has worth and dignity even though he is plainly

different from the others in his environment; one motif established—need for control/power (Toby identifies with The Brown Bomber, Joe Louis); routines of orphanage life established; another motif established—memories of contentment (Peter talks of Christmas past).

Initial incident: Toby learns from German locals about the presence of his supposed father in the town and flees the orphanage to find him.

Complication: Sister retrieves Toby before he can make contact with his father.

Complication: Toby must resist the taunting discouragements of Peter regarding the reality of his father, and must make a nighttime escape from the orphanage.

Complication: Toby meets several possible "fathers," none of whom can speak German.

Complication: At the lieutenant's command, Toby must be returned to the orphanage.

Climax: Sergeant and Jackson argue about what to tell "Joe"—the cold truth or a warm lie. (Note the irony of the dialogue between the men. They discuss what is the best thing to tell "Joe" while returning him to the orphanage, though they have apparently forgotten that he understands no English, that he understands only the human touch and emotion coming from the sergeant.)

Resolution: Toby wakes up next morning in the orphanage believing "Papa" will return for him. (Note that the resolution is indeterminate—i.e. happy because Toby has hope that the sergeant will return, and sad because Toby is deluded and his situation may not change.)

Theme

> **People seek to feel securely rooted in a world that is often harsh and allows them only the feeling of insecurity.**

—For Toby, security means having a sense of place and identity—a heritage and especially a father.
—For Sister Agnes, security means a deeply felt, scripturally driven sense of one's own dignity and place in God's care.
—For Peter, security means asserting one's own power through manipulation and humiliation of people weaker than himself.
—For the lieutenant, security means retreat from anxiety in aesthetic and creature comforts.
—For the sergeant, security means facing the cruel reality of life with resignation and honesty.
—For Jackson, security means having faith and hope—a belief that all will be well.

Motifs (recurring images or ideas that support a narrative's principal themes):

—**need for control/power** (upholds security theme)—e.g. Toby's identification with Joe Louis; Peter's abuse of younger boys; sergeant's treatment of men during inventory taking; soldiers' minor acts of disobedience; MPs' roughing-up of drunken soldier; Jackson's taunting of locals in pub; Jackson's refusal of sergeant's order to help take Toby into orphanage; Toby and other boys' final defiance of Peter.

—**memories of contentment** (also upholds security theme)—e.g. Sister Agnes' story of the little bird with the broken wing; Peter's story of Christmas past; sergeant's story of his father in the church choir; Toby's story of last night.

English 30-1
Commentary on "Paul's Case"

A Case of Mixed Values
Lyle Meeres

Willa Cather's short story "Paul's Case" has stirred different responses in different readers because it is an interesting character study suggesting complex themes. From their experience of the story, readers have responded with a variety of theses about Paul and his case. Those readers who respond to such conditions as the "hysterical" quality in Paul's eyes agree with the teacher who says "there is something wrong about the fellow," and argue for studies of Paul's paranoia, manic-depression, and schizophrenia. Other readers note the "shudder" as Paul pulls his hand "violently" from the female teacher, go on to remark on the violet water and silk underwear, and then combine these with the abrupt end to the brief fling with the Yale student to theorize speciously that Cather is presenting a study of latent homosexuality. The introduction to the film version of "Paul's Case" notes that the Industrial Revolution (the era in which the story is set) hardened people so that the person of artistic sensibility was crushed, and implies that this sad, unjust condition is the essence of Cather's narrative. But these three cases present only partial truths. More complete is the argument that the story is about *the divided self*—that it is concerned with the person whose society causes him to hold simultaneously two contradictory impulses—one toward wealth and privilege, the other to art and beauty. Paul is motivated to seek both of these divergent ends, though he has not the tools for achieving either. His aesthetic sensitivity derives, perhaps, from his dead mother's remote influence, but any art form that he might actually cultivate and practice is stifled by the materialism with which he has been imbued by his father and the repressive social institutions of his world. Consequently, he does not develop the discipline needed to create; rather, he uses the arts as an escape, and of course it is an escape with only a dead end. The American Dream, with its fascination for get-rich-quick endeavors, does not promote the different kind of discipline required to live a life in art. Evidence from the text supports this argument more than it does the unfinished truths of the other cases. Consider the details of the story and evaluate each case.

First, consider the psychiatrist who pulls a file from a cabinet the while murmuring "Oh, yes, Paul—an interesting case." His analysis focuses on Paul's lips, which are "continually twitching," and notes that Paul is "always glancing about him, seeming to feel that people might be watching him and trying to detect something." Paul's fears about his father shooting him "for a burglar" fit with the detail that prior to New York "he could not remember a time when he had not been dreading something." Cather continues:

> There had always been the shadowed corner, the dark place into which he dared not look, but from which something seemed always to be watching him—and Paul had done things that were not pretty to watch, he knew.

Shortly after, Paul thinks of "the thing in the corner," and in the climax one sees that "he had looked into the dark corner at last." Finally, when Paul is ready to jump in front of the train, "he [glances] nervously sidewise, as though . . . being watched." While these details appear to support a case for paranoia, they do not represent Cather's full case. Rather, they (along with other details) establish in part that for Paul all the world's a stage, and that his fear is not so much a psychological aberration as it is a common (perhaps-healthy) anxiety about dying before one has really lived. "The thing in the corner" is Paul's fear of death. Indeed, *every* place on Cordelia Street is his "shadowed corner," for in its monotony and banality it is a place only for dying alive; for Paul, it invokes "the hopeless feeling of sinking back forever into ugliness and commonness"—the place where "he [feels] the waters close above his head." Contrastingly, at Carnegie Hall Paul "[feels] a sudden zest of life," and he pursues that feeling as an addict pursues his fix, even to the extent of stealing money with which to make his way to New York, his Xanadu. However, he is afraid of making a mistake, and when he considers suicide it is not with his "sense of power" but "telling himself over and over that it had paid." He feels that he has "looked into the dark corner at last." Too, Paul

has consciously identified with the gaudy, brave flowers, which are seen as having mere glass between themselves and the snow, and thinks that "it was only one splendid breath they had." Thus, in context the clues suggesting paranoia shrink in significance because Cather's frame is bigger than the psychiatrist's label. Similarly, while Paul lies and steals money, and though "remorse [does] not occur to him," it is not enough to label Paul amoral. Indeed, his imaginings about his father shooting him "for a burglar" and the fact that he knows he has "done things that were not pretty" suggest that he has some common twinges of conscience. The case that Paul is morally deficient, even psychopathic as some suggest, suffers further when one notes that Paul feels "more honest" in New York than in Pittsburgh. Simply, Paul subjugates his conscience to his ambitions. As well, it matters little that Paul zooms from feeling dead in Cordelia Street to feeling alive at Carnegie Hall or dead in Pittsburgh to alive in New York; these juxtapositions are less important for their suggestion of a case of manic-depression than they are for strongly illustrating how a young man like Paul views his world, and for suggesting our own connection to him—we, who also experience the world ambivalently from time to time. Paul's delusions may well point to schizophrenia; this dandy with an opal pin and a red carnation lives in a dream world, to be sure. As an usher at Carnegie Hall, Paul sees himself the host to a great reception; the soloist in whom he revels is too perfect to be human because Paul is "blinded to any possible defects"; and the Schenley, from Paul's vantage, is an imitation Christmas scene, the doors of which lead in his imagination into an exotic. . . tropical world." Paul enjoys even disturbing fantasies, for the image of his father thinking him a burglar and shooting him entertains him "until daybreak." His preferred dwelling is a "fairy tale," and the door to it, in reality a door into a theatre, is the "portal of Romance." This fairy-tale motif is developed in such details as Paul's "wishing-carpet," his exploration of "the chambers of an enchanted palace," and his becoming "exactly the kind of boy he had always wanted to be." Finally, though, the argument that "Paul's Case" is in total an examination of schizophrenia breaks down when one asks, *So what?* Applying labels is fruitless unless we move on to consider real people who may face some of what Paul faces—which Cather may well be encouraging us to do when she has her narrator say this:

> Perhaps it was because, in Paul's world, the natural nearly always wore the guise of ugliness, that an element of artificiality seemed to him necessary in beauty.

She may be suggesting that not only Paul but *we* have a problem if we must have "artificiality" to see "beauty." The true artist—or, as we might say in the terms of psychology, the self-actualized individual—is one who sees beauty in the natural, who sees beyond the ugliness, which is after all only a "guise." Still, whether or not Cather intends this theme, she almost certainly intends that we look further than the nomenclature of abnormal psychology to ask, *Why?* Why, indeed, are there people like Paul? What forces inform such tensions in the individual? Why are these people at risk? And what can be done to secure them? No, the case for abnormal psychology, merely, leaves too many questions unanswered.

The case that argues for Paul's latent homosexuality suffers the same flaws. Paul appears a "dandy" who loves opera, theatre, the visual arts, and flowers; and he uses violet water and wears silk underwear. All of this the shallow student of human nature takes as proof of Paul's homosexuality. This reader's argument will note, too, the following details: that his use of the eyes is considered by his teachers as "peculiarly offensive in a boy; that he shudders and thrusts his hands "violently behind him" when a woman teacher tries to guide his hand at the blackboard; that he makes an "evil gesture at the Venus of Milo"; that he cannot remember his mother; that he serves as a dresser to Charley Edwards; and that he breaks abruptly with the Yale student. The argument in the latter clause is that it is in fact the Yale student who initiates the break, having reacted to Paul's homosexuality, an assertion for which there is no proof. Instead, readers should read more inclusively, noting, for instance, at the simple level of decorum that Paul would not serve as a dresser to an actress, even though to do so might be thought more "manly." We should observe, too, that right after we are told of Paul's confrontation with the female teacher we are told that "men and women alike [are] conscious of the same feeling of physical aversion." Paul's sharp reactions are not informed by his sexuality so much as they are by his disdain for *anyone* who is an agent of the mundane. Additionally, among those he *does* admire, he follows the female soprano and speaks comfortably with Charley Edwards, so he shows no gender preference one way or the other. As another assurance (if that is what one requires), we see that in New York Paul feels, presumably with some satisfaction, "a good deal more manly." Finally, the writer, Willa Cather, is plainly too shrewd an observer of human nature herself to suppose that homosexuality can be meaningfully defined by stereotypes. What

would she or we gain by labeling Paul a homosexual? Nothing grander than another label—a flawed case that is in the end rather pointless.

More productive is the case advanced by the filmmaker's version of Cather's text, which by way of introduction notes that the American Industrial Revolution brought about more than material products. Social classes, rather than becoming equalized became, in fact, more polarized; the rich became richer, and could afford to distinguish themselves yet more conspicuously from the aspiring middle-class, who were in turn working hard to distinguish themselves from the outright poor. The ordinary person could observe the effects of wealth and could desire it greatly, but was faced with deadening work in a life that stressed conformity. It was a society that espoused the virtue of accepting challenge, but in reality made the prospect of grand advancement something chimerical for most. It was a society that gave little credence to the arts—unless the arts could turn a profit! This feature of industrial society especially bothered Cather, who wanted to know what happened under its regime to one of aesthetic sensitivity. What "Paul's Case" suggests is that that sensitivity is too often smothered. Cather creates in Paul a representative of those who escape into the world of art, but cannot escape small-mindedness—a condition well illustrated in the film. Paul's father, for example, is mean with money. Paul cooks his father's favorite meals, but still has to beg ten cents for carfare. A fellow usher can see no value in working at Carnegie Hall, save the meager wage he earns there. When Paul asks him, "Don't you like seeing all the fine people?" the young man replies, "What for—I ain't one of 'em!" When Paul asks for a "suite of rooms" at the Waldorf, the desk clerk is unimpressed until Paul says that he will pay in advance. Ironically, though, Paul is not really above the materialism or petty impulses of others, and he cannot so easily divest himself of the values he has learned in the land of the middle-class. As much as he wants to be a man of the arts and a man about town, he wants flatly to be rich and favored over lesser mortals. While the camera shows, for instance, Paul listening to the soprano's aria and making his own theatrical show of just how deeply he is being moved by the music, it does not fail to record, either, Paul's recurring focus on things decidedly "un-spiritual"—lights, clothes, jewels, and those who may be looking back at him. He is shown, too, putting on blatant airs in the company of his fellow students. As well, newly rich in New York, he yet carries the trapping of the Pittsburgh middle-class, as shown in his self-conscious, often completely clumsy behaviors in the world of luxury, where the seasoned ones move with ease. Still, the greater emphasis in the film is on Paul's distinctiveness and on his society's resistance to him: his teachers, who see him as unsalvageable; his peers, who see him as laughable; his father, who sees him as incorrigible; even his would-be companion, the student from Yale, who concludes finally that Paul is "a dud." He is fired from Carnegie Hall, denied access to his actor friends, and expelled from school. In the end, pursued by the law, he is forced out of the world itself, which occurs at the business end of a train leaving town. The film implies the argument that a bleak, unimaginative, and ultimately merciless industrial world will not bear the presence of a defective machine part—"a dud"—like Paul. A valid case. But perhaps Cather says more.

Consider that Cather has created for her protagonist a trap that consists of two parts, a base and a lid: the base being a sense for beauty and bias to art; the lid being the materialistic values he has assumed under the aegis of his father and his society generally. This is, of course, ironic, considering that Paul so much resents what his father represents—so, we see that he is influenced despite his protestations. Paul's father has taught him "the legends of the iron kings," and the stories appeal to his artistic nature, but their themes finally are materialistic rather than spiritual. Held up, too, is the model—at once detestable and admirable to Paul—of a young man whose boss is on a yacht in the Mediterranean and associated with "palaces in Venice" and "high play at Monte Carlo." Though Paul has a poor relationship with his father, eventually his father's "worthy ambition to come up in the world" has affected Paul's values. However, when his father puts forward that the arts are disreputable, Paul reverts to the values associated with his mother. Cather does not supply the details that would allow us to tabulate the effects of his mother on him; he cannot even remember her. Nevertheless, she represents what Paul's father does not, and she, implicitly, is the one with whom he wishes to be allied. Still, his allegiance is not total. Note, for instance, that at Carnegie Hall, though Paul knows and enjoys the music, he is also petty and class-conscious enough to be upset by the presence of the teacher whom Paul does not consider worthy to attend. Also, as previously observed about the film version, he is apparently moved by the soprano's aria, but at the same time is continually distracted and titillated by displays of wealth. Paul's loyalties are divided. Why? Why is he not more integrated? Why does he not conform to the ideal of the artist who is devoted wholly and holy to art, and money be damned? Perhaps it has something to do with his artistic bias not having been nourished, as

a result of his mother's death—of her not being able to teach him, if she would, that in the world of creativity inspiration must give way to perspiration. Hence, we see a young man who has the potential but in effect "no desire to become an actor any more than he [has] to become a musician," a detail effectively conveyed in the film through the image of Paul opening the piano and running his fingers above the keys but not playing. The film also presents him at the stock theatre, watching a dreadful production—so dreadful that even the actors mock it backstage—but Paul makes a great show of being thrilled by it, which suggests that he has not been assiduous enough even to develop a sense of artistic discrimination. Perhaps Paul needed and needs encouragement to do the hard work that a productive life in a creative field demands, but he is pressed only to conform and encouraged only to aspire to achievement in the industrial world. Consequently, he is so lacking in skills that he cannot properly pronounce the words on the menu with which he wants to appear well-versed, and he boasts to his peers that he may go to Egypt or "even California." About all that Paul *can* create is the play he has unwittingly made of his life, and it is a play that shows him divorced from reality. We frequently see Paul unable to distinguish the real from the unreal, but nowhere so pointedly as in the film version where he is shown admiring an artificial flower in the stock theatre. We may admire Paul for sketching a picture of the Adriatic though he has never seen it, for this suggests in him empathy, imagination, and a seed attempt at artistic production; but we are troubled to see that he cannot recognize the reality that people in the upper-classes and people in the arts are still just people, and we would not trust him finally as an actual artist until he had developed his senses of clarity and truth. For example, he conveniently does not hear the actress at the backstage door who comments on her delinquent husband, because artists, after all, are not supposed to have such mundane problems. We may be impressed when Paul is able to quote for the Yale student a few lines of poetry, but we want him to be able to see his *own* experience in these lines that bespeak the fleeting nature of life; more importantly, we want him to see what it means for him to throw himself in front of a train. For Paul, death by train is escape. For us, his choice of weapons—the train, with its associations to industry and juggernaut force—is an image of society crushing the lily one more time.

Cather, one supposes, wants us to see the role played by materialism in causing insensitivity, and wants us to see insensitivity as causing the death of artistic sensibility. One may be wealthy and cultured, but one who lacks money and chases it while chasing aesthetic values, too, is a torn creature, a split self. The patrician who ridicules the plebian is himself a victim of materialism. But the plebian is more a victim if he fails to be creative for want of encouragement, opportunity, and self-discipline. Further is he victimized if money is his idol and he wants instant, constant gratification. So disposed, he cannot survive in the wasteland, let alone create beauty in that place.

English 30-1
Commentary on "Paul's Case" in relation to "Displaced Person"

Home Free:
Quest in "Paul's Case" and "Displaced Person"

The reader who seeks common design in disparate works may argue that all stories worth their ink are informed by a quest impulse—an "I wish," "I want," "I must have." For stories commonly see characters setting forth—sometimes literally, as in a parable like Eric Nicol's "The White Knight"; more often figuratively, in the case of mature fiction—to achieve their desires, to find their true natures and the true nature of the world. Not that finding true natures is their conscious task, but that such finding is a by-product of their actions—and if a by-product not always wholly received by them, then by us, who vicariously go their journeys, too. The idea of quest, especially quest for place—as in the archetypes of Promised Land or return to the Golden Age—is clearly developed in Willa Cather's short story "Paul's Case" and in the teleplay adaptation of the short story "Displaced Person," by Kurt Vonnegut Jr. In both works we see characters questing after places to be. But their goals are chimeras—promised lands that do not exist. The difference, however, is that the illusory substance which Paul lives to have results in his destruction, whereas the substantial illusion with which Toby has to live results in his creation.

Both works present "displaced persons," characters who wish to be placed (replaced, they sense) in homes where they truly belong. For each believes deeply that the place he is in is the wrong place. Cather juxtaposes Paul's imagined, wished-for world with the actual, loathsome place his body inhabits; she presents, from a third-person vantage that filters Paul's perceptions, images of the squalid, decrepit, and merely plain aspects of life in his father's house, on Cordelia Street, and among the Pittsburgh middle-class generally. She is careful, too, to record Paul's unequivocal reaction to it all—that he feels utterly "unequal" to it. Similarly, the film maker of "Displaced Person" presents, early in the narrative, stark landscapes and chaotic orphanage bustle, underscored by sweetly sad period music—a world in which Toby can exist but scarcely live. This is a world, on the whole (but for warm, secure moments with the "good mother," Sister Agnes), that is cold, colorless, erratic, and where he stands out as the proverbial sore thumb. Mere retreat from false life is not enough for either Paul or Toby; rather, each aches to escape, to fly for home. For Paul, it is to be among the *glitteratti*, the tuxedoed, richly jeweled patrons of High Art. For Toby, it is to be with "mein papa" and "my people."

The task of tasks for each character, initially, is to escape constraining hands. Paul must run from the tyranny of his father and the accounting clerk's position to which he has been shackled. Toby must run from the pale of the orphanage to the man somewhere in Augsburg who is reputed by local well wishers to be his father. Both in their flights to true homes—Paul to the sparkling lights, living colors, and fresh-cut flowers of New York; Toby to a darkly disconsolate man who must be his father—are forced to use guile. No real trial for the amoral Paul, but something more onerous, we reason, for the honest Toby. Paul must steal a night deposit (a fit foreshadowing symbol of his own pathetic death) from the offices of Denny and Carson. Toby must use the bedtime ruse of substituting pillows for himself under his blanket, then running by cover of night from the orphanage. Striking in both cases are ironic settings and behaviors—ironic, given the final conditions of the protagonists. Paul, on release from Pittsburgh, finds himself almost immediately washed in bright light and warm, breathable air. He travels openly, serenely. He bears himself a gentleman. Consider, though, his eventual circumstance: a snowy day, dead flowers, a vindictive father in pursuit, a hansom cab like a funeral cart carrying him to the site of his execution, and his split-second death at the head of the machine that had borne him alive to the Exotic East. Toby, in contrast, leaves by frigid night, and on arriving at the American military camp must conceal himself in a cramped spot among crates where he can only observe, detached, the object of his purest delight, his "father." Shortly after, he is unexpectedly seized by the man he would embrace, then is cast into a circle of uncertainty—albeit a delightful uncertainty, a sea of papas, "my people." His haven now achieved, his found father tight in his clutch, and "enough chocolate to last him twenty years," Toby falls into profoundly contented sleep. Now,

too, however, he must be returned to the orphanage. The dream, apparently, is over. Still, on waking in his familiar foreign bed, he is blessed. Papa is not here, but he will be. Here are tokens of love: a watch, a penknife, and enough chocolate for all fatherless boys. And papa's promised to take his son "across more water than you've ever seen," home to America. How does Toby know? How could a man who speaks only English make this vow to a boy who speaks only German? "Because," as Toby tells a doubtful Peter, "he cried when he left me."

But what is at the core of each boy's quest? What do Toby and Paul desire beyond the trappings of home? What is home? Toby's expressed need is for a father; but more fundamentally it is a need for cultural identification, to feel rooted though the soil is thin. He needs to feel that he belongs. He needs to feel something other than the isolation that his characterized his life until now. He needs to feel happy in a sad world, powerful in a powerless position, as does Peter, who morbidly wallows in memories of better times and viciously wields his size and seniority over the younger, more fearful boys. He needs to feel his own worth, a feeling he has already been schooled in by Sister Agnes, whose mission it seems is to help each boy know his perfect value as a creation of God. He needs to feel beauty in an ugly world, as does the lieutenant, ensconced in his soft chair with his phonograph records. He needs to feel secure in a hostile world, as does the sergeant, who has acquired the knack of courageous resignation in the face of frightful life. He needs to feel hope in a hopeless world, as does Private Jackson, who achieves as much through practiced cheerfulness and strategic self-delusion. Somehow—by osmosis perhaps, not by the language of the soldiers—Toby finds a measure of these feelings all. He is Everyman, existentialist and deist, who has found lasting hope in the nourishing vision of a papa who is coming back soon. Paul, on the other hand, has no such nourishing vision. He has only a "picture-making mechanism," and even it has failed him. It can offer him no picture of his real need, which we can fairly assume is no different from Toby's and no different from our own. The "mechanism" is limited to illusions of the world; it cannot show the nature of the world. And so, Paul has never contended for more than he could see, the scenery on his stage. To be an actor in the play of time is of no interest to him. He wants the glorious manse of the "artiste," but has neither the hunger nor the discipline of the Artist, who quests after, for himself and for others, all that Toby has intuited—rootedness, happiness, power, beauty, security, hope. Meaning. Simply, at the point of greatest crisis for Paul comes the recognition that "it had paid" but that it does not pay off. For him there is no meaning. And there is no industry in him or mechanism around him to make meaning—ironic in the context of his society, which dotes on self-made men and industrious revolution.

Finally notable in these stories are the portraits of protagonists who have completed their journeys. Each has set forth, each arrived, each come to rest. Paul's rest, of course, is in peace. But, we wonder, how peaceful? Paul is no tragic hero whose soul is left whole in the body's loss. No universal imbalance has been righted by his action; he only drops by his death "back into the immense design of things," which has not changed as a result of what he has sought or done. No vindication of a man is made, only the sad death of a sad boy. Neither is a life's completion achieved, as it is in Oedipus' Case or Hamlet's Case or John Proctor's Case. Indeed, before he is struck by a train, Paul is struck by "the vastness of what he [has] left undone." Conversely, Toby stands a picture of the man-child at rest in himself. He has already crossed his Jordan as he waits to travel "across more water than you've ever seen." We might spring to call him deluded, but unjustly. Children are never so much deluded as faithful. And when the sergeant does not come back for this boy will Toby name it unjust? Likely not. He has created a father and is sustained in its memory and expectation for good. His journey has not merely brought him full circle. Rather, he has traveled beyond his house to arrive at his home.