

PRESENTACION

Resumen en este capítulo de Galtieri la exposición analítica de los profesores especialistas en diversas disciplinas dentro del área de la medicina, con el propósito de que el lector interesado sepa al menos y la variedad que engloba el estudio de la labor docente, para complementar sus conocimientos con la presentación de los datos que se exponen en este capítulo.

El presente capítulo, a través de sus páginas, ofrece a los lectores una visión general de la actividad docente en el área de la medicina, desde el punto de vista de la enseñanza y el aprendizaje. El autor, a través de su experiencia, ofrece una visión de la actividad docente en el área de la medicina, desde el punto de vista de la enseñanza y el aprendizaje. El autor, a través de su experiencia, ofrece una visión de la actividad docente en el área de la medicina, desde el punto de vista de la enseñanza y el aprendizaje.

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# THE SPIRITUAL GROWTH OF DAVE HIRSH IN JAMES JONES'S SOME CAME RUNNING

STEVEN R. CARTER

On July 5, 1978, I was invited to give the eulogy at the funeral of Dave Hirsh, a young man who had been a member of the Peoples Temple in Jonestown, Guyana. I had never known Dave, but I had read his obituary in the New York Times, and I was struck by the way in which he had described his spiritual journey. I had been reading James Jones's *Some Came Running* and was struck by the way in which Jones had described the spiritual growth of his followers. I had been reading Jones's *Some Came Running* and was struck by the way in which Jones had described the spiritual growth of his followers.

THE SPIRITUAL GROWTH OF DAVE HIRSH IN JAMES JONES'S *SOME CAME RUNNING* is a study of the spiritual journey of a young man who had been a member of the Peoples Temple in Jonestown, Guyana. I had never known Dave, but I had read his obituary in the New York Times, and I was struck by the way in which he had described his spiritual journey. I had been reading James Jones's *Some Came Running* and was struck by the way in which Jones had described the spiritual growth of his followers.

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STEVEN RAY CARTER enseña en el Departamento de Inglés del Recinto de Río Piedras. Obtuvo su Maestría en Artes en la Universidad del Estado de Ohio, donde también se doctora en el 1975 presentando la tesis: *James Jones, an American Master: A Study on His Mystical, Philosophical, Social, and Artistic Beliefs*. Enseñó cursos en la Universidad del Estado de Ohio, la Universidad de Akron, la Universidad de Sassari en Italia y la Universidad de Carolina del Norte en Wilmington.

A long-neglected key to James Jones's spiritual view of life occurs in his second novel, *Some Came Running*, when the main character, Dave Hirsh, develops from a self-centered slob into a compassionate human being and then comprehends the full spiritual significance of his transformation. Similar patterns of development are displayed by Prewitt, Warden, and Karen Holmes in *From Here to Eternity*; by Stein, Fife, and Welsh in *The Thin Red Line*; and by many of Jones's other characters. However, the basic pattern is discussed more explicitly in relation to Dave than to the others.

In a letter dated July 8, 1973, Jones acknowledged the importance of *Some Came Running* as a key to his other works. I had sent him a 90 page "letter" in which I analyzed nearly every aspect of this novel, including the spiritual system which I felt was used to explain the behavior of the characters and which I mistakenly thought that Jones had since abandoned. To develop my view of this system, I had concentrated on the character Bob French's ideas about reincarnation, spiritual growth, Glamours (illusions), spiritual discipleship, the subjectivity of everyone's "Image-picture" of the world, and the involution-evolution process (involving the falling away and eventual reunion of each soul with God). In response, Jones stated:

*all my subsequent novels are founded structurally on this same "system" of "subjective realities"—"Image-pictures"—and the resulting "Karma-seeds" of responsibility that grow out of their collisions. Actually, they are. The solid "abstract morality" that all my books stand on is a pedestal provided by this concept of the evolution-involution of the Universe, which is the only "system" I've ever found that provides a reasonable explanation of paradox. Of how everything turns into its own opposite.*

Jones also noted the personal importance that *Some Came Running* has for him:

*Actually, during the writing of ETERNITY and also of RUNNING I was embarked on a, for me, profound soul-search. I've later learned—I guess I even knew it then—that just about everybody goes through this same process at about the same age. I mean, in a sense in which it occupies almost all of the mind, soul, one has. Anyone of any true moral sensibility. At that time, for quite a few years, I was on an enormous study-kick of mysticism, and even occultism. The Indian philosophies. The Christian. Theosophy. Reincarnation particularly fascinated me. It stood to reason that if the law of the conservation of energy applied throughout the physical Universe, it ought also to apply in the spiritual Universe. I wanted to make a book that, on one level, would show all the "subjective realities" functioning and colliding and still at the same time allow all of the paradoxes to apply, be shown, also. Bob French of course was the spokesman, the mouthpiece, for it.*

At one point in *Some Came Running*, the poet Bob French, acting as Jones's spokesman (as noted above), argues that men on earth must eventually evolve from "animal man" to "mental man" to "spiritual man."<sup>1</sup> This idea is one of Jones's most fundamental principles. Significantly, the activities of the central character during his return to his hometown of Parkman, Illinois, show that he is going through this kind of evolution. When Dave Hirsh first arrives in Parkman, he is functioning almost exclusively on the animal level. His emotions and actions are about as primitive as they can be. In addition, he fits Jones's definition of "a slob as someone who has an inordinate ego which makes him close his mind down around his small beliefs and prejudices."<sup>2</sup> Dave had made his decision to visit his hometown while drunk with some other recently discharged soldiers, and he relishes "the furor [his return] was going to create" and "the malices he would activate" (SCR, 4). Moreover, his initial action in town of pointedly

<sup>1</sup> James Jones, *Some Came Running* (New York: Charles Scribner's Sons, 1957), p. 811. Subsequent references to this edition will be made in the text under the designation SCR.

<sup>2</sup> Nelson Aldrich, "James Jones" in *Writers at Work: The Paris Review Interviews*, Third Series, ed. George Plimpton (New York: Viking Press, 1968), p. 245.

rejecting the bank in which his brother Frank has part interest is a petty revenge for the way Frank had treated him nineteen years before when Dave had "disgraced" his family by getting a country girl pregnant. Even though he is now thirty-six, Dave continues to resent the injury which Frank inflicted on his ego then. What could exhibit his present childishness more clearly than this long-treasured grudge?

As Jones also wrote me in the letter of July 8, 1973:

*It's perhaps important to note that when Dave arrives in Parkman as "slob" and "animal man", it is because he had made himself so. This is the self-destructive part—the self-immolation, one could say—of the artist which, when used fruitfully, gives him the tendency and need to "destroy" himself in public.*

In spite of the war's embittering influence on Dave, the most probable reason for his turning himself into a drunken, lustful, spiteful clown and for his abandoning the writing he had once valued is that his former unrequited love, Harriet Bowman, married someone else. As a result, when he meets the local English teacher Gwen French, his first thoughts are not about the possibility of loving her but only about his desire to have sex with her and to gain the ego satisfaction of having her love him. Nevertheless, he may have unconsciously guessed that his ill-fated attempt to seduce the unyielding Gwen will push him out of this animal existence toward intellectual and spiritual development. Bob French theorizes that the only way an individual can develop is through experiencing pain—"Physical pain, mental anguish, spiritual suffering" (SCR, 819). However, since no man would consciously seek pain, it has to come to him in the form of something that he would seek, and the most common type of pain that we all run after is love. Hence, in pursuing unrequited loves like Harriet and Gwen, Dave is really opening himself to enormous pain, especially since he strongly fears rejection, and, through that pain, to sensitization toward the longings and feelings of other people and toward the revelation of his own inadequacies. As Bob also contends, love on the animal level means only the desire for sex, love on the mental level the desire to be loved by someone else to gain outside confirmation and justification for selflove, and love on the spiritual level the need to move beyond yourself toward God Who is also in motion and Who therefore cannot be pinned down, limited, or understood. It is Dave's love for Gwen on

the mental level that turns him into a writer again for the same reason he had previously become a writer when he was in "love" with Harriet Bowman. However, just as he is more powerfully entangled with Gwen than he had been with Harriet, his writing under Gwen's influence is more painful, sensitive, and honest than anything he had created when he was chasing after Harriet.

Dave is, of course, the prime example of Gwen's own theory that writing is not an end in itself, but only a "by-product of the near psychotic love-hunger of the individual;... A By-product that the individual willingly gave up himself, when he reached the Love climax and either got or did not get the Love-object" (SCR, 568). Gwen also speculates that there is an "almost mathematical clinical progression from the beginning sense of unlove up through the height (according to the individual) of talent to the Love climax... thence almost immediately into the decline of talent and on down to the inevitable destruction of talent, or the individual, one" (SCR, 567) and Dave's involvement with Gwen bears this out.

Dave begins writing again as a means of keeping Gwen interested in him while he is trying to seduce her and he constantly expresses his hope that Gwen will be pleased with that he has done. Moreover, he obviously wants her to transfer her admiration for his fiction to his person. Nevertheless, even though his basic purpose in writing is to make Gwen love him, he doesn't try to idealize his own life or romanticize other people in his work. As Bob would explain it, using his concept of love on the mental level, Dave can't justify his love for himself if he gets Gwen to love a false image of himself, so he has to reveal all the flaws he sees in himself.

According to Gwen, the artist is also driven toward self-exposure by his combination of a "desire for unbridled license" coupled with "this higher-than-normal, stronger-than-was-customary-in-humans sense of high integrity and great morality, forming that perpetually balanced and forever insoluble conflict within that made you the artist" (SCR, 566). This motive ties in with the previous one because both are based on the powerful nature of the artist's ego and its equally powerful vulnerability. Dave acts again and again on the basis of the needs of his ego only to find that his actions seem designed to puncture his pride and to force him to look more closely into himself. For example, when he returns from the trip he has made to Florida because he was outraged at not having been invited by the Frenches for

Christmas, he discovers that Gwen and her father Bob had simply been expecting him to come over, and he has to admit to himself that he had acted childishly. His trip has been productive both because he has written "The Confederate" during that time and because he had been able to expand his sympathy by learning to understand the way of life of the southerners, a group whom he had formerly feared and regarded as alien to him. However, he has risked the thing he wanted most, Gwen's love, out of a petty affront which didn't even exist.

This incident is typical of him and suggests the way in which his ego and his desires are simultaneously valuable and damaging. Gwen states this idea explicitly when she remembers the "drinking and sexing" of the writers she has known and reflects that "they were all like runners" (thus giving one interpretation to the title) "runners with huge enormous feet. They were dependent upon their feet to run, and needed them. But those same feet were always tangling them up and tripping them. And if they ever win a race it was both because of their feet and in spite of them, simultaneously" (SCR, 305). Dave's own writing can be viewed both as a result of his imperfections, that is, of his captivity to his desires and illusions, and as a means to free himself from them. He couldn't have become a writer without his ego and his desires, but he can't move on to discipleship, the next spiritual stage, until he is ready to leave them behind. Only when he has fulfilled himself at the artist stage will he perceive the need to serve as a Disciple "working consciously and specifically with some Great Master" (SCR, 830). This is why the artist stage at its peak is merely the preliminary step to the lowliest Disciple stage. Nevertheless, if the artist can carry his attempt at self-exposure out to the fullest limit, he can then move beyond that self toward God. Bob French implies both the way in which art is founded on imperfection and the way in which the Disciples—and, above all, the Leaders and Lords and Masters and Teachers—supersede the artist when he tells Dave that:

*the way of the artist... is never to know... If he knew what God was, he would be too sure. And the very nature of an artist, a great artist, is that he must never know; must never be sure. That is why he works so hard, and so painfully. If he knew... Well, I don't suppose he would ever produce anything, would he? He wouldn't need to (SCR, 1182-1183).*

Even though Dave's head is filled with ideas for future novels after the moment of revelation in which he frees himself from most of his illusions, he senses that he is approaching his death and that he will never be able to write about any of them. However, the reason he dies at this point is that he has learned all that he needs to "know" to become a Disciple and is now ready to begin—literally—a new life, either in the "world of bodyless souls, spirits, complete with its own body politic, its own hierarchy of Leaders and Lords and Masters and Teachers... surrounding the material world we inhabit" (SCR, 816) or in a new body on earth.<sup>3</sup>

One of the most significant changes in Dave's writing during this time that he is still bound by his love for Gwen is his shift from "unconscious writing" which depends on the author's emotions to "fully conscious writing" which has a "preconceived effect" toward which the author is working (SCR, 695). This kind of art is a far cry from the type practiced by the Wisconsin lumber jack who tried to put "everything he ever felt about life and beauty and frustration" into his making of the copper skillets hanging in Gwen French's kitchen (SCR, 270) and the form of folk art practiced by Prewitt and his friends in composing "The Re-enlistment Blues" in *From Here to Eternity*—not to mention the kind of art which most critics think Jones advocates as well as practices. However, this "fully conscious writing" is presented as an advance over the more spontaneous writing Dave had done in the past. Gwen points out that in fully conscious writing:

*It's no longer enough to just feel something and then write it. You have to construct. And then you have a tendency to*

<sup>3</sup> In his letter of July 8, 1973, Jones also wrote: "where you say 'He dies at this point.... because he has finally learned all he was supposed to learn in this particular incarnation and is ready' etc. I underlined this, and wrote in the margin: 'Important point! I can go no further.' And indeed, I have never been able to, artistically. Any attempts I have ever made, and I've made two or three, have always failed as art and become preachments. I simply have not the facilities to take it any further than this point: 'He dies at this point.' And, finally, first and last I am a novelist; and I cannot write about a 'Master' perhaps because I have never known one. Oh, I could fake it, as Maugham did in *The Razor's Edge* (Maugham is supposed to have drawn the 'Master' in this book from a man named Paul Brunton whom I used to read. I could never believe Brunton's Mastership.) (Either.) This is why, of course, the Spiritual Master-and-Disciple conception has never reappeared in my work. I've met some so-called Gurus but found them all suspect, finally. Or naive. But the conception, the basis, has figured in all my work since. In fact, on lower levels than the 'spiritual', I have used the Master-Disciple relationship several times. Actually, it exists equally on lower levels of sensitivity, right on down, into the animal world. But to try to create it in a 'spiritual' sense is to strain belief on the part of the reader beyond the point I care to go, artistically.

*lose all the fresh originality of your emotions, which came out of your innocent unconsciousness of them, because now you know what they are* (SCR, 695-696).

Probably the most important implication here is that Dave has grown in his awareness of his emotions, though he still has a long way to go before he will reach the understanding necessary to free himself from them. The book which Gwen views as an example of fully conscious writing is Dave's "comic combat novel" in which he attempts to show that the life of men in combat is "no more brave or fine, or possessed of any other human virtue, than their life at home would have been" and in which he recognizes that each one of the "laughable (but unpitiable) fools" he is writing about is "DAVID HERSCHMIDT, who could look back on one of the most foolish lives of any of them, but who would no more admit it than they would, if accused of it" (SCR, 650). His movement toward self-knowledge, self-acceptance, and self-transcendence is further confirmed by his only slightly earlier decision to change his writing name from the pretentious "D. Hirsh" to the more legitimate "David Herschmidt."

Dave is almost finished with his combat novel when the crisis comes in his relationship with Gwen and, true to Gwen's theory, he is unable to write at all for some time afterwards. Moreover, when he does return to work the quality of his writing is distinctly inferior to what he has done before. In addition, during the period after he has given up Gwen and become attached to Ginnie Moorehead, a promiscuous factory worker, the best he can do is a sentimental love story, which nearly destroys the overall effect of his combat novel, followed by a vicious but equally unsuccessful depiction of his deteriorating relationship with Ginnie. At the end, even though he seems eager to write again, his writing is no longer a matter of importance since he is beyond the attachment to the world that had necessitated his fiction.

Dave's entanglement with Ginnie provides an appropriate conclusion to his development in this incarnation because it forces him to confront his strongest illusions, and these illusions significantly form the basis for his decision to marry Ginnie. First, he feels that he needs a woman and that he is "too old" and "too fat and ugly and too broke" to get a chance at any woman other than the unattractive Ginnie (SCR, 1187). This point is dubious since, as his gambler friend Bama points out, Dave's fortunes could change at any moment and a sufficient

monetary gain from the sale of his book (or from any other source, such as the defense job which he takes after marrying Ginnie) would greatly improve Dave's chances with other women. More importantly, though, Dave is ensnaring himself in the trap of self-pity which Gwen futilely warned her writing student Wally Dennis against when he decided to enlist in the Army as a means of running away from his suffering over Dawn Hirsh's marriage. Gwen made clear the dangers of any form of pity when she told Wally:

*all the chains, and limitations, and prisons we build around ourselves resolve themselves into that one word Pity. Pity reduces everything to futility. Pity involves us in the problem, whatever it is, Pity holds us caught by the thoughts our Pity builds in our minds.... It's the opposite way from Freedom. Just as much as Ego, and Vanity. And it doesn't matter a damn whether you Pity yourself or Pity someone else, Pity always binds you closer to the imperfection you see—that you hunger after—and that has caught your emotions (SCR, 1022).*

The imperfection which Dave's self-pity binds him to is his sense of his body and its "needs." Yet when he marries Ginnie to obtain a continuous source of sexual pleasure, he finds that she no longer wants to have sex with him because she believes that respectable married women don't like sex. Worse still, Dave's sexual desire and longing for companionship make him dependent on someone else when he should be seeking his own salvation. At the time when Dave was tormented by Gwen's abandoning him, Bob had cautioned him that "every man must find his own salvation" and that "it's not to be found outside. In another person. Not in friendship; but most particularly not in love" (SCR, 1084). However, Dave had considered this advice useless then and had refused to guide himself by it. As a result, he became caught by the "married man's settled panic at the thought of being without his wife" (SCR, 1207). Nevertheless, Dave finally has to admit that he and Ginnie can never make contact with each other because "each of them had in them a sort of superimposed picture, like a celluloid overlay on a map, of life—and of what life was, or was not, and also what it should be; or, rather, what they wanted it to be" and these separate pictures "could not be made to coincide" (SCR, 1229). Fortunately, though, this

realization frees Dave from his dependence on Ginnie and enables him to accept the knowledge that he, like all other human beings whether they recognize it or not, must be forever alone. This knowledge also liberates him from the demands of his body so that he may now be able to "make the crossover" from the material world to the world of bodyless souls (SCR, 820).

Dave's second reason for marrying Ginnie, his pity for her and desire to offer her the opportunity to make a better life for herself, resembles his first reason and contains similar flaws. For example, in trying to help her change her life, he is actually binding himself to her imperfections. Dave soon becomes Ginnie's subject because he can understand much of her point of view and is aware of his own failure to provide what she had expected from him, whereas she comprehends neither his outlook on life nor his expectations. He is therefore caught in a vicious circle: his sensitivity, originally acquired through his involvement with Gwen, makes him weak in relation to Ginnie and his weakness with Ginnie renders him even more sensitive. This situation fits in with Bob French's poem *The King is Helpless* in which Bob argues that the power given to the Queen in chess is an "astonishing foresight—of the power women would someday come to wield in modern society and over their men in all of our Western civilization" (SCR, 561) and that this new power of women is "a definite evolutionary development: with a definite evolutionary purpose: namely, to make the men more sensitive" (SCR, 933).

Dave's sensitivity is a flaw as long as it remains tied to pity, but it prepares the way for his final compassionate understanding which allows him to lament the suffering of others without permitting himself the illusory comfort of believing that he can do something to eliminate that suffering or that it would benefit any individual to be spared a single moment of pain. At the end, he can even feel compassion for the man who fires the bullet which will terminate this life for him. He also feels a sad but un pitying compassion for Ginnie, his fellow countrymen, and all the men involved in the Korean war. He realizes that he has caused Ginnie pain just as she has caused him pain, but he finally learns that we are not "responsible for the pain we cause in others" but only "for the pain *that others cause in us*" (SCR, 1231). Even though he regrets the suffering he has brought to Ginnie, he recognizes that since, as Bob had said, "each man must find his salvation in himself alone" and since "nothing anyone did *to you*, or

for you, made one damn bit of difference, in the end. It was the one alone," what Ginnie did was really "her problem, not his" (SCR, 1231).

Dave's realization about his inability to "help" anyone on the personal level also applies to the social, political, and military levels. Before his final revelation about individual salvation and responsibility for oneself above all, Dave held democratic ideals which were similar to Prewitt's:

If he had ever believed in anything, Dave Hirsh believed fervently in the rights of the free individual.... Every human being had the right to be treated *like a human being, and not like some kind of animal or a member of some particular herd or other. Every human being had the right to some measure of dignity—no matter how unbeautiful that human being might be physically, or how low and undeveloped mentally. That human being still had the right to be treated optimistically and believably, instead of pessimistically and cynically.... Everybody ought to be given their chance* (SCR, 1168).

Because Dave held this viewpoint and observed daily violations of the individual's rights by governments, groups, and other individuals, he began to see decadence everywhere and to notice parallels between his own country and the Roman Empire on the brink of its decline and fall. From his limited, provincial perspective, such an event seemed a disaster on the scale of Armageddon. However, he develops doubts about this idea too just before his death:

*Was it really the Decline and Fall of the Roman Empire, after all? Being enacted over again? Perhaps not. Perhaps that was only another of his illusions. God, he had so many. Anyway, he hoped it wasn't. He loved this country—and this town, too—loved them deeply.... But perhaps that was an illusion, too? Why should a man love one country—or one town—or one person—more than he loved another? Well, he certainly hoped, sincerely and devoutly hoped, we weren't living in the beginning of the Decline and Fall* (SCR, 1233-1234).

These reflections indicate an extension of Dave's sympathies—he

had hated Parkman and only came to appreciate it and feel part of it when he returned from Florida—and suggest that his compassion is on the verge of embracing all of suffering mankind. They also imply that he is close to believing that every soul on earth is of equal importance since all were put here to learn and all have eternity in which to complete this spiritual education. This would mean that everyone already has his chance, though it is not the chance Dave has in mind when he is asserting his views about the rights of the free individual. Flagrant injustices, such as murder, corruption, sadism, colonialism, and war, should therefore be regarded not as horrible anomalies that reasonable men ought to eliminate in their quest for a sane and comfortable utopia, but rather as distressing yet ultimately beneficial instruments for helping each soul evolve to a higher state of being.

This revelation about the necessary and beneficial nature of suffering underlines the mistake implicit in Dave's third reason for marrying Ginnie, his desire for a happy and contented relationship modeled on the principles Dave's friend Bama enunciated for his marriage to Ruth. Since Dave is running away from the pain of his failure with Gwen, a happy relationship with Ginnie would negate all the spiritual growth he has attained so far. Bob French points out the dangers of a happy love relationship when he asks Dave, "Did you ever notice how disgusting, how really idiotic—how *dumb—requited lovers are?*" (SCR, 1085) and if Dave could have witnessed his niece Dawnie's interview with the representative of *Weight* magazine he would have had to agree. However, Dave runs no risk of falling prey to a stultifying happiness since he has made some serious miscalculations both about Bama's principles and about Ginnie's ability to fit them. For example, Bama's requirements for marriage had been aimed at getting sufficient control over the woman and the situation to gain him the benefits of wife and family while leaving him free to live as he chose when apart from them, whereas Dave plans to enjoy such a marriage by itself without living freely outside of it.

Moreover, Dave is incapable of Bama's insensitive, uncaring treatment of women and Bama's unsentimental recognition that Ruth wants only money, a home, a farm to run, and children. Dave refuses to face the implications of Bama's question. "What if I was to sell that farm and move her up here, to live the kind of life you and me live?... Shed take off and leave me so goddammed quick itd make yore head swim,

thats what" (SCR, 1188-1189). Bama also argues that Dave doesn't understand that what Ginnie wants most is to be respectable, and that he will therefore be unprepared to handle her as Bama himself would. Dave has always hero-worshipped Bama for the worst of reasons, namely his growth-impeding ability to dominate women and the conditions of his life, yet the folly of such hero-worship has never been more evident than in Dave's combination here of following Bama's example without listening to Bama's own advice or comprehending the causes behind Bama's apparent "success".

However, Dave's worst judgment is his assumption that Ginnie could become like Ruth. The wifely attributes which Bama had sought and found in Ruth were:

*First, they got to be dumb.... And second, they got to be very very respectable; and its better if theyre real religious too. Then theres another third thing: They got to be used to takin orders from the menfolks, so that they believe thats the right way of things and the way they ought to be (SCR, 772).*

When Bob French warns Dave that one must then "be quite sure that they *are* dumb; and they *are* goodnatured," Dave replies that "those are two things I *am* sure of," but he is wrong on both counts (SCR, 1182). Ginnies' cunning, insensitivity, and self-centered viciousness are demonstrated both by her visit to Gwen French, in which she deliberately arouses Gwen's disgust to turn her away from Dave, and by her decision to tell her angry, gun-toting ex-husband Rick that Dave is visiting the Frenches in order to get Rick away from the house in which she and Dave are living. Dave's misreading of Ginnie's character at this time is one of the main reasons why he is so vulnerable to her manipulation, though this vulnerability will also lead him to his later understanding of her and will eventually guide him to his salvation.

Dave's fourth and final reason for marrying Ginnie, his belief that a stable, peaceful, unpassionate relationship with her will be more productive for his writing than his tormented relationship with Gwen has been, is not only based on the same misreading of Ginnie's character as his previous reasons but also on a misconception—or, more probably, a convenient over-looking—of the nature of the writing process. The result is that the work he does accomplish is greatly

inferior to what he did while suffering the agony of unrequited love and that he eventually agrees to abandon his unremunerative writing for a job that will enable him to support both Ginnie and himself. Appropriately, the end of their relationship comes when Ginnie hits Dave's typewriter with a flying saucerpan during their last argument.

Considering the number of illusions and blunders involved in each of Dave's reasons for marrying Ginnie, it is amazing that the final results are so fruitful for Dave's spiritual development, yet this is the heart of the vital paradoxes in the book: pain brings growth; "evil" brings "good"; the clash of powerfully held illusions brings the end of those illusions; the worst possible worldly choices bring the best possible spiritual results. Dave's final meditation reveals not only how such paradoxes operate but also how they apply to nations as well as to individuals:

*undoubtedly no two humans on earth ever lived in identical worlds.... Because each had his own private world, and what was more wanted to if possible impose it upon everyone else that he possibly could, in order to prove to himself that it did in fact exist. And that was always where the trouble came. Because the other man—or woman-or nation, for that matter—was doing the same identical thing. Consequently, only clash resulted—and with the clash, trouble.*

*And from the trouble came the pain: the pain of defeat, the pain of victory and the hate it brought, but most of all the pain of being forced to relinquish part of all of that illusory world each has built up for himself (SCR, 1229).*

And along with the pain and loss of one's illusory world come selflessness and sensitivity and sad unpitying compassion and freedom not only from illusion but also from desire and vanity and possessiveness and dependence on others, etc. This means that the state of war with which *Some Came Running* begins and ends is not a special visitation of evil designed to bring about the doom of the human race, but simply an intensification—and maybe not even that—of the basic human condition with the same conflicts between the illusory worlds of each individual as in "civilian" life, the same opportunities for experiencing pain, and the same possibilities for individual growth and salvation. Earlier, Dave summed this up in relation to his writing, though he was not yet prepared to accept it in relation to his life, when he reflected:



*the upshot, the lump, of what he wanted to get said was that each man was a Sacred Universe in himself and at the same time, inextricably, a noisome garbage pail whose bottom had rotted out and was poisoning the garden air and needed to be got rid of posthaste, forthwith and forsooth. That these two were not only inextricable, but were actually one and the same. And that therefore there was no Evil; and probably no Good; only Growth; —or if there were, they were so inextricably involved, like man himself, that no man-brain or -system, no Philosophy of Meaning, would ever separate them without automitacally perverting both. And that therefore there was only growth, only change, and the pain of change, and the ecstasies of that pain, to embrace; because that all there was, to embrace (SCR, 756).*

The only viable attitude which an individual holding such a viewpoint can take toward life, struggle, injustice, and anguish is one of acceptance rather than of rebellion or judgment. Yet paradoxically, like everything else in this book, such acceptance frees the individual from the very things he is accepting and moves him toward a more spiritually advanced way of life and thought.

The many paradoxes are of crucial importance since the religious "system" developed here is founded on the greatest paradox of all, the concept of *felix culpa* or the "fortunate fall". Since this concept is also crucial in Hawthorne's "My Kinsman, Major Molineux" and *The Marble Faun*, it is appropriate that Gwen decides to study Hawthorne (and Whitman too, for obvious reasons) when she returns from the desert after having tried to burn out the pain of her former relationship with Dave. It is even more appropriate at the end when Bob remarks to Gwen about Dave's death that "we *all* are guilty. You, me, that girl [Ginnie], everyone. And yet at the same time we all are also *unguilty*. We suffer, and we learn; and then we grow.—Though growth may often seem like 'Sin' to others; to the ignorant. Do you remember the end of Hawthorne's *Marble Faun*?" (SCR, 1256). However, the most significant elaboration of the theory of the fortunate fall as it applies to the related concepts of growth and the nonexistence of evil can be found in Bob French's discussion of the "involution-evolution" process:

*before there could be evolution, of necessity there had to be involution—the going outward from God; which, unfortu-*

*nately, has become the supposedly Evil, and totally erroneous, symbol of Satan and his Dark Angels being kicked out of Heaven. In fact, the involution can no more be Evil than the evolution; since without the one the other would be impossible. Now, if you take the whole process and look at it in the shape of the letter V, with God at both ends at the top and man here on Earth at the bottom, the point, you have the whole situation. We souls here on Earth, which actually involved down from God to meet our gross—and by gross I only mean dense; no derogatory connotations—material bodies as they evolved up to meet us and be used by us, are actually right now at the very lowest point of the V and preparing, and only just now beginning in fact, to evolve back upward whence we came (SCR, 818).*

Given the assumption that men on earth are at the lowest point on the V, it is not surprising that spiritual evolution, as experienced by Dave (and Bob and Gwen French and Frank Hirsh's secretary Edith Barclay), involves the act of leaving behind virtually everything that you started out with. That is why the epigraph from Mark, 10, about the man who *came running* to Christ to ask how to gain eternal life is especially apt since it asserts that spiritual advancement requires abandoning your possessions. Accordingly, Dave's illusions are not the only things he leaves behind during his final moments of life. Almost as a preparation for abandoning his material body, Dave sets out to leave his home (both the house and the town), nearly all of his material goods except for his typewriter, and the wife he had become so dependent on. In doing this, he resembles Christian in *Pilgrim's Progress* who also has to leave behind wife, friends, and material possessions in order to venture on his spiritual journey. Dave "packed only one bag—and, after looking at all his clothes in the closet, wondered why he even packed that much (SCR, 1232).

However, the most important "possession" Dave leaves behind is his ego. He is finally able to escape from his desire to seem important to other people because he has learned that his view of the world is an illusion and there is no way for him to make anyone else see the world from his perspective. Thus, he no longer regards writing as a way to compel other people to look at him, but rather as a means of making "other people's illusory world more real—to [him]" (SCR, 1230). However, this realization frees Dave both from his previous reason

for writing, which was founded on the needs of his ego, and from the prison of his ego itself, the figurative prison that resembles the "Federal prison" which "always disturbed" Dave whenever he looked at it from the shell factory where he worked (SCR, 1201). Having shed his ego, Dave passes out of the range of our own ego-bound perceptions.

In summary, Dave Hirsh's path to spiritual growth and his reflections about it emphasize a complex cosmic drama. This drama centers on a learning process in which each soul is forced to discern both its similarity to all the other souls on earth and its isolation from them. The isolation is the reflection of the distance which each soul has fallen away from God and become immersed in self. Self is therefore the enemy in this view of the world, and it must be defeated so that each soul can be re-united with God. As long as a soul remains subject to the desires and illusions of its ego, it functions on the animal level. However, in the course of spiritual evolution, everyone is pried out of the animal level by being put through a series of distressing and humiliating experiences designed to break down his ego and to make him realize that everyone else is being treated in the same way so that nobody's pride will be left intact. At a certain point in its education, each soul should reach a state of compassionate understanding in which it feels sorry about the pain in everyone's life without wishing to change or eliminate that pain. This recognition of the necessary role of suffering can come at different times for different souls since it occurs within the context of a process of reincarnation which spans eternity. Eventually, though, compassionate understanding will come to all souls, and they will all become One with God at the end of time.

## SANTIAGO IGLESIAS AND THE ELECTORAL CAMPAIGN OF 1936\*

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\* This article is part of Chapter IX of my doctoral thesis "Resident Commissioner Santiago Iglesias and His Times" (Georgetown University, 1982). Some minor modifications have been made.