

Lesson 4: The Rule of Law and the Struggle between Democracy and Totalitarianism

Content Areas:

- English (Tone, Mood, Imagery, Symbolism, Poetry)
- Civics and History (World War II – Fascism, Pacific Theater, Spanish Civil War)
- Fine Arts (Composition, Symbolism, Art History, Interpretation)

Grade Level:

- Middle and High School

Objectives:

The student will:

- Analyze and interpret paintings related to the struggle against fascism, 1935-1945;
- Review the definition of the rule of law and interpret its presence in two works of art;
- Interpret primary sources, including paintings, a poem, and news articles;
- Describe the tone and mood of two paintings and a poem;
- Describe symbolism found within two paintings;
- Identify imagery and metaphors found within poetry;
- Interpret two paintings by examining the historical context surrounding the works;
- Compose poems related to works of art.

Lesson:

This lesson involves students examining a painting by Robert Riggs from 1938 and a painting by Pierre Daura from ca. 1945. Through this exercise, students will examine the importance of the rule of law in relation to equality under the law and the dangers created through a totalitarian state that disregards or denies the rule of law and equity under the law. Students will examine various primary sources related to the works of art, including the poem that inspired one of the works. After discussing the paintings and comparing and contrasting their relationships with fascism, the students will create poems that relate to the Robert Riggs painting. The poem may be either free or rhymed verse and must use both symbolism and strong imagery to capture the emotional tone of the painting, as well as the subject of the painting.

Pre-Lesson Prep:

1. Transfer the images of *The Brown Bomber* and *Pax Pacific*, found below in [Appendix B](#), to a transparency or into a PowerPoint presentation, depending on your technology capabilities. You will need to project this image so that the entire class can view it.
2. Make copies of the [REED-LO Matrix](#) for each student.

3. Divide the students into groups of three or four. Provide each group with one copy of the primary documents related to *The Brown Bomber* found in [Appendix C](#).
4. Make copies of the poem “Herman Bottcher, Summa Cum Laude” (<http://cenphilsoc.brinkster.net/paxpacificpoem.htm>) and the Elements of Poetry sheet in [Appendix D](#). Be sure to make enough copies for each student, even though the students will be working in groups.

The Lesson – Day 1:

1. Begin the lesson by giving each student or each pair of students a copy of the [REED-LO Matrix](#). Explain that REED-LO is a [scaffolding approach](#) to interpreting works of art and that the students will use this guide as they examine Robert Riggs’s *The Brown Bomber*, painted in 1938. Be sure to note that this lesson is intended to be driven through dialog as the students share their thoughts about the works of art examined.
2. Project the image of *The Brown Bomber* on a screen so that the entire class can view it.
3. Introduce the painting to the class by reading or paraphrasing the following information:

“*The Brown Bomber*, a work by American artist Robert Riggs, captures an important sporting event that occurred in 1938 when the world was on the brink of war. Adolf Hitler was in power in Germany, and between 1933 and 1938 he had continuously violated the terms of the Treaty of Versailles. By the time the sporting event Riggs depicts in his painting occurred, Hitler had reintroduced military conscription; he had his forces occupy the Rhineland; and the Germans had annexed Austria. Beyond these violations to the treaty that had ended World War I, the Nazis had already begun persecuting the Jews, among others, and had embraced a racial philosophy that dictated German racial superiority. As the two men on Riggs’s canvas confronted one another in a bout fought on canvas, it was unclear where Nazi aggression would take the world; however, there were many who feared war was imminent. It was in this setting that these boxers fought one another. Today, we will explore how what appears to be simply a world heavy weight boxing match held larger, global, ramifications, particularly in light of the primary documents, and how that fight related to a world that was on the brink of war.”

4. After relating this information to the students, have them begin to complete the [REED-LO Matrix](#). Students will begin by recording their answers to the questions in Step 1, React, and then sharing their thoughts with the class. After sufficient discussion, have the students advance to Step 2 on the Matrix, Embrace. Again, after the students share their thoughts, proceed to Step 3, Explore. Continue this process of having students react to the guiding questions in each step and then sharing and discussing their responses until the students reach Step 5, Locate.
5. When the students reach Step 5, Locate, divide the students into groups of three or four and give each group the packet of primary sources found in [Appendix C](#). Have the students examine these documents and formulate conclusions about how these documents relate to the painting. The students should also use these

- documents to identify the boxers, and even the referee, as well as the location of the fight, if they have not figured out such information at this point. By examining these documents, students will be able to better interpret the painting.
6. After the students examine the documents and relate the documents to the painting and how the painting reflects various historical themes related to US-German relations, Nazi ideals about race, and Nazi aggression, have the students discuss their thoughts and these connections. Have the students also explore how the painting possibly suggests a pro-US bias, even possibly going so far as to use symbolism that suggests a US moral superiority over Germany (see “For the Teacher” in [Appendix A](#)).

Homework:

1. After the discussion related to Step 5, Locate, comes to a close, assign the students Step 6, Opine, for homework.
2. The homework assignment will involve students writing a one-paragraph label for the painting. This label must summarize their thoughts about the work in relation to the five previous steps of [REED-LO](#). In other words, the label will mention composition, symbolism, tone, mood, as well as the historical content related to the painting. The label should model expository, formal writing.

Students should turn in their labels the next time the class meets. A possible way to display student work would be to have a larger copy of *The Brown Bomber* on a bulletin board and then have all of the student labels surrounding it. In this way the students can read what other students thought about the work.

The Lesson – Day 2:

1. Begin the lesson by projecting the image of *Pax Pacific* from [Appendix B](#) on a screen so that the entire class can view it.
2. Introduce the painting to the class by reading or paraphrasing the following information (See “For the Teacher” in [Appendix A](#) for more information):

“*Pax Pacific*, a work by the Spanish-born artist Pierre Daura, reflects upon death and war. Painted at the end of World War II, *Pax Pacific* allows Daura to depict the intense emotion and sacrifice that comes with war. Who is the man kneeling at the grave of what appears to be a soldier? Is the kneeling man a soldier or a civilian? How do we know? How do we know that it is a soldier buried in the grave? What symbolism in the work suggests the painting has strong religious underpinnings? What does this work mean? These are but a few questions you should ask yourself as you explore this Cubist-influenced painting *Pax Pacific*”

3. After relating this information to the students, ask the students to discuss the work in their groups. Have them identify important symbols and icons found within the work, as well as discuss the emotional tone of the work and the general mood the work evokes.
4. Once the students have had time to discuss these issues, tell the students that each group will create a poem that captures the tone of the painting. Each group’s poem must contain imagery and the use of symbolism.

5. While each group's poem must reflect the use of imagery and symbolism, the groups must also create a poem that is written either in free verse or rhymed verse. Assign each group the number one or two. Each group with the number one must create a poem that is in free verse. Each group with the number two must create a poem written in rhymed verse.
6. Give the students the remainder of the period to write their poems.

Homework:

1. Give the students a copy of the poem that actually inspired Pierre Daura to paint *Pax Pacific*, "Herman Bottcher, Summa Cum Laude." The poem is available on the Web at: <http://cenphilsoc.brinkster.net/paxpacificpoem.htm>.
2. For homework, have the students read the poem and complete the Elements of Poetry questions found in [Appendix D](#).

The Lesson – Day 3:

1. Have each group of students read their poems to the class.
2. After each group reads its poem, have the class discuss the use of symbolism and imagery in the group poems. Also have the class discuss the rhyme scheme. Finally, have each group discuss their poem in relation to the painting *Pax Pacific*, which should still be projected in a manner so that the class can see it.
3. Finish the class by discussing the poem that inspired Pierre Daura to paint *Pax Pacific*. Have the students identify the extended metaphor, imagery, and any symbolism found within the poem.
4. Finally, have the students discuss the poem in relation to the painting. How have their opinions about the painting changed after reading the poem related to Herman Bottcher?

Homework:

1. Assign the students to write a poem that captures the emotion, excitement, and political issues surrounding the Robert Riggs painting *The Brown Bomber*. The poem must use symbolism and imagery, and the student can write the poem in either free or rhymed verse.

The Lesson – Day 4:

1. Today review the definition of the rule of law. Have students discuss similarities the works share regarding the rule of law and the need, at times, to fight to protect the justice and freedom guaranteed by the rule of law.
2. Allow several students to share their poems and discuss how the poems reflect conflicting views of the rule of law and capture the political issues related to the work.

Appendix A: For the Teacher

The Brown Bomber - [REED-LO](#) Sample Thoughts:

React

The painting depicts an exciting and action-filled moment as a boxer hits the canvas after he receives what appears to be a knock-out punch. The crowd goes wild as they rise from their seats, adding to the overall excitement of the scene. If you want to share with the students a recording of the actual fight, that lasts just over two minutes, in order to let the students hear the excitement Riggs attempts to reflect, go to <http://www.npr.org/templates/story/story.php?storyId=6515548> and click on “The Joe Louis – Max Schmeling Boxing Match, Broadcast June 22, 1938.”

Embrace

The dominant compositional element of the painting involves a circular pattern swirling around the fallen Max Schmeling. The viewer's eyes move around Schmeling as they follow the crowd, the arms of the referee, the arched back of Joe Louis, the towel, the arm of the trainer, and then back to the crowd. The viewer's perspective is as if he or she is actually in the crowd, looking slightly up at the boxing ring. The circular composition and the viewer's perspective add to the overall feeling of excitement of the fight.

Explore

Ask students to consider the following images:

Boxers	Towel
Referee	Boxing gloves
Crowd	Hats
Members of the press	Boxing ring
Cameras	

Decipher

There are many possible symbolic images in this painting. Literally, the towel flying through the air signifies surrender and defeat. The referee's outstretched arms indicate that the fight is over. However, the use of light and color may suggest a certain moralistic component of the painting. Max Schmeling represents Nazi Germany. As he falls in defeat, he falls toward a darker region of the painting, away from the light that glows above the heads of the referee and Joe Louis. The referee, clad in white, reflecting his purity and impartiality, plays the role of an arbiter of justice. That Joe Louis stands on an equal level with the referee and that the light, also a symbol of justice and purity, shines above both figures, may present Louis as a symbol of justice as well. If Louis symbolically represents the United States and Schmeling symbolically represents Nazi Germany, then the artist may be suggesting that this fight represents an allegorical battle in which good, the United States, defeats evil, Germany. In the end, the literal image of the referee's outstretched arms, indicating the end of the match and Schmeling's defeat, could reinforce the symbolic impression that he is passing judgment on an evil force.

Locate

The Brown Bomber captures a historical moment in time, Joe Louis's defeat of Max Schmeling in a 1938 match that lasted a little over two minutes. As mentioned earlier, Robert Riggs's use of a circular composition takes our eyes around the scene and ultimately draws our attention to the painting's focal point: the dome formed by referee Art Donovan and Joe Louis standing over the defeated Schmeling.

The artist's use of symbolism, when set within the historical context surrounding this fight, which occurred in 1938, on the eve of World War II, suggests that the artist may be making a political statement. Max Schmeling, from Nazi Germany, although not a Nazi himself, represents the fascist political power that had gained control of Germany's government in 1933 and in turn shaped Germany's culture, particularly the belief in German cultural superiority. The referee, an arbiter in the ring to insure a fair fight within the boundaries of established rules, clad in white, bathed in a warm light from above (a Heavenly light, perhaps?), all suggest that he is a symbol of virtue, purity, and justice. Joe Louis, a possible symbol for the United States and classical liberal ideals, ideals directly opposed to Nazi ideology as these classical liberal ideals directly relate to the concept that governments must be held in check through the rule of law and that there should be equality under the law, stands beside and at the same level as the referee. Such positioning suggests that justice and the United States are firmly aligned as they hover over the fallen representative of Nazism. The use of lighting, with light shining above the heads of the referee and Joe Louis, suggesting a connection with a heavenly sense of justice, and Max Schmeling positioned closer to the darker regions of the painting, support the idea that the artist is putting forth a commentary about Nazi Germany and political issues plaguing the world as nations were heading closer to war.

Opine

Robert Riggs's *The Brown Bomber* is an action-packed image capturing an important heavy weight-boxing match. In a manner reminiscent of a photograph, with edges cropped and people and objects frozen in the middle of their movements, Riggs depicts this fight in a manner that has energy and excitement. The action depicted was an exciting moment in sports history: a first round knockout of Max Schmeling by the Brown Bomber Joe Louis. The circular composition, as well as the excitement of the crowd and Max Schmeling hitting the mat, adds energy to the work and enhances this excitement. However, the symbolism of a Black American, standing for classical liberalism, and a German, representing Nazi Germany's concept of racial superiority, is quite strong. Louis stands over the fallen Schmeling, at the level of the referee, symbolic of justice, with a soft light from above shining behind his head. Schmeling falls toward the darkness of the bottom corner, farthest from the light. In a symbolic gesture, that is highly politically charged, Riggs depicts a victory of a more just regime, a democratic republic, and the rule of law, over a tyrannical regime, Nazi Germany.

Connections:

It might be worth the effort to explore with your students other examples of sporting events that had political implications. Some examples include:

1. 1936 Olympics held in Berlin when Jesse Owens received four gold medals and broke three world records! This, in a similar manner as the 1938 Louis-Schmeling fight, began to reveal Hitler's assertions about his master race for what they really were, racist propaganda.
2. 1968 Olympics when Tommie Smith and John Carlos, after winning a gold and bronze medal, respectively, raised their black-gloved hands during the National Anthem, alluding to the Black Power Movement.
3. The "Soccer War" of 1969 when Honduras and El Salvador went to war with one another as tensions between the two countries came to a head during the World Cup match. Based on these sports-based and political-based tensions, the two countries went to war with one another.
4. 1980 Winter Olympics with the "Miracle on Ice" when the US hockey team defeated the Soviet hockey team.

***Pax Pacific* – Thoughts on the Painting:**

Pax Pacific, by Pierre Daura, depicts a lone figure, kneeling and looking toward the sky with an expression of what appears to be anguish. Directly in front of this figure is a solitary grave, marked with a cross and a palm leaf. A World War II era helmet rests on the cross, suggesting a soldier's body rests in the grave. The swirling brush strokes in the background, and the general influence of Cubism on the work, suggests chaos; possibly the chaos that accompanies the war that has resulted in the death of a soldier. The brown skin tone of the dominant figure, as well as the figure's eyes, suggest that he is Asian or a Pacific Islander. His blue pants and a light blue and white shirt may indicate that he is a civilian. As the title of the painting indicates, and as the helmet and the figure possibly reinforce, this scene is occurring in the Pacific theater of operations during World War II. If the figure is indeed a civilian, he may represent a native who has been liberated by American forces. The figure could be mourning the loss of a soldier that helped to free him from the Japanese.

Pax Pacific reminds the viewer of the sorrow that war can bring as it results in the loss of life, thus bringing about final peace, which is also suggested by the play on words in the title: "Pax" means peace while "Pacific" means, in addition to the ocean, calmness and a peaceful setting. The expression of the figure in the painting hints at sadness presumably brought on by the loss of his friend and/or liberator buried in the grave at his knees. However, a close examination of the poem that, according to the artist's daughter, inspired this painting may offer a different interpretation that is more suitable for this work.

The poem that may have inspired this work, "Herman Bottcher, Summa Cum Laude," was written in 1945 just after the Japanese signed the terms for their surrender on the Battleship *Missouri* in Tokyo Bay, bringing an end to World War II in the Pacific. The poem, written by Sergeant John Rossen, reflects upon the contributions Herman Bottcher made in the fight against fascism and imperialism. Bottcher, a native of Germany who fought against Franco and his Nationalist forces during the Spanish Civil War and then went on to fight against the Japanese in the United States military during World War II, died on December 31, 1944, as a result of a Japanese mortar attack in the Philippines. The poem indicates that Bottcher's death marked his "graduation" day as he successfully graduated from the school of anti-fascism as an "honor student" by paying the ultimate price. His dying to defeat tyranny is a moment to celebrate, not to mourn. Bottcher "passed his exam with flying colors," and now, Rossen declares, it is up to the living to pass their exams, if necessary, by participating in a similar graduation, and dying, in the fight against fascism. The message of the poem is that to die in the struggle against fascism is an honorable action expected of all free citizens who value the rule of law.

Upon closer examination of the painting, certain elements support the notion that dying in the fight against totalitarianism is a noble act. First, the religious symbolism surrounding the grave in the form of a palm leaf and a cross, allusions to Jesus' entry into Jerusalem and his death and resurrection, suggests that just as Christ sacrificed his life for man's sins, so too Bottcher has made the ultimate sacrifice to save mankind from evil. As indicated in the poem, Bottcher had a distinguished career fighting fascism in Spain and then fighting Japanese imperialism in the Pacific. In Spain, Bottcher and one other man demonstrated great courage when they were the only men to step forward after their commander asked for volunteers for a mission where they would have "Hardly a chance in ten to make it." It was on the island of New Guinea during World War II, at Buna Mission, that Bottcher and eighteen men, with a single machine gun, held off over one thousand Japanese soldiers that had flanked them on both sides. Bottcher led his men successfully through the battle and was able to prevent the Japanese from taking any ground. For his bravery under fire, Bottcher was promoted from staff sergeant to captain. It was two years later, "With the speed of shrapnel from a Jap mortar/At dawn of the last day of 1944," that Bottcher was mortally wounded in the Philippines.

The second way in which *Pax Pacific* possibly supports the notion that giving one's life in the fight against the enemies of freedom is noble relates to the sole figure in the painting. The individual apparently mourning over the grave, appearing to look toward the sky in grief, is a civilian and appears to be Asian; most likely, he is a Filipino since Bottcher died in the Philippines. This individual, along with his fellow countrymen, has been liberated through the sacrifices of men such as Bottcher. While grief over the loss of the life of anyone so noble would be natural, grief does not fit the poem that inspired this work. The figure is in a kneeling position, looking toward Heaven. His eyes are shut. Possibly the figure is not so much grieving over the loss of life that, according to the poem, is both honorable and something that all mankind should emulate in order to stop the spread of fascism, but his open mouth may suggest that he is, in fact, saying a prayer of gratitude. The man looks away from the grave, where the body of this hero now lays, and looks upward, toward Heaven, where the spirit of this hero now resides.

If, as the artist's daughter indicates, the poem "Herman Bottcher, Summa Cum Laude" did indeed influence this painting, then it reflects not a moment of grief, but rather a moment of triumph. The symbolism clearly ties the deceased, Bottcher, to purity and justice. It is a calm and peaceful moment, as the title suggests, but it is also a celebratory moment, as the poem suggests. This is Bottcher's graduation. He has graduated at the top of his class, and as such, it is a moment of jubilation as he helped to stop the spread of evil. The figure over his grave will now have a better life as a result of Bottcher's selfless actions.

Appendix B: Paintings

The Brown Bomber

Robert Riggs

Tempera on Canvas

1938

Acquired with Funds Provided by the Horace G. Fralin Charitable Trust

We wish to thank the Taubman Museum of Art for their permission to use this painting in our educational outreach project.



Pax Pacific
Pierre Daura
Oil on Canvas
Ca. 1945

Gift of Martha Randolph Daura

We wish to thank the Taubman Museum of Art for their permission to use this painting in our educational outreach project.



Appendix C: Primary Documents

Primary documents related to Robert Riggs' *The Brown Bomber*

The following are excerpts from *The New York Times* and, in one case, *Time* magazine, between 1936, when Louis and Schmeling first fought each other and Schmeling won, and 1938, during the fight Riggs depicts in his painting. Also included is an article that ran when Schmeling died in 2005. These articles trace and reflect the politicization of boxing during the turbulent years that foreshadowed the beginning of World War II.

New York Times, April 8, 1936

Nazis Boycott Schmeling-Louis Fight Trip; Sport Heads Oppose Bout With a Negro

There are two explanations for the decision by the same Nazi functionaries who are propagandizing so enthusiastically for international sport in the case of the Olympics, to take the rather drastic step of boycotting the Schmeling-Louis fight.

The first is race prejudice. The Nazi authorities feel that Schmeling as an "Aryan" and a representative of the Third Reich should not be fighting a Negro. Some time ago Julius Streicher expelled a Negro wrestler from a tournament in Nuremberg on racial grounds.

The second explanation is the Nazi prejudice against professional sport resulting from the theory that

sport is essentially a political matter—a theory that reappears in every leading article in the Reich Sport Journal, even when it is devoted to the coming Olympics. The best Nazi propagandists are teaching the young athlete that sport is a political and almost a religious duty.

New York Times, June 27, 1936

SCHMELING, HOME, HAILED BY REICH

Planes Soar Over Hindenburg
to Greet Boxer Who Was
Ignored on Departure.

WILL BE HITLER'S GUEST

Nazi Party Officials Aid in
Welcome of National Hero
for Knockout of Louis.

SCHMELING GUEST OF HITLER AT LUNCH

Boxer, His Mother and Wife
Are Present at Chancellery
—Max Praises Louis.

VICTORY IS HELD POLITICAL

Nazi Daily Claims Hero Showed
Supremacy of White Race in
Beating Negro Opponent.

Angriff, the afternoon organ of the Nazi party, gave its interview a political character, presenting the bout as a fight for white supremacy. It concluded, "Schmeling, the German, did that for the Americans, for the same people who did not want to give him a chance, who mocked him, derided him. He succeeded against world opinion. And he says he would not have had the strength if he had not known what support he had in his homeland. He was allowed to speak with the Fuehrer and his Ministers, and from that moment his will for victory was boundless."

With the right hand that Schmeling held in contempt Louis knocked out his foe. Three times under its impact the German fighter hit the ring floor. The first time Schmeling regained his feet laboriously at the count of three. From the second knockdown Schmeling, dazed but game, bounced up instinctively before the count had gone beyond one.

On the third knockdown Schmeling's trainer and closest friend, Max Machon, hurled a towel into the ring, European fashion, admitting defeat for his man. The towel sailed through the air when the count on the prostrate Max had reached three.

Ignored in Boxing Here

The signal is ignored in American boxing, has been for years, and Referee Arthur Donovan, before he had a chance to pick up the count in unison with knockdown time-keeper Eddie Josephs, who was outside the ring, gathered the white emblem in a ball and hurled it through the ropes.

In routine fashion, Eddie Josephs, a licensed referee converted into a knockdown timekeeper, started the count over the stricken Schmeling. He counted one, then two, as Referee Donovan went about the duty of signaling Louis to the farthest neutral corner.

Machon Hurls Towel

At "three" a white towel sailed aloft from Schmeling's corner, hurled by the ever-faithful Machon, who realized, as did every one else in the vast gathering, that Schmeling was knocked out, if he was not, indeed, badly hurt.

The towel fell in the ring a few feet from Schmeling. It is the custom in European rings to recognize this gesture as a concession of defeat. It used to be recognized here. But for many years now it has been banned, and Referee Donovan, disregarding the emblem of surrender, tossed it through the ropes and out of the ring.

When he returned to the prostrate figure of Schmeling, moving convulsively on the ring floor doubtless with that instinctive impulse to arise, the count had reached "five." One look was enough for Donovan. Instantly he spread his arms in a signal that meant the end of the bout, although Time-keeper Josephs, as he is duty bound to do, continued counting outside the ring.

New York Times, June 24, 1938

The opinion generally expressed was that Schmeling had had the bad luck at the very beginning of the fight "to step into" a terrific left thrown by Louis which so jolted him that he lost control.

Great satisfaction, however, was expressed with the tremendous ovation given to the German as he stepped into the ring. The opinion held here was that the American boxing public in general and the spectators of the fight in particular would be overwhelmingly against Schmeling for purely political reasons.

Wireless to THE NEW YORK TIMES.

AMSTERDAM, June 23.—Hundreds listened to the broadcast and comments on the Louis-Schmeling fight at 3:30 A. M. today.

Interest was general since the fight was considered not only a sporting event but political—those who are not sympathetic to national socialism—hoping for a Louis victory to disprove German racial doctrines while the pro-Nazis hoped a Schmeling victory would prove the superiority of pure Aryan blood.

Time Magazine, April 1938

"Ever since being reluctantly forced to recognize Adolf Hitler's annexation of Austria last fortnight, the State Department has been pressed by liberal and racial groups to think up a practical way to express the U. S. Government's disapproval. Last week, Secretary Cordell Hull thought he had found one, gave out a statement describing it:

"This Government has become so impressed with the urgency of the problem of political refugees that it has inquired of a number of governments in Europe and in this hemisphere whether they would be willing to cooperate in setting up a special committee for the purpose of facilitating the emigration from Austria and presumably from Germany of political refugees. Our idea is that, whereas such representatives would be designated by the Governments concerned, any financing of the emergency emigration referred to would be undertaken by private organizations within the respective countries' . . .

In the U. S., it was unanimously praised by Jewish welfare groups, the Federal Council of Churches and the nation's press. . . . Meanwhile . . . Franklin Roosevelt told a Warm Springs, Ga. press conference that he hoped the U. S. would maintain its 150-year-old tradition by becoming an asylum for political refugees not only from Germany and Austria but from Russia, Italy and Spain as well . . .

Operating problems of turning the U. S. into a haven for the oppressed consist of 1) getting them out of where they are and 2) getting them into the U. S. On the first, Adolf Hitler last week was surprisingly polite. Said he in a speech at Konigsberg: 'I can only hope and expect that the other world, which has such deep sympathy for these criminals, will at least be generous enough to convert this sympathy into practical aid. We, on our part, are ready to put all these criminals at the disposal of these countries, for all I care, even on luxury ships.' Rudest German comment on the plan came from the Schwarze Korps, official organ of the Secret Police: 'We still offer in free Hamburg a well-assorted stock of Jewish lawyers, well-preserved and well-rested women doctors, specialists for skin and social diseases, also Jewish business heads and raw material wholesalers and Jewish salesmen, the last item with considerable rebate' . . ."

New York Times, February 5, 2005

"The Nazis had embraced Schmeling after his victory over Louis, touting him as proof of German racial superiority. Schmeling never joined the Nazi Party himself. But from the moment Hitler came to power in 1933, Schmeling had walked a tightrope, seeking simultaneously to please the Nazis while maintaining his relations in New York. That was the world capital of boxing, where Schmeling made most of his money, and where a large percentage of the boxing world - managers, promoters, fans - was Jewish.

When Schmeling arrived in New York to train for the rematch, the police had to spirit him to his hotel through back streets. His conciliatory statements - that he was a sportsman rather than a politician - did little to sway widespread public antipathy. Louis, conversely, bore the standard not just of black America, where his status was already nearly mythic, but also of much of white America and especially Jewish America.

As Schmeling later wrote in his autobiography, he made his way to the ring that night under a hailstorm of banana peels, cigarette packs, soda cups and spit. "Never in my life did 100 meters seem this long," he said. But the worst was yet to come. "Mangled in the whirring claws of a mad and feverish machine," as the writer Bob Considine put it, the German managed to land only two weak punches before Louis finished him off. It was one of the quickest knockouts in heavyweight history; rumors abounded afterward that Schmeling had been killed."

Appendix D: Elements of Poetry

Directions: Using the following poem, complete each of the steps below.

Step 1: Put brackets around each stanza

Step 2: In the space provided, how would you describe the mood of the poem?

Step 3: In the space provided, how would you describe the tone of the poem?

Step 4: Underline uses of imagery.

Step 5: In the space provide, what is the dominant metaphor of the poem?

Step 6: Do your above answers and understanding of the poem change your understanding of *Pax Pacific*? Be prepared to discuss your answer.