



"Introductory Notes"

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~~Preface / Intro~~
Introductory Notes

~~The subject~~ Known as
The subject of "Margaret" — the American
Slave story, — ~~has been~~ is both familiar to

and exhausted within every medium except

opera. Although it is opera
to which ~~this~~ ~~not~~ subject is most

~~well~~ highly suited and which can provide this
narrative with the power that other

media — especially film — can not or have

Chosen not to reveal. The emotional levels

are grandly theatrical, the iconography is

rich, ^{the action is graphic} the human struggle is universally

poignant. Yet these indigenous charac-

teristics are the very ones that can
encourage ~~the~~ ^{so appropriate for opera} flat even trivializing

our widest sympathy, our deepest terror
our most sublime response to the
indominatable human spirit — the ^{our awe in the company} of beauty
proper sphere of Opera.

These stereotypes have ^{simplified} ~~no~~ motives for their behavior and virtually no interior life.

The overseer is cruel just because; ~~the~~ whether passive or angry the slaves are simply victims without agency and wholly dependent on external largesse or duplicity.

Unlike those stereotypes, the cast of

"Margaret" ~~aspects~~ are complex figures with recognizably human reasons & emotions. The ~~the~~ master in "Margaret"

is driven by his relationships to his own people, his ^{own} past and circumstances. That is being a slave master is part not all of his

character. The enslaved family ~~has~~ ^{include members of} separate views of their choices, i.e. a husband/father who ~~takes~~ ^{changes} charge; a wife/mother who ~~decides~~ ^{changes} and

Sensational -

Most Am. Slave narratives ^{achieve their drama by} rely on relying
on action with the earliest access
to audience's response: whips, cries,
blood, lynching, rapes etc. While these
aspects of oppressed degradation are ^{accurate} accurate
and ~~important~~ ^{very much} present in "Margaret"
their force is ^{lastingly} made more emphatic (and terrible)
by ^{means} ~~other~~ ^{other} means
at our disposal: music, metaphor, gesture,
implication ^{style the} ~~is~~ ^{is} ~~the~~ ^{the}
Audience drawn in - not distanced
from the action & the emotion. It does not

Situated in Thus the work ^{eschews} loses the
^{estranging} exotic for ^{an intimate} place in the mind, ~~and~~
heart and aesthetic sensibility.

treatment of the material. The ^{obstacles} difficulties
are ^{as} rampant as they are obvious.

1. Stereotype
2. predictability
3. gratuitous sensationalism.

I address each of these obstacles as a way
of ~~the~~ Clarifying how profoundly different
this operative work is.

1. Stereotyping.

The classic formulation of the American
Slave Story relies upon the H.B. Stowe
formula emphasizing stock characters:

innocent slave / treacherous slave;

insanely cruel overseer; kind master / evil master;
emasculated ^(or not) ~~existent~~ slave fathers; righteous
hopeless weeping mothers; naive abolitionists; etc.

This brings me to the style of the
work: An effort to rid it of its
antique-ness. and bring it into
contemporary ^{resonance and} sensibility.

Thus ~~the costume~~ the slave rags,
bonnets, naturalistic cabins, manor houses,
steam boats, etc. ~~are~~ are eliminated in

favor of fresh iconography, sets, costumes,
etc. Such a treatment is not merely

new - it is also more meaningful. it
can ^{delineate} expose the ~~relationship~~ - (intimate ^{modernity of}

^{the intimate} relationship between oppressed and
oppressor, violence and ^{redemptive} ~~more of the same~~,
redemption and ^{damnation} ~~death~~, liberty and excess.

These are perennial dilemmas, which
Am Slavery ~~can~~ can ~~bring~~ bring into view - summoning

~~from~~ evolves
as circumstances ~~make~~ ^{alter};

Young abolitionists whose ~~base~~ ^{are a result of} their views ~~for~~
Slavery ~~is~~ ^{are} personal ^{abolitionist ideology} not ~~political~~ ^{propaganda} experience.

In short these are fully realized characters

individuals with personalities and motives

historically swamped, eluded overshadowed
in most ~~narratives~~ ^{representations} of the
American slave story. Thus ~~their~~

the casts' ^{of the cast} language contains subtlety, double-entendre,

parody, satire, irony, as well as defiance. Their

Speech ranges from the lyric to the bombastic,

from the sermonic to the sly. Characters

exhibit optimism, pessimism, ^{stupidity} religious faith, greed,
sacrifice, married love, unmarried lust
parental devotion, brutality and wisdom.

Predictable.

The conventional bondage to freedom
tale is more complicated ~~to~~ in "Margaret"

It is the story of the destruction of
two families by means both in their

control and out of their control.

Several kinds of ^{both} are ^{available} and ^{here} ~~is~~ Freedom ~~is~~ thwarted. Instead of the
narrative thrust being ^{only} a geographic
move from slave country to free country,

Psychological, physical, spatial, spiritual
- even the "freedom" of madness. "Margaret's"

plot - although based on an historical character
and event - delves into the evolution
of the characters' actions

Memory

Whip

Sword

~~the must~~ Helping run away's I can
Make new ones

With
Every
Breath
I take

They came
with nothing
needing
so little
I see the grim tips faces
despair
turn into

Cinderella
7

71
63
8

Not human poem

Will I plant a garden, > mens your shirt
by candlelight > thrive?
~~strong~~

Will (! WATCH) ^{are} ~~they~~ children grow (old)
they swim

Will (I bathe them) in the
clean water till their skin shines
like brass? ~~Will~~

R

See this tree. How its branches
sheltering (lowering)

~~I will protect you.~~ ~~shelter~~ protect you?
That is how I (it?)
always
will be.

what is this
place?

it is ~~oh~~
~~up~~

no more fear

No matter what
~~from whatever~~
the weather
brings

15/6

off to the side Σ Judge consult & White Towns people?

Caroline

~~fan themselves~~
- softly - ^{chant} unforgivable.

Father, ~~Please~~.

~~You can say~~
You must urge clemency from the court

George

Or they will ^{hang} ~~execute~~ her ^{and} for the wrong reason.

~~Sir~~ Edward

~~Caroline~~ I can not ~~I will not~~
She must suffer the consequences of what she has done.

Caroline & George

And so must you.

Edward

Meaning what?

Caroline & George

Meaning

Our family ^{may} ~~can~~ not survive.
(We are ^{so} at odds)

This violent ~~tot.~~ disagreement.

Stet | ~~Edward~~
~~You are threatening me?~~

Caroline & George

We are ~~to~~ begging you.

Edward

~~Denied~~

[Caroline takes his hands]

Facing him

It's 1844
We're in your hands.

[Sudden change from mourning to a fierce
acceptance of her state]

To a desperate heart (all alone, on its own)

Reason has no power

Grief ^{is my} ~~becomes~~ ^{pleasure} ~~the~~ ^{lover}

~~The~~ ^{the} thief ^{called} of life & ~~my~~ ^{my} lover now.

W. H. Auden

Darkness, I salute you.

① Tell me, what is the truth of this tale I've been hearing. Commotion aboard a ship. Passengers alarmed. Lawmen called to the fray.

② They say Awful. Let me tell you.

(They mimic, pantomime ~~this~~ the scene they are describing)

* Later when silhouette of M and her children appear - the contrast between the grotesque

Some ~~master~~ rich men were sailing to down river markets.

① Where prices for slaves are quick and high.

② The slaves below deck

The owners above

With cards, money and drink, drink, drink

① To pass the time, while away the night
They ~~take~~ ^{the rich} play games of chance.

② One ~~who~~ lost heavily. ^{And to cover his loss} wagered a slave woman and her ~~two~~ children.
~~To cover his~~

mimic of the Fishermen and M's more moments is markedly different]

① ~~The~~ ^{Doubting} ^{Refuse} the value of the ^{PAWN} ^{Good.} without seeing.

② To show their worth, the ^{loser} ^{orders} them brought to the game

[Silhouette of M. and Children
before the gambler appears]

① The price is agreed on.

② The slave lot dismissed.

① The game continues

② That's when the slave raises her price to a level no one ^{can} ~~can~~ pay

① She wants to be priceless

② She believes she is priceless

① And her children too good for this world.

They fish her out, dripping wet
But the ~~river~~ ^{children}
are swept away.

She ran to the rail
A child in each arm
And let the river take them down

(repeat)

(Silhouette of M. throwing her children, then jumping into the water.)

① What kind of mother is that?

② ~~No kind~~ No Kind of Mother
~~is she~~, kills her young. No kind of mother is
Silence. she.
(Harmonica music)

② Look. That's her.

① Where?

② Out there, On a flatbed. ~~#~~
~~#~~ Tied to a pole. Can't you see?

① I see fog

② Look hard. A guard watches her.
The carman pulls

② ^(Peering) ~~#~~ fog takes on shapes in the wind
makes you imagine things

② The mist is breaking up. See ^{there} the
lamp.

① Oh look how ^{still} she stands.

① & ② Poor soul. Hell is her ^{only} home now.

(M. ~~on~~ on flatbed comes into view)

(Singing her memories; hearing
voices ~~all~~ from previous songs)

M. Bad things, Far away
Pretty things here to stay
Sweet baby smile at me
lovely baby go to sleep

R. Go, cry girl You have won your tears
Go, cry girl.

Children: Mother. Come to us Mother.

M. Will I plant a garden?

R. R: It will be just so.

R. by the mimosa...
When the moon hits... Children mama — mama (Mother Mother)

M. The Secret soul keeps [its weapon] chore]

Robert See this tree? That is how I will always
be,

Ref. to 9
Stephen Foster
song
"Old Black Joe"

I'm coming. I'm coming
with a heart purged of grief
I hear your gentle voices calling...

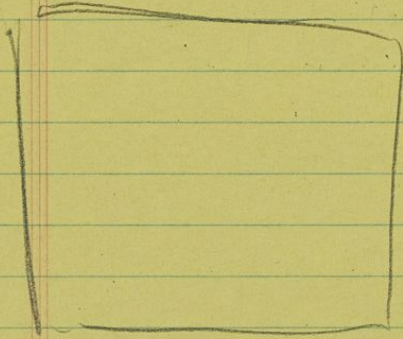
Mother Mother

I'm Coming I'm Coming

(Harmonica)

(Zinc not mentioned) passed

Scene 4. Trial



Scene 4 TRIAL

Caroline to Margaret

What she you have done
is Savage(?) Unnatural
in any world.

I do not pretend to understand
it. ^{or the bottom of your grief.} But one thing I ^{do} know:

If the charge is changed to
murder it will advance
the cause, help other mothers
^{in chains} like you. Theft is trivial
Murder will convey the

true meaning of motherhood:
the one you mean to convey
that ~~you~~ children are yours

belong to their
mothers who bore them —
and ~~to~~ should not be bought or sold
~~not to an owner~~

James

Remember her your love

Marion

When we find from our loves

Wanted in a hit

and found them with a
heart of love and

16/10

16/10

Gaines

Silence her your honors

Margaret.

When we fled from for our lives.

Crouched in a hut

A woman arrived with a
Shawl. She said

6:00

377
90
67

Edward (ff. page)

~~flame~~

What is this? ~~to heat~~ that
~~turns~~ burns as it ~~turns~~
that ~~grinds~~ (me) disturbs /
~~my days.~~ my mind (brain?)

What is this
Rope pulling

disturbing my
Law and custom endorse me

Yet my only child

Looks at me with strange eyes

Cold ^{appraisal} ~~where~~ ^{naked adoration} ~~tender~~ X used to be

lock

Am I not

A legal man, a loving father
God's blueprint

Flamed in (merely) ordinary ways?

Hat's ^{skill} tip

Gentle women dip their heads ^{courteously.} ~~with courtesy.~~

And yet, And yet

The wheel grinds (on and on)

Rattling Quivers my ~~the~~ peace

Ratt Quivering the
~~un-dreaming~~

and breaking my daughter's eyes ~~to bits.~~

they ^{sear and} burn) and ~~with regret~~

my soul
and
breaking
my daughter's
eyes into
ice

un

happening here?
What is ~~this~~? [looking at his hand]

Same ~~illness~~

~~A~~ crash

Examining
his hands

~~Nothing.~~
There ~~is~~ nothing ~~to see~~ at all.

~~Yet~~
~~but~~ my hands are aflame

what is happening here?

→ Yet they burn

~~a daughter's~~ ~~with kisses~~ ~~and a~~ ~~slave woman's~~ fire

~~as tho' I held the slave woman~~
what lights the flame

Is it Caroline's kiss

~~or~~ Margaret's coals of fire?

It Can't be.

Lights up on Town Square.

Judges

Towns people, ^{Gilla and other} Slaves, Caroline
George [Edward] Margaret.

Margaret being led up steps to
Scaffold.

Edward enters holding a document (law)

Gilla's voice distinctive in the
following.

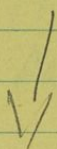
Justice
Law
Strength
hope

OH LORD
HELP US BREAK THROUGH THE NIGHT
(b) ~~gained~~ ^{gained} by thy Holy Light
(w) [chastened by]
(all) ^{into} thy ^{Blessed} Holy sight]

OH Lord King of MAN

DON'T let us break in the night

(b) ABANDONED by thy Holy Light
(w) YEARNING for thy Holy Light



Haldon! Haldon

I'm telling you Haldon

Judges is

The Governor has ~~offered~~ ^{granted}

Clemency. If the

^{she} ~~guilty party~~ repents

her ^{savage} crime — she

will be remanded

to my custody.

Town's people

^{Can} Mutter is this right?
She should die etc.

Caroline (hugs her father)

George Shakes his hand

Collo — You will live!

Margaret: Life

Margaret : Life

~~This is the world's~~
~~thy clean~~

(w.) Your ^{rule} justice is hard
but clean

(b) ^{the Hands of} Man's Justice has ~~fallen~~
~~E-fallen~~ ~~flight~~
ARE NOT clean

Oh Have mercy

Have mercy on me
Cilla ^{Soon} ^{Soon} my Sweet
~~Soft~~ girl
I'll be there ~~now~~

Consider the
This Sweet Soul
~~has fallen her~~
~~thrown~~

May none of
us know

Your wrath is sublime

^{pride}
Her ~~wrath~~ is ~~sublime~~
is ^{the} her crime

B Chanting Break Break
Through ^{this} the night
Bring down the night.

~~it is~~ Fine True

Oh yes ~~no~~ I ~~can~~^{will} live,

~~among~~ the Cherished

are there just there

I will live

among the Cherished

Side by Side

~~me~~ in ^{our} ~~an~~ (orchard) garden

~~sitting~~

~~Heard~~ the fruit

ringed by a harvest of love

~~simply~~

~~unbranded~~ reap

spilling

waiting,

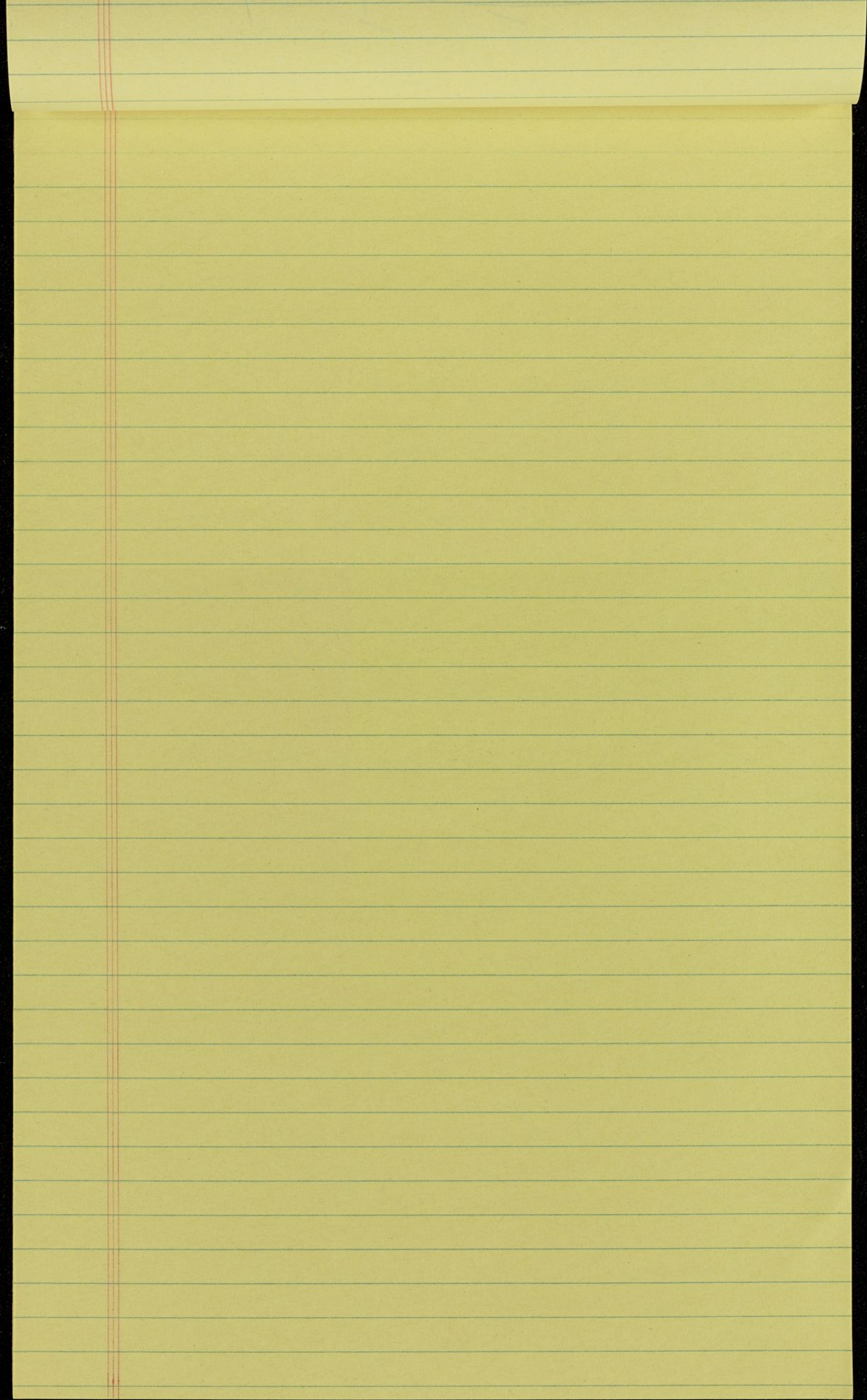
I live

Oh yes I live.

[She Kicks the ~~trap door~~^{steps}
and hangs]

Grilla - Margaret

Edward: Margaret!



Dear Chris.

I wanted

was extremely enthusiastic
about the possibility of
Lance Hurley's accepting
Jennett's offer to leave

V.A. last year. But
since my support was
only verbal, (and since

Lois has reconsidered
the offer) I want to
put my thoughts on paper.

I believe this is a singular
moment in the sense that
at 45, I have someone
available
for action?

Dear Chris.

I ~~wanted~~
was extremely enthusiastic
about the possibility of
Alvise Hurley's accepting
Princeton's offer to lease
V. A. last year. But
since my support was
only vocal, ^{then} (and since
he has reconsidered
the offer) I want to
put my thoughts on paper.

I believe this is a singular
moment in the — — — acts
at 185. To have ^{someone}
the caliber of — — — ^{available}
~~who~~

to us is good fortune indeed.
The fact that he ~~sleep~~
held the position of ^{the great} Jacob
Lawrence at ——— so brilliantly
is
testimony enough, but
the ~~so~~ power of his work
coupled with his strong adm.
skills make his appt a
rare opportunity.

~~In addition to these~~
comments.

~~As~~ fervent as my earlier
comments were, ^{they preceded} ~~I had not~~
my having met Mr. Hoff.

~~His~~ ~~Now~~ Now I have done,
and my ^{enthusiasm} is confirmed
~~Not only~~ ~~but~~ he is quite
calm, & the students

~~or~~ more ~~the~~

stimulated by his
instruction.

Finally - ~~it~~ may as well ^{admit.} ~~say~~

that having this 1st Date

A.A. ~~San~~ The arts faculty

is personally imp to me.

Moreover it would enhance a program
that ~~one leaves~~ is maybe imper

Especially he represents ^{I understand} the new

the best of ^{the direction} what A.A. gen

(Post-Black) ~~is~~ is pursuing
As well as ^{being completely conversant with} the ~~new~~ traditions of art in

and is not prey to those

tenuous "Coast" loathe..

(You know) N.Y.C. vs. ^{can't trace} others.

I would be inconsolable if
this appit were not ^{acted upon.} probably

Please let me know of their ^{are then} _{I can do to help}

Dear

Please include this letter
in the ^{enclosed} (supplement the appl. form with)
I am pleased to (submit) this
letter in support of E.G.'s
application to [your] ---.

Because ^{the range and specifics of} her experience ~~and~~
~~two~~ ^{make} ~~are~~, in my view, make

Ms. G. an exceptional candidate
~~from~~

For — years she has been the

Assoc. director of an innovative
^{multi-genres} arts program at Princeton Univ. —

the P.A. — which, ~~unlike any~~
~~univ. or non-profit~~ is devoted to
~~providing~~ ^{providing} the artistic
a full range of engagements to
town & campus audiences.

~~How~~ The best way to describe

adm. skills and
her accomplishments is to detail
the requirements of
her job and the nature of the
tasks she
undertaken
insert.

A p 1 (Adm position)

B p 2 (Complex tasks)

My year close review and
of her work lead me to
describe her as indispensable
insert - due time
her duties were enlarged ---
p 3 & ff.

V

VII

What may not be clear on Ms
G's C.V. is her ^{previous} non scholarship
- a major asset. She has
written dance & art ^{criticism,} ~~articles~~
Has taught Lit. courses; ^{Co-Ten} ~~area~~
a writing program.

whole I doubt the A- will
function as smoothly w/o her,
I cannot - will not - interfere
Champion her interest in
Broadening her Knowledge.
~~widening~~

q q.
which ——— will
afford her.

large sofa
draperies
on reserve

