HYPERTEXT MOCKUP

Section I. STRUCTURE

The problem of maintaining a simple structure in a hypertext
is roughly this: each proposed new feature generally requires some
inverse, or way of undoing it, and then this pair of features turns
out to require exceptions, complications and tie-ins for consistency
and convenience.

The design of the overall text has gone hand in hand with the
design of the control console. For this purpose both had to be
very simple, and yet rich enough to permit the variety and extent of
user control that hypertext should have for intermediate education.

The design of this hypertext is simple. Many possible exploratory
and self-help facilities have been denied to the user; many possible
narrative and expository features have been omitted for simplicity's
sake. Still it may offer the diversity, clarity and freedom so
richly lacking in education today.

It must be stressed that this structure is an arbitrary choice
from among many possibilities.

In this design there are three distinct bodies of text, or "volumes."
One of these we may designate as the main or "Narrative" text; the
second volume consists of "Articles;" and the third of lookup material --
"Lookup" --
"Explanations" -- brute factual information that may be desired, especially
definitions, biographies, chronologies and population estimates.

The main form of these materials is something I will call stretchable text, or stretchtext. This is a form of hypertext with certain special advantages for continuous psychological understanding: the reader should be able to understand where he is at all times, and find out quickly if he has forgotten. Stretchtext shares with ordinary text certain grave shortcomings, but for the present purpose these are deemed tolerable.

Stretchtext is a continuous narrative, like ordinary text. A piece of stretchtext may on request be "magnified," in which case it becomes longer. The text will literally "enlarge upon" the particular topic or phrase the viewer is looking at or pressing down upon. It may become longer with the addition of new adjectives, clauses or sentences; longer synonyms or more exact phrases may replace short expressions.

However, the stretchtext always remains a continuous narrative. Each addition, clarification or further point is spliced into the connected narrative, making a continuous exposition; and transitions are maintained between all sections, at whatever magnification. It does not break into discrete chunks as you go deeper.

"The bottom" of a stretchtext -- perhaps it should be called "the final stretch" -- is the most extended condition, beyond which there is no provision for further stretching. (If further chunks of detail exist, it is no longer stretchtext: it has broken into hierarchical chunktext.)

The greatest advantage of stretchtext is the presumable ease of orienting oneself to it. It is one continuous unit to which one is continuously related, like an ordinary text. If you become disoriented, you may zoom to an overview, find approximately where you lost track, and dive back in at that point.

A disadvantage of stretchtext, an evil it perpetuates, is hierarchy and artificial sequence. The universe, or anyhow the way the universe should be explained, is not simply hierarchical or sequential.

Two gimmicks have been provided here to mollify this artificial hierarchy and sequence, permitting ideas and happenings that are neither hierarchical nor sequential. One is the branch within a stretchtext (directly equivalent to Engelbart's "hop to link" operation). The other is to permit branching to some other unit, which changes the subject in a way that is supposed to provide insight and variety.

Another important structure used here is the stretchlist. A stretchlist, or stretchable list, is a list that acquires more entries as it is stretched. The entries themselves may or may not be stretchtext. Instead of stretching, they might merely branch into the main narrative when probed.

OVERVIEW

Volume I of this hypertext, the "Narrative," is a very large stretchtext--say 200,000 words at the bottom level--contrived so as to present all the major points which I would consider worth mentioning in a simple analytical and chronological exposition of this subject. But remarks tying together different parts, or interesting sidelights, are lacking, except where they can be spliced into this central narrative.

These materials, extraneous to the main narrative but of independent and insightful interest, are composed into independent "articles," which considered all together comprise Volume II, "Articles." They may range in length from a sentence to ten thousand words,

and have any structure, stretchtext included. Several different types of such "articles" will be discussed elsewhere.

Definitions, biographies, simple expositions and chronologies may be requested by the user at any time. To do so he points, respectively, at an ordinary English word, a name, a term of special importance to this subject, or a date. A brief reply will appear, which will be stretchtext, except for definitions of plain English, which are final. All these explanations taken together comprise Volume III, "Lookup."

We may think of this overall structure as built around a single point of view (the Narrative), and side aspects and alternative interpretations or insights (Articles). The Lookups are an additional convenience.

Whether to put a specific exposition or set of ideas in the Narrative or the Articles is a rather arbitrary matter. Diversity ought to be the theme of the articles, however.

THE THREE SECTIONS BETTER DESCRIBED

Volume I begins with an overall index to the whole system: a stretchlist available at the beginning of the main Narrative, telling the contents of Volumes I, II and III and giving direct branching access to them.

Then comes the Narrative, a stretchtext of continous prose ranging from a few hundred wordsaat the top to perhaps, 200,000 at fullest magnification. {For convenience we may think of this stretchtext ~~is here~~ as broken into discrete levels A through H-- H being the bottom-- but actually these are not discrete levels.}

They are so represented, in the materials here enclosed; that is because of the limitations of paper. It should be assumed rather that the different magnifications, or degrees of stretch, are continous-- that is, that no two stretch-items have to be at the same level, and if you were to magnify the entire stretchtext slowly on the ceiling of a planetarium, the additions would pop out one by one. (I have no precise reason for preferring this, but I do.)

The main Narrative has three parts, roughly "topics," "history" and "more topics." More exactly, they are:

1)) a general introduction with a large number of general topics-- a psychology, sociology and other relevant specialisms, and cross-cultural and historical comparisons.

2) the main narrative, in chronological order (but breaking exact chronological order around level C or D in order to expound particular chains of events more clearly.)

3) "Modern" topics, related to current events, social trends, fashion, ideology and philosophy, etc.

There are various ways it is possible to branch from the Narrative, either to the Articles, the Lookup, or to other parts of the Narrative. These methods will be discussed presently.

The Articles may take many different forms; here are several.

1) Stretchtext; a brief comment which may be expanded in an explanatory way if the reader wants to understand more about that aspect of things.

2) Come-on; a specific comment that leads, if desired, to a general exposition of some sort, which in turn has many connections elsewhere.

3) Chunktext; where each point, upon being queried, brings a separate exposition, rather like a footnote.

4) Splintertext; where continuations are available from a lot of briefly-stated points.

5) Combinations of these.

Scholarly argument and disagreement may be incorporated in Volume II through Articles taking various of the above forms.

Volume III, "Lookups" is organized in the following fashion. Lookup for a plain English word is simply its dictionary definition. Lookup for a name is a biography in stretchtext; this biography contains branch markers running to the narrative, specifically places where the subject's actions are described.

Lookup for a date is according to a peculiar convention, coined for this purpose and having little rationale except consistency, if that.

The user may call a general chronology by querying any date on the screen in the main section of the Narrative. The chronology which then appears is a stretchlist, and if he wants more or fewer details (and events) he may magnify or reduce it accordingly. Furthermore, the level at which he enters this chronology stretchlist depends on how detailed the

date was that he queried. If the number was a year, he will enter the chronology at a level of "years," and be told what happened <u>in that year</u>. If the date is a specific month, he will enter at the "month" level, and be told what else happened in that month of that year; if he then steps forward in the chronology he will come to the next month. If he enters at the "day" level, he will encounter a list of what happened on the individual days of that month of that year.

It will be noted that the chronology thus encountered is a <u>general</u> chronology, with all sorts of events, most not germane to each other, listed. <u>Particular</u>, or subject, chronologies can be reached either from an Article on a particular subject, or a particular topic expounded within the main Narrative but outside the chronological section. But this may be awkward, and it may be possible to find a better way of handling it.

In order for this curious chronological system to fit in with the magnification system as used in the Narrative, a rough rule is that the important year dates are enumerated about level C; all the year dates and many month and day dates should appear by level E.

CONNECTIONS, BRANCHES, JUMPS

Let us briefly examine the structure of connectors in this system and their hierarchical properties.

The purpose of connectors in a hypertext is to permit jumping. In this hypertext, connectors may exist from the Narrative to itself, the Narrative to an Article, an Article to an Article, and an Article to the Narrative. (The connectors to the Lookup will not be discussed.)

Different text markers will signal these connections, and possible jumps, to the reader. We will call these <u>branch</u> <u>markers</u>. ~~(Geo~~logically, (Etymo we might call the screen indicator of a possible branch a <u>knothole</u>-- but "branch marker" will do for the present purpose.)

As the stretchtext stretches, visible markers, like footnote asterisks, will appear in the text, with more coming out, like stars, as the magnification increases. One possible set would be Ⓝ (jump to or within narrative), Ⓐ (jump to article). More might be added, such as Ⓡ (remark), Ⓓ (disagreement), leading also to material stored within the "Articles" volume.

The jump markers should not be obtrusively thick at any level. I would think that about $1\frac{1}{2}$ jump markers per sentence, on the average, would be about right; further jump markers will appear as magnification increases. Certainly there should never be more than one jump marker in a given space between two words. This means that to provide two or more jumps from a given idea or fact, the author will have to place them at further levels of magnification.

Connections are also permitted within the main narrative. However, this merely provides a jump to another place in that narrative; nothing may be added to explain the jump. (Otherwise we would call it an Article.) If there is to be an explanation, that means that first there must be a jump to an Article. Hence the jumps within the Narrative should follow textual references to the material being jumped to.

Every branch available in the narrative must continue to be available further down, at greater magnification. Otherwise the reader trying to find a place he has been before might miss it by setting the magnification a little too high.

CONTROL HARDWARE

A hardware control panel, with permanent functions, has been
designed to go with this particular hypertext structure. Its functions
are intended to be simple but general. It allows the user six operations
plus pointing. Three indicator lights are also required.

Actually there are three operations, each with an inverse; move
forward/move back, magnify/reduce, and jump/return. Ordinarily when
we refer here to a user operation by name, we will mean its inverse as
well, (just as "addition" to a mathematician means subtraction as well.)
Except that there are one to two peculiarities of certain inverses to
point out specifically.

The operations connected with stretchtext are "move forward" and
its inverse "move back," "enlarge" and its inverse "reduce." These may
all be put on a single throttle, tiltable disk or compass-rose of
pushbuttons. I don't know whether to allow mixed throttle positions,
such as "forward and reduce," or not.
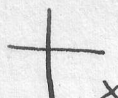
My guess is that these mixed positions should be allowed but not assumed;
throttle positions within a ten-degree corridor of the main directions
should be interpreted as being in that direction only. But this would
require experimental calibration and variants.

In any case, the degree of forward motion or magnification is decided
by analysis of the pressure or movement on the throttle, and the jump
is made proportionately.

For pointing, an Engelbart mouse is supplied, with two buttons: "jump" and "return." The mouse controls a cursor on the screen, which the user zips over to the word or marker he wishes to branch on. Then he presses JUMP. The screen then branches to the appropriate display. When and if the user wishes to undo the branch, and go back to where he was, he presses RETURN, and goes back to the preceding spread.

On Engelbart's console there is an answering sequence, where the screen item selected signals a response, and the user presses the button on the mouse a second time. Since the RETURN button in this system permits ready undoing of an incorrect point, the machine can signal which branch it's going to do and then do it; the user may abort if the signal is incorrect. However, inattention or impatience might prevent the user from noticing the answerback, so that there is something to say for two pressings.

The RETURN button, more generally considered, will undo each previous branch the user has taken, when and if he wants to return. For instance, if he branches from point A in the narrative to B in an article, wanders around there awhile, branches to C in the narrative and wanders around, he may get back to his original branch-point in B by pressing RETURN once, and get back to his original branch-point in A by pressing RETURN again. A branch is "remembered" until a RETURN occurs, at which time it is forgotten. Each pressing of RETURN causes a return on the last remembered branch. (Technically speaking, the branches constitute a push-down stack, which is Pushed for each jump and Popped for each return.)

This means that the user can return after each jump or succession of jumps to the place he began in a given session (or ever, if desired). But once he has returned, he cannot automatically retrace the JUMP again, but will have to make it again in the ordinary way if he wants to take it anew.

The three indicator lights may be either on a control panel or above the screen. They tell the reader whether he is, respectively, in the Narrative, Article or Lookup section.

(An optional indicator that might also be made available would be an altimeter, showing the reader the stretchtext level he is on. This could be a vertical bar divided into five sections, one of which is lit up. However, the need for such an indicator would have to be investigated.)

There are several system messages in the system, such as YOU'RE AT THE TOP, YOU'RE AT THE BOTTOM, THIS IS THE VERY END, THIS IS THE VERY BEGINNING, in case the user should attempt to throttle past these limits.

The system provides the student with no note-taking facilities. Notes, if any, will have to be taken on paper.

No testing or review mechanisms have been incorporated here.

The user has no way of creating or following trails, except as these are implicit in the JUMP and RETURN operations.

DYNAMIC AND STATIC SCREENS

For simplicity it is most convenient to assume that this hypertext is to be presented at a console on whose screen text may be slid around, moved apart and so on. In this way it should be easiest to keep track of what you are doing and seeing.

However, in today's technology this would imply a dedicated core memory for screen refreshment-- a convenience not likely for CAI consoles. Now, it might be that hardware with like capabilities could be developed at low prices-- I think particularly of multitrack disk refreshment, multigun tubes or special deflection logic (like that of the Sanders displays).

However, it is more likely that storage tubes or other static displays will be the principal CAI systems for some time. Thus I must detail the

way in which the present system can be viewed on a screen that is static, except for a workable cursor. Thus the spread will not expand under magnification but merely by replaced on the screen by another fixed spread.

The problem is how the viewer may keep his eye in the right place for the next spread, so no time need be waisted orienting himself to it. The solution lies, I think, in the use of the cursor and the mouse. Let me detail these procedures for each of the three user operations, "move forward," "magnify" and "jump."

In <u>move forward</u>, the mouse and cursor are used as follows. The reader moves the cursor (via the mouse) to the point in the text at which he wants the next screenful to <u>begin</u>. A new cursor, which we may call an "eyecatcher," now appears in the upper left margin. The eye looks there, and the point in the text where the reader has been pointing immediately appears next to it. The actual cursor remains in place but perhaps dims slightly, to brighten again when moved. (For <u>move backward</u>, the eyecatcher appears in the <u>lower</u> left.)

In <u>magnify</u>, the cursor is used similarly. The cursor points at the center of magnification, and the eyecatcher appears at a point in the left margin, adjusted so that the center of magnification of the text can be near the center of the screen. (In <u>reduce</u>, the center of reduction could be moved to the center of the screen or stay where it is.)

In <u>jump</u>, the eyecatcher is used the same way, showing the eye where it ought to be looking when the next text appears. In <u>return</u>, however, the screenful should probably be exactly what it was when the jump occurred, so that positional cues can help reorient the viewer.

EDITORIAL CONSTRAINTS AND ORGANIZATION OF THIS TEXT

A number of editorial constraints bear upon the creation of text in this medium. I have chosen certain rules for organizing this information that I think will say what needs to be said and keep it findable.

In general, most historical narrative chains should be within the main Narrative. It is preferably only "insight" material, enrichment and clarification, that goes in the Articles.

A most curious constraint on the writing of the Narrative is that no idea at the top level is to be omitted beneath, nor is its relative position in the text to be changed as the text is successively magnified. This may be strange and awkward, but its advantage in maintaining the reader's consistent orientation should be clear.

It is conceivable that certain hierarchical restrictions in the organization of material, especially the arrangement of branches, may be desirable to avoid confusion. One possible rule is that jumps in the Narrative should remain at or near the level of the last branch-point _out_ of the narrative. Otherwise a series of jumps might bring you to a different level of something even though you had not changed the magnification; an experience which might be confusing. But let us put it more exactly.

The Top Level of a branch, (or "highest level of a branch"), in the stretchtext defined here, is the highest level in the text at which a given branch marker is available. Now, it happens that both ends of a branch within the main Narrative should have an equivalent highest level. This will keep the reader on the same level unless he chooses to enlarge or reduce. However, it does not seem to me necessary that a

jump back to the Narrative from a biography needs to be on the same level as the branch at which the Narrative was left. Owing in part to the nature of the subject, more and more names will appear in the Narrative depending how much it is stretched; but the biographies of these figures will contain branches back to the Narrative at a level where they may not themselves be mentioned.

This is an overview of the content of a hypertext, "Slavery in America."
The author/editor makes no apology for his own biases and fascinations.
Others would presumably have done it differently, ~~and presumably have done~~
~~it differently~~, and presumably their ideas should, to a certain extent, be
added.

The present text-- that is, the imaginary text of which fragments
appear here-- is about the size of one Sunday _Times_.

In what follows I will speak of this hypertext as though it exists.
Actually, except for what is contained here, nothing in this hypertext
"exists;" but each part _could_ exist, and rather easily, too, though the
task of compiling and polishing it, simply according to this plan, would
probably take three people six months to a year. But the plan is complete.

Actually these materials are probably somewhat wrong for junior high
school, but I've forgotten what a junior high school student looks like.
No attempt has been made in the current mockup to provide alternative
"tracks," or special clarification or emphasis for slow learners. The
materials in the present design are probably suited, in the main, to the
top _track_ of junior high school students.

(However, I do not know what these tracks mean, really, and it may,
turn out that students will not be dumb in this new medium unless suitably
warned.)

Another omission, and a glaring one, is that no thoughts have been
given to the interests and needs of Negro students. I have no idea what
these are, nor whether they diverge from the interest and needs of white
students. I simply guess.

A few of these materials-- various of the Articles-- pander to probable

interests of the students. The review of honored Negroes in American history is one such article. And the several articles mentioned later under the headings "Action" and "Human Interest" probably will appeal, respectively, to boys and girls. Violence is discussed in both of these subjects as necessary, but atrocity is held to a careful dosage.

No provision has been made for testing the student.

No thought has been given to preparing the student for the freedom of this medium; supposedly he encounters it cold turkey.

Provisions to fix all these deficiencies are entirely possible, but could not be compassed within the present investigation.

The contents of this overview are as follows:

1) The upper level or so of the Narrative.

2) Local magnifications in the Narrative.

3) Examples showing the connection-andbranch structures; and how this affects the writing.

4) A list of the Articles, without their connections.

LEVEL A

(What follows we may designate "Level A" of the Narrative volume of this hypertext. It is not necessarily the irreducible form, but perhaps it is near to it.)

There are many human institutions. One is human slavery. Human slavery has existed since the dawn of time and exists now.

Slavery may have good points, but it is cruel, and degrading to everyone involved. And a slave society must adapt in special ways, to keep things working. This history of the United States is largely the history of slavery.

The story of slavery is practically the story of the United States of America, as much as we might wish it were not.

Slavery stood like a phantom in the Constitutional Deliberations in Philadelphia, nearly two hundred years ago. It hounded the deliberations of America's statesmen for a hundred years. It divided the nation, bringing at last a great Civil War, the first total war of modern times. And its shadow is on our land today, in the Negro slums of our great cities, the inequalities and squalor and crime,, that plague the descendants of the people who were slaves. This institution shaped the great events of the past and its ghost persists thethe national life of today.

LEVEL B

(What follows we may designate "Level B" of the Narrative volume
of this hypertext. It illustrates how the material fans out and expands
under magnification. (The relative expansion of different sections may be
inappropriate.))

There are many human institutions: Marriage and government are
two that exist in most societies of the world. Other institutions are
not universal, but may be very important where they exist. One such
institution is human slavery.

Human slavery has existed since the dawn of time and exists now.
In the world today there are two million (perhaps as many as ten million)
SLAVES, principally in Africa and the Middle East.

Perhaps slavery has certain advantages and appeals. But it cannot
exist without cruelty, both direct and indirect. A slave system degrades
both the slave and the master. A society having slavery adapts to the
institution in certain ways that affect most other things.

It would be nice if our country was free of these taints. It is
not. The history of the United States is in large measure the history
of slavery-- its evils, its consequences, and the steps men took either
to relieve these evils or extend them. And the story of slavery in the

United States is much of the story of the United States of America.
Many of us would like to forget this, or believe romantically in a past
where slavery was good; but neither is possible.

Slavery began in the Western hemisphere shortly after the discovery
of America. The Indian inhabitants were mistreated by the Spaniards;
the importation of Africans began at the suggestion of a priest.

Slavery in the English colonies that would be the United States
began later. Strangely, it came slowly, and at first Negro slavery was
something that expired, like the enforced-labor of criminals or poor
emigrants. Gradually, however, it became permanent.

When the Congress of our new nation met at Philadelphia to produce
a constituion, nearly two hundred years ago, slavery was there, a part
of the deliberations, a part of the final document. For the hundred
years that followed, every major issue in Congress was ensnarled with
the question-- what would happen to slavery? North and South became
more and more divided over this issue.

Slavery was gradually abolished in the Northern states, but in the
Southern states it grew and grew. The importation of slaves was stopped,
but the number of slaves increased. Law and a new agriculture made
slavery more oppressive and inescapable than before.

The United States grew, obtaining new territory in the West which
became divided into new states as people settled there.

What would happen to slavery? As great lands to the West were obtained
and settled, the question crept west: could Americans keep slaves there?
On this issue the Union was torn apart.

Northerners, partly through Abolitionist propaganda, became more
and more opposed to slavery in the West, and Southerners became more
and more insistent that it should be allowed.

At first a balance was maintained, and a new slave state was created for each new free one. But then came Missouri, ~~and~~ all by itself, and there had to be a different compromise; and then came Kansas and Nebraska, undoing that compromise and forcing a different one.

But South and North became angrier at each step, and finally with the election of Lincoln, the South seceded.

Then came the great Civil War, the first total war of modern times.

It left half the country in ruins, killed much of a generation's young manhood and created bitterness that lasts today. But the slaves were free.

Actual slavery is gone from America today, but its results linger. Twenty million Americans who had slave ancestors are lumped together as "Negroes," regardless of how white they are. These people are deprived of ordinary respect, fair schooling, and in many places the vote-- and half the other Americans believe these to be inferior by birth and nature, which they are not. Many of the political and moral issues in America today are concerned with these people: their efforts to get education, the vote, decent homes. They move from South to North and swell the cities with growing slums, where they cannot protect themselves from crime and narcotics; as a group they are perhaps the poorest people in the country, and thus directly involved in poverty legislation. And they are developing organization and leadership that are increasingly alert, some increasingly angry. The last ten years have seen the growth of a civil rights movement and laws to give these people the rights of other Americans. But in many ways we are a long way from burying the traces of slavery.

EDITORIAL CHARACTERISTICS

The editorial characteristics of hypertext forms offer fascinating variety, at least when we can discover them.

The forms of hypertext used here are based upon continuous, consecutive screenfuls, whose branch-points are merely offered along the way, and cause no interruption.

In general, then, the expository train of the prose should be continuous, but at the same time hint at what lies beyond the branch. This can be done either by making the phrase just before the branch marker a distinct reference or allusion to something, which may presumably be sought, or an implied assertion whose pursuit implies a turn in the narrative.

Examples of reference or allusion:

Again public excitement was high, with indignation nearly what it had been after the sack of Lawrence[N] or Brown's murders on the Pottawatomie.[N]

Example of implied assertion:

The Southern view on the right to hold slaves in the territories[N] may seem strange now, but it is not.

Think of it this way: the Western lands belonged to all Americans. Northerners could take their way of life with them[A] when they moved West; why couldn't the Southerner take his way of life too?[A] The Southerner could feel it as another insult to his roots, and the things he loved.[A]

Douglas' Freeport doctrine, then, satisfied both the frontier spirit[A] of his constituents, and the Southern

desire for a right to extension. But it was an affront
to the Protestant ethic of New England[A] and the righteous
sentiment of ~~xxximmx~~ Abolition.[A]

HYPERTEXT MOCKUP

Section II. CONTENTS

EDITORIAL CHARACTERISTICS OF MAGNIFICATION

It remains to demonstrate the way on which a sequence of narrative points is maintained as magnification increases-- a special property of stretchtext.

The peculiar editorial constraint is the need of maintaining all points in the same order ((except, say, the order of things mentioned in a sentence need not be inviolable when that sentence is expanded to a paragraph.

Here is an example:

At a crucial time in the war, Lincoln delivered an Emancipation Proclamation that declared the slaves in the Confederacy to be free.

This becomes:

Acting under the advice of his Secretary of State, and under pressure from the foreign situation, Lincoln delivered his Emancipation Proclamation at a crucial time in the war.

This becomes:

L   Lincoln had been under great pressure to free the slaves, but he knew it could not be done lightly. But at last he acted. He was advised by his Secretary of State, Seward, to wait till the North was ahead in the war. England and France were about to recognize the Confederacy. It was time, and he acted; proclaiming emancipation at a crucial time in the war. The Emancipation Proclamation...

THE ARTICLES.

What follows is an exposition of the character and scope of the Articles in this hypertext.

These Articles range from 100 to 10,000 words. Each is connected with the Narrative and with other articles as appropriate.

(A number of these topics are actually incorporated smoothly in the Narrative, but have been listed here because of their independent interest.

The Articles of this hypertext may be thought of as appendages to the main historical narrative; or as an independent structure. They have been so contrived, and interlinked with facts and significant history, that the

reader might obtain a good knowledge of the subject from them alone, without dipping deeply or often into the Narrative.

This will be particularly so if the reader shows a proalivity for a particular chain of materials which has been singled out as editorially significant. The reader can sniffle through on soft-hearted stuff ('The tears of mothers,* 'teaching the children the North Star*) or snaffle through on the rough stuff (The 'violence' articles, 'The Slave Patrols,* 'Slave Sabotage'). Each of these articles is chained to the others with discreet hints that ~~it~~ The next one contains material in a similar vein. And each contains references and branches to facts, events and periods.

Some have jazzy titles, some have dull ones; this is a mere suggestion of the varieties of styles which should be encompassed here. But their titles may give a sense of the average sort of tone I would have in mind for this level.

This list of Articles has no particular justification, save that most of the things I would have to say about this overall subject could be fitted in somewhere in the batch, and not too obscurely.

STRETCHTEXT ARTICLE

This article, shown here at its top level, shows the editorial use of stretchtext as a come-on, inviting the reader's pursuit.

Branches to actual events that illustrate these remarks are signalled further down in the text, at greater magnification; these take the reader to the Narrative. Editorially, it is intended that the vague or generalizing remarks in this article should produce a desire in the reader for some specific confirmation-- which he must ask for. "A" indicates to the reader a branch to a clarifying spot in some other article.

THE VIOLENCE OF OUR SLAVE HISTORY (Stretchtext)

The legend of the happy slave is a fib.[A] Many slaves lived in cheerful resignation. But the depth and constancy of their sorrow, too, is well recorded.[A]

Slavery requires violence. It takes violence to steal people from their homes, violence to make them submit, violence to enforce their obedience, violence in revenge if they rebel. And if hope and anger unite in slave's rebellion, that, too, is violent; it must be, for other hopes are exhausted.[A]

Violence, once born, has a life of its own, and bears children-- new violences and feelings to keep them going. Much violence in our slave history was calculated and measured. Such violence may constitute a warning to the victim (or those who survive him), or a prod to those who flag, or demonstration that the man being violent is not to be trifled with.[A]

Often, though, calculated violence combined with hates and evil impulses, becoming a source of pleasure. Thus violence is kept alive for its own sake or for useless reasons, bitterness or revenge; or such resolutions as "they deserve it" or "I'm going to see this to the end." But once this is begun, there may be no end.

SHORT ARTICLE

This item is intended to be complete as it stands. (Next page)

THE OWNERS' DARKER CHILDREN

A slave was property, and many owners used their slave women for their own sexual pleasure.[A] It is a strange, sad fact that people came to hold as slaves their own children-- their children by mothers to whom they were not married, but whom they owned instead.

Many people did not believe this was wrong, or they adjusted their minds to it in different ways. For instance, Thomas Jefferson is said to have had many slave children, but it is said as well that he would allow them to run away, and never try to get them back. This was the same man who wrote in our Declaration of Indpendence his belief "that all men are created free and equal."[A]

I. Academic Analysis; Non-Historical Subjects.

       THE NATURE OF RACE
       CLASS, RACE AND INTELLIGENCE
       ARE NEGROES INFERIOR?
       EVOLUTION
       THE SCOPES TRIAL
       GENETICS
       THE DNA MOLECULE

       THE FIELD OF HISTORY
       TRUTH, HISTORIANS AND ARGUMENT
       PROBLEMS OF ~~INTERNATIONALE~~ FAMOUS MEN
       PR   INTERPRETING

       HOW IT FEELS TO BE A SLAVE
       HOW TO CONTROL A SLAVE
       THE PROBLEM OF ORGANIZING SLAVES' WORK
       SERFDOM AND SLAVERY (general consequences; differences among
           slave-holding societies)

       THE FIELDS OF PSYCHOLOGY
       THE PSYCHOLOGY OF IDENTITY
       THE PSYCHOLOGY OF CRUELTY
       THE INFORMED HEART (Digest and Book Review) (Bettelheim on
           his experience in the concentration camp; institutionalized
           cruelty; identity)
       THE PSYCHOLOGY OF SOCIAL STATUS
       ATTITUDES AND PERSONALITY
       THE AUTHORITARIAN PERSONALITY (Digest and Book Review)
       THE STUDY OF ATTITUDES
       THE PSYCHOLOGY OF IDEOLOGY
       PREJUDICE AND "GROUP CONFLICT"

       THE FIELD OF SOCIOLOGY
       THE SOCIOLOGY OF INSTITUTIONS
       ETHNIC GROUPS AND DIFFERENCES
       CLASS AND CASTE
       THE SOCIOLOGY OF BELIEF AND RIGHTEOUSNESS
       THE SOCIOLOGY OF BELIEF AND MATERIAL INTERESTS; THE SOCIOLOGY
           OF KNOWLEDGE
       THE SOCIOLOGY OF COLLECTIVE BEHAVIOR
       ANTHROPOLOGY OF CULTURAL THEMES
       THE CONCEPT OF FUNCTIONALISM IN SOCIOLOGY
       IS SOCIOLOGICAL FUNCTIONALISM INTRINSICALLY ANTIDISESTABLISHMENTARIANICAL?

PARIAH MINORITIES AND ACHIEVEMENT: PARSEE, UNTOUCHABLE, JEW

THE FIELD OF ECONOMICS
ECONOMICS AND SLAVERY
THE NATURE OF ECONOMIC CYCLES
THE FIELD OF POLITICAL SCIENCE
GEOPOLITICS
THE THEORY OF GAMES AND STRATEGY
THE POLITICS OF P   : STRATEGY, ISSUES AND ALLIANCES

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MIGRATION AND WORLD HISTORY

II.   Analyses.

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        American chattel slavery; cf. Roman and South American
        systems)
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THE BRAVE AND THE ANGRY; SNCC AND THE SOUTH

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        obedience)
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TURNER'S FRONTIER THESIS (Digest and Book Review)
BOOM AND BUST IN AMERICAN HISTORY
THE AMERICAN TRADITION OF VIOLENCE
THE NEW LEFT
THE CHANGING AMERICAN POPULATION
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        WHERE IT IS GOING

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THE TEARS OF MOTHERS
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TEACHING THE CHILDREN THE NORTH STAR

THE OWNER'S DARKER CHILDREN
NEGROES WHO HELD SLAVES
"IT GOES UNDERGROUND ALL THE WAY!" (the Underground Railroad)
FREEDMEN WHO OWNED THEIR FAMILIES-- HOW TO AVOID PROBATE?
UNCLE TOM'S CABIN (Book Digest and Review)
TOM, LEGREE AND LITTLE EVA-- real or imaginary?
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THE WILD WEST AND OUR SLAVE HISTORY (controversy over extending
        slavery: Drago theory that the Wild West began with the
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THE SLAVE DRIVER: A TYPE O
THE MIDDLE PASSAGE (Slave ships)
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SLAVES' SABOTAGE
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THE WAR BETWEEN THE STATES
VIOLENCE OF OUR SLAVE HISTORY
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NEGROES WITH GUNS (Book Digest and Review)

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        THE TRIANGULAR TRADE
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