

**1: HF UNI Koeln - Lehr- und Lernforschung (Dewey Center) John J. McDermott**

*This chapter presents an essay on the American strand of hope. It attempts to answer the question whether America still has its long-standing, self-announcing confidence in its ability to meet and match its foes arising from without and within the commonwealth.*

In , when William Matthews published his premiere book of poetry, *Ruining the New Road*, he began this volume with the curious, but correct choice of "The Search Party," a poem relating a night search by the speaker and other volunteers for a child lost in the wilderness. Indeed, the poet also foreshadows and explains his own repeated and actively involved presence "as actor, interpreter, or commentator" within the lines of a number of the poems in this collection: The poem also initiates an ongoing exploration which will continue for Matthews throughout his career "the constant re-discovery of a tentative and evolving nature in the relationship including its intrinsic characteristics of trust and credibility which can develop between an artist and an audience simply by his insistence on investigating the elasticity of the limits, lyrical or narrative, existing in the extended monologue or implied dialogue a poet might pursue with the reader of any given poem. Plumly estimates that Matthews actually published "more than eight hundred poems" in magazines and literary journals: The treasures we found are collected in *Search Party*. For instance, there are lines that seem to echo W. Considering some of his comments on the relationship between poetry and music, one might even conclude music sometimes ranked higher for Matthews. We have rhythm before we have discourse. In his book of criticism, *Twentieth Century Pleasures*, Robert Hass remarks of James Wright that his collection, *The Branch Shall Not Break* , may "have broken ground by translating the imagery of surrealist and expressionist poetics into American verse. However, deep-image poems in their extreme, especially those that held severe brevity as a positive poetic characteristic, also appeared to lead toward a feeling of superficiality in the response of some readers. The emphasis almost solely on imagery allowed poets an opportunity to diminish the importance of subject matter, sometimes to an excess, seemingly avoiding any weighty themes as a matter of principle. As a result, a number of interesting, but ultimately insignificant poems were produced alongside the many remarkable pieces that have survived as signature poems of the period. The selections in *Search Party* from the first three books by Matthews provide examples of these types of weaker works as well. You follow into their dark tips those two skewed tunnels of light. Ahead of you, they seem to meet. When you blink, it is the future. By the time of the publication of *Rising and Falling* in , William Matthews had arrived at a new, higher level in his writing of poetry. There are circumstances and urges and emotions and quandaries and recurring problems that of course come through my work. In the same interview with Davison, Matthews concludes: In an essay titled "Durations," which Matthews originally had written for the *Contemporary Authors Autobiography Series*, he speaks of the loss of Hugo: And it is to say that the continuous reclamation of a hometown, the original mystifying poise between self and others, is the lifelong imaginative project of any adult. The influence of Hugo and his poetry in the mid-seventies moved Matthews toward a more mature style of writing, one which appeared more frank and more revealing, one which included an even greater connection between the life lived and the lines of poetry derived from leading that life. The visitation has struck. You better listen, reader. This may be our only chance. He intends to illuminate emotional time and space as well as their communal roots in memory. Meditation properly leads to a control of rising, falling breath; it means to slow down for suspended examination all that may be known or apprehended. Nothing should be viewed in isolation, no honest evaluation, even if informed by misremembered events or revised by recent recollections, would attempt to disconnect the boy from the man, the son from the father, or the apprentice poet from the master lyricist. This section of *Search Party* begins with "Spring Snow," a poem whose title indicates a blending of time and a confusion of seasons. With most of the first three stanzas in this poem, Matthews describes ordinary events of his growing up as a typical Midwestern boy in Ohio; nevertheless, the images presented are themselves a blend, almost purely nostalgic scenes mixed with remembered details that provide a touch of impurity and cool just a bit the warmth of the memories, perhaps in a way similar to the spring weather and greening landscape now tainted by late snow. To rescue these

memories from Norman Rockwell, Matthews punctuates them with qualification. The powdered milk saves money, the spotted dog is in heat, the sheets are watermarked with semen. If to die is to lose all detail, then death is not so distinguished, but a profusion of detail, a last gossip, character passed wholly into fate and fate in flecks, like dust, like flour, like snow. In his interview with Wojahn and Harms, Matthews speaks of an evolving writing style during the period he was working toward completion of *Rising and Falling*. At the time, Matthews was dealing with divorce, relocation, and the relationships with his two sons, which forced him into "a more urgent, considerable curiosity about childhood. Matthews reveals, "at that point I was beginning to figure out that poems were a way of thinking. It seemed natural to want to write different kinds of poems under a different set of urgencies; and they very much had people in them and social consequences, and they were about different experiences with time; and they were about loyalty and betrayal. Matthews knows responsibilities of the parent include sharing with them a knowledge of the past and of the dead: Matthews begins "In Memory of W. Auden," a poem that honors one of his influences, with the following four lines: *Rising and Falling* contains a pair of his patented poems mourning the passing of jazz greats who mattered so much to William Matthews: There is nothing new or fresh, and the musician may already be stuck in his own past, imitating himself, rather than stepping forward into the future. As noted above, such elegies for jazz musicians were written earlier in his career, including the previously mentioned "Blues for John Coltrane, Dead at 41" and "Coleman Hawkins d. However, with maturity has come a difference of perception for Matthews. In those earlier elegies, he tells the reader how he physically felt the deaths of these musicians. In both earlier elegies, Matthews tells the reader how he, too, felt pain with the passing of these men. Looking back in his poem about Bud Powell, Matthews notes: In "Instrumental Blues," his interview with Dave Johnson that appears in *The Poetry Blues*, Matthews acknowledges what his avid interest in modern jazz taught him as a poet: The fragility of the poem is also its subject, the balance of saving "whatever I can keep" against the perishability of losing it all. This genius for turning the most familiar materials into something extraordinary "both smart and moving at once" comes from his gift for making connections and exploiting them to the limit their language will bear. In "Chapter and Verse," Plumly "whose own outstanding breakthrough volume of poems, *Out-of-the-Body Travel*, had been published in exhibiting poetry Matthews held in high regard" outlines his admiration for the technical achievements in this "exceptional piece of work," a poem that again addresses death, loss, time, and memory: And from the dead, not even a plea that we leave them alone, each dead locked in its dead name. Plumly singles out how this "extraordinary" poem "formulates rhetoric from ideas. This is free verse well in love with itself, free verse formalized and formulated so as to call attention to the discretion of its moves. The internal rhyming, the assonance, consonance, the soft touch on the alliteration" these are all clear enough. But underlining the overt technique is the pace of the sentences. William Matthews followed *Rising and Falling* with the publication of *Flood*, a collection that continued to treat those themes Matthews had adopted in his previous volumes of poetry. In "Housework," Matthews almost acts surprised or dismayed by what he finds when looking over his shoulders at his personal history, recalling a boyhood life in wonderfully lyrical lines: How you could have lived your boyhood here is hard to know, unless the blandishing lilacs and slant rain stippling the lamplight sustained you, and the friendship of dogs, and the secrecy that flourishes in vacant lots. The speaker in the poem addresses the remembered persona of the boy with the second-person pronoun, as though the "you" were someone separate from the self of the adult speaker the poet and as if to emphasize both the differences in the lives led by the two and, eventually as he unites the pair in the final lines of the poem, the characteristics that are transferred through time from child to adult, shared by boy and man alike. Elsewhere in *Flood*, Matthews concludes "Cows Grazing at Sunrise" with a specific question about time and memory, about what our concept of the "past" really entails when we attempt to remember it: The speaker seems to be commenting as much on poetry, when he offers his observation: So much learning is forgetting the many mistakes for the few lines clear of the flourishes you thought were style, but were only personality, indelible as it seemed. Matthews indicates that, even if an autobiographical moment is related in a poem, what happened in real life is bound to be re-shaped by the speaker telling the poem or story. Though of course by this stage in the life of the story each exists somewhat for the sake of the other. Also, the second of the poems offers an additional nod to

Stanley Plumly, to whom Matthews once more dedicates his poem. He seems to appreciate the demands Frost places on his readers to participate and be as willing to face their darker sides even when a more amenable meaning might be available: So here the great man stood, fermenting malice and poems we have to be nearly as fierce against ourselves as he not to misread by their disguises. Like Matthews, Frost was capable of lulling his readers with a comfortable conversational tone while at the same time challenging those same readers to discover the more disturbing or dismaying elements camouflaged by a soothing or reassuring poetic voice. Even when images are conveyed through lyrical language, these two poets know how to ask readers to confront difficult questions about their own everyday conditions as human beings whose lives contain conflicts or decisive moments with possibly dire consequences hanging in the balance that might evoke emotions of uncertainty, sadness, regret, and grief, among others. The crucial title poem of this collection demonstrates how unmistakably ambitious and complex his poetry had become as he moved further from the deep images or more surrealist touches in his earlier work. However, as much as he might try, he believed he was unsuccessful in his prose account: Instead, the form chosen for "A Happy Childhood" consists of more than fifty three-line stanzas subtly set off in four sections signaled only by an extra white space placed between stanzas. The poem also preserves an elegiac tone that now hovers over everything: I hate it when anyone dies or leaves and the air goes slack around my body and I have to hug myself, a cloud, an imaginary friend, the stream in the road- side park. The emotion of anger expressed here is echoed later in "An Elegy for Bob Marley" – another poetic tribute to a musician, this time a reggae legend – where Matthews determines: They expose how vulnerable we all are in our everyday existence, a condition most hope to ignore a majority of the time. One incident in "A Happy Childhood" is labeled "a memory in the making. Individuals, similar to their memories, continually undergo change and are altered by the way their present portrays the past or is explained by the past. The past and our personalities constitute a compilation of remembered experiences, and memories can, often do, differ between even those who share the same situations. Such a contrast occurs in the memories of mother and son in this poem: Just as his mother will remember she felt guilty never to wake up with him to give him breakfast. It was Cream of Wheat they always or never had together. Poet or not, each person authors and revises his or her own story that defines a life. We often depend upon tentative or unreliable memories in constructing the stories that identify us. We possess a power that allows us to steer a clear direction toward personal definition: At gatherings of writers and readers or among members of associations formed to promote literature, William Matthews was a well-known personality whose public persona and personal behavior often drew attention, for better or for worse. His service as an officer in literary organizations included terms as president in the Poetry Society of American and in the Associated Writing Programs. He also participated as both a member and as a chair of the National Endowment for the Arts Literature Panel. In addition, Matthews was widely recognized as a teacher of creative writing at various universities, including Cornell University, the University of Colorado, the University of Washington, and City College of New York, among others. Although Matthews rarely permitted his poetry to reach the point where it might be viewed as "confessional" – and never allowed his work to completely drift toward the more confessional mode of Robert Lowell or Sylvia Plath – as A Happy Childhood suggests, autobiographical elements almost always influenced his writing in one way or another, particularly in later volumes of his poetry. Matthews had left his position as holder of Roethke Chair in creative writing at the University of Washington under a cloud of scandal and accusations. His reputation as a professor had been damaged by widespread stories that raised questions concerning his behavior toward women, especially his relationships with female students. He relates how his father was confronted with official university charges and a filed lawsuit from a female student with whom he had an affair, suggesting the charges perhaps had been leveled by the young woman as a measure of revenge for the unpleasant ending of the relationship. Sebastian Matthews wonders why his father repeatedly risked such a highly-respected position at the university by engaging in a series of affairs with his students. Was he a sex addict? The trial eventually concluded without a verdict by a hung jury, and the charges were not pursued further; however, by then William Matthews had moved across the country to New York City. In "Durations," Matthews recalls how throughout his youth "New York had been the preferred weekend destination from boarding school and

then from college. Sebastian Matthews speaks of Foreseeable Futures in his book:

## 2: Rings of Saturn - Wikipedia

*Threadbare Crape: Reflections on the American Strand Created Date: Z.*

Symbolism[ edit ] May Day: Some scholars classify maypoles as symbols of the world axis axis mundi. The fact that they were found primarily in areas of Germanic Europe, where, prior to Christianisation, Germanic paganism was followed in various forms, has led to speculation by some that the maypoles were in some way a relic of a Germanic pagan tradition. This notion has been supported by various figures since, including the psychoanalyst Sigmund Freud. In this way, they bore similarities with the May Day garlands which were also a common festival practice in Britain and Ireland. The provisions became the property of those who, having seized them, were able to carry them off. This tradition is especially strong in the villages of the Bavarian Alps where the raising of the traditional maypole on 1 May in the village square is a cause for much celebration. The pole is usually painted in the Bavarian colours of white and blue and decorated with emblems depicting local crafts and industry. The actual installation of the tree then takes place in the afternoon or evening. While the crowds usually while away the time drinking beer and eating sausages, the young men busy themselves with decorating the maypole to get the symbols of various trades representing the region into the right position. While the maypole is traditionally set up with the help of long poles, today it may sometime also be done using tractors, forklifts or even cranes. In Lower Austria ropes and ladders are used. In the Rhineland in and around Cologne , there exists a somewhat different maypole tradition. During the night before the 1st of May, unmarried men erect young birch trees in front of the houses of their sweethearts. These trees, which may reach five metres of height or more, are sold beforehand by local foresters. The men usually decorate them with multicoloured crepe paper and often with a red heart of wood with the name of the girl written on it. During the month of May, many streets in the area are filled with dozens of such maypoles. If the tree is erected on the eve of 1 May, then the event is usually followed by a May dance or Tanz in den Mai. Depending on local custom, the Maibaum may remain in place all year round or may be taken down at the end of May. The trunk is then stored until the following year unless the maypole is an actual felled tree. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. The traditions surrounding the maypoles vary locally, as does the design of the poles, although the design featuring a cross and two rings is most common nowadays. This perhaps more original form of course strongly reinforces the procreation symbolism. The cross-arm may be a latter-day attempt to Christianize the pagan symbol into the semblance of a cross, although not completely successful. The ring dancing is mostly popular with small children. The central part played by young children in the celebration emphasize the procreation aspect of the celebration. Yet another pointer in this direction is the custom that young maidens expect to dream of their future mate if they pick seven different flowers and place them under their pillow when they go to bed on this day only. In Brussels and Leuven , the Meyboom is traditionally erected on August 9 before The planting of the Meyboom is the cause of a friendly rivalry between the two cities, dating back to In that year, a brawl broke out between Leuven and Brussels which saw the latter victorious. To commemorate this event, the city of Brussels was granted, almost years later, the eternal right by John III, Duke of Brabant to erect a Meyboom, but only if they managed to do this every year on August 9 before A first attempt by Leuven to steal the tree in was stopped by the police. During the night of August 8, the tree was cut down and transported to Leuven where it was erected in front of the City Hall. Ever since, Leuven claims ownership of the only official Meyboom. It is also customary, mostly in the Dutch-speaking region of Belgium, to place a branch also called a Meiboom on the highest point of a building under construction. Britain[ edit ] A maypole at Llanfyllin , Wales on May 1st In Britain the maypole was found primarily in England and in areas of the Scottish Lowlands and Wales which were under English influence. However, the earliest recorded evidence comes from a Welsh poem written by Gryffydd ap Adda ap Dafydd in the midth century, in which he described how people used a tall birch pole at Llanidloes , central Wales. In some cases the wood for the pole was obtained illegally, for instance in , the earl of Huntingdon was angered when trees were removed from his estates for use as maypoles without his permission. The rise of

Protestantism in the 16th century led to increasing disapproval of maypoles and other May Day practices from various Protestants who viewed them as idolatry and therefore immoral. Under later English monarchs, the practice was sporadic, being banned in certain areas, such as Doncaster , Canterbury and Bristol , but continuing in many others, according to the wishes of the local governors. In Scotland meanwhile, which at this time was still an independent state, Protestantism, in the form of Presbyterianism , had taken a more powerful hold, and largely wiped out the practice of maypoles across the country. Scholars suspect, but have no way to prove, that the lack of such records indicates official connivance in flouting of the prohibition. However, they are certain that the prohibition turned maypole dancing into a symbol of resistance to the Long Parliament and to the republic that followed it. The maypole itself survived until when a Puritan mob seized and destroyed it as a "pagan idol". May Day celebrations, banned under the Commonwealth, were revived in . The maypole at Castle Bytham , Lincolnshire, was inscribed to commemorate the date when it was later cut in half for use as a ladder . When the Restoration occurred in , common people in London , in particular, put up maypoles "at every crossway," according to John Aubrey. The largest was in the Strand , near the current St Mary-le-Strand church. The maypole there was the tallest by far, reaching over a hundred and thirty feet, and it stood until being blown over by a high wind in , when it was moved to Wansted in Essex and served as a mount for a telescope. By the 19th century, the maypole had been subsumed into the symbology of " Merry England ". The addition of intertwining ribbons seems to have been influenced by a combination of 19th century theatrical fashion [23] and visionary individuals such as John Ruskin in the 19th century. However, the maypole remained an anti-religious symbol to some theologians, as shown by " The Two Babylons ", an anti-Catholic conspiracist pamphlet that first appeared in . As revived, the dance is performed by pairs of boys and girls or men and women who stand alternately around the base of the pole, each holding the end of a ribbon. They weave in and around each other, boys going one way and girls going the other and the ribbons are woven together around the pole until the merry-makers meet at the base. There are also more complex dances for set numbers of practised dancers, the May Queen dancing troupes , involving complicated weaves and unweaves, but they are not well known today. However, such dances are performed every Mayday around the permanent Maypole at Offenham , in Worcestershire. Temporary Maypoles are usually erected on village greens and events are often supervised by local Morris dancing groups. In some regions, a somewhat different Maypole tradition existed: The sticks had hoops or cross-sticks or swags attached, covered with flowers, greenery or artificial materials such as crepe paper. Children would take these hand-held poles to school on May Day morning and prizes may be awarded for the most impressive. This tradition is known as garlanding, and was a central feature of Mayday celebrations in central and southern England until the mid-19th century. After that time, it began to be replaced by formally organised school-centred celebrations. It still occurs from place to place but is invariably a reinstatement of a local custom that had lapsed decades earlier.

3: Maypole - Wikipedia

*Description: The South Central Review is an interdisciplinary journal publishing a stimulating mix of scholarly articles, essays, interviews, and opinion pieces on literary criticism, film studies, philosophy and history, as well as current debates on important cultural and political topics.*

Random House, , xviii, Edited with Introduction and annotated bibliography. The Modern Library, 1 , G The Writings of William James Chicago: The University of Chicago Press, New Preface and editorial corrections. The Basic Writings of Josiah Royce, 2 vols. Edited with Introduction and Commentary. Fordham University Press, New Introduction. The Philosophy of John Dewey, 2 vols. I, xlii, ; Vol. Edited with an Introduction and extensive commentary. The Culture of Experience: New York University Press, , xxv, Waveland Press, 1 , xxiv, Alfred Knopf, , xx, A companion volume, From Descartes to the Twentieth Century is in progress. University of Massachusetts Press, , xxiv, National Book Foundation, , xxiv, Edited by Ignas Skrupskelis and Elizabeth Berkeley. The University Press of Virginia, , lxi, The University Press of Virginia, , lx, The University Press of Virginia, , lxvii, The University Press of Virginia, , lii, The University Press of Virginia, , lvi, General Editor, William and Henry James: The University Press of Virginia, , xxxii, The University Press of Virginia, , xlvi, The University Press of Virginia, , lix, The University Press of Virginia, , lxiii, The University of Virginia Press, , lxiv, Foreword, xix-xxiii; Afterword, On the Work of John J. James Campbell and Richard E. Fordham University Press, The Drama of Possibility: Experience as Philosophy of Culture. Paul Klapper Library Art Center, , 15 pages with illustrations selected by the author. Montessori - Her Life and Work, by E. New American Library, A reply to Thomas Molnar. American Montessori Society, Schocken Books, , xi-xxvii. Ralph McInerny Notre Dame: University of Notre Dame Press, , Michael Novak New York: Quadrangle Books, , An American Dilemma," Soundings 55, no. Te Selle New York: Harper Torch Books, , Medcom Publishers, , Philosophical Dimensions of Urban Consciousness," Soundings 57, no. Archive Fur Genetische Philosophie, , Harvard University Press, , xi-xlvi. Jefferson Kellogg and Robert H. Marsoobian and John Ryder Malden: Harvard University Press, , xi-xxv. Ohio University Press, , ix-xiii. Maurice Wohlgeleitner New York: Columbia University Press, , The American Montessori Society, Longmans, , Basil Blackwell, , California State College, , Strategies for a Cultural Pedagogy," Pragmatism: Its Sources and Prospects, eds. University of South Carolina Press, , Harvard University Press, , xi-xxviii. The Nectar Is in the Journey," Fortnightly 12, no. Larry Hickman College Station, Texas: International Society for the Study of Education, , Introduction to Maria Montessori, by E. New American Library, , xi-xvi. Published by the Illinois Humanities Council. Peirce Society 21, no. Donald Grunewald New York: Ibis Press, , Published by the American Montessori Society. Sponsored by the Alfred P. Excerpt from a lecture and an interview. Eotvos Lorand University Press, , Royal Institute of Philosophy Lecture Series 19, ed. Cambridge University Press, , Afterword in Texas Country: The Changing Rural Scene, eds. Lich and Dona B. Reeves-Marquardt College Station, Texas: Its Role and Image in Architecture, April 4, , DeMarco and Richard M. Jo Ann Boydston Carbondale: Southern Illinois University Press, , xi-xxxii. Oxford University Press, , Corrington, Carl Hausman and Thomas M. Essays in Honor of Elizabeth Flower, ed. Murphy and Ivar Berg Philadelphia: Temple University Press, , Essays on Teaching Philosophy, ed. Tziporah Kasachkoff New York: Kasachkoff second edition Lanham, Maryland:

## 4: The drama of possibility : experience as philosophy of culture in SearchWorks catalog

*Bibliography Includes bibliographical references and index. Contents. An American angle of vision; Poem: roots/edges; Threadbare crape: reflections on the American strand.*

Galileo Galilei was the first to observe the rings of Saturn in using his telescope, but was unable to identify them as such. He wrote to the Duke of Tuscany that "The planet Saturn is not alone, but is composed of three, which almost touch one another and never move nor change with respect to one another. They are arranged in a line parallel to the zodiac, and the middle one Saturn itself is about three times the size of the lateral ones. In the Earth passed through the plane of the rings and they became invisible. Mystified, Galileo remarked "I do not know what to say in a case so surprising, so unlooked for and so novel. Galileo used *smasirmilmepoetaleumibunenugttairas* for *Altissimum planetam tergeminum observavi* "I have observed the most distant planet to have a triple form" for discovering the rings of Saturn. In 1656, Christiaan Huygens became the first person to suggest that Saturn was surrounded by a ring. Upon confirming his observations, three years later he revealed it to mean "Annuto cingitur, tenui, plano, nusquam coherente, ad eclipticam inclinato"; that is, "It [Saturn] is surrounded by a thin, flat, ring, nowhere touching, inclined to the ecliptic". This division is a 4,km-wide region between the A ring and B Ring. Several fainter rings were discovered more recently. The D Ring is exceedingly faint and closest to the planet. The narrow F Ring is just outside the A Ring. Beyond that are two far fainter rings named G and E. The attenuation of 0. White areas B Ring are too dense to transmit adequate signal. Other evidence shows rings A to C have a broad range of particle sizes, up to m across. The less prominent C Ring is just inside the B Ring. With the rings pointed at the Sun, illumination is by light reflected off Saturn, except on thicker or out-of-plane sections, like the F Ring. The atmosphere is composed of molecular oxygen gas O<sub>2</sub> produced when ultraviolet light from the Sun interacts with water ice in the rings. Chemical reactions between water molecule fragments and further ultraviolet stimulation create and eject, among other things, O<sub>2</sub>. According to models of this atmosphere, H<sub>2</sub> is also present. The O<sub>2</sub> and H<sub>2</sub> atmospheres are so sparse that if the entire atmosphere were somehow condensed onto the rings, it would be about one atom thick. This atmosphere, despite being extremely sparse, was detected from Earth by the Hubble Space Telescope. These elongated clumps are continually forming and dispersing. The largest particles are a few m across.

**5: Ernest Hemingway New Story Published in Strand Magazine | [www.enganchecubano.com](http://www.enganchecubano.com)**

*Hearsay on the Strand - Strand St, Galveston, Texas - Rated based on 43 Reviews "Attending the grand opening of a beautiful new restaurant.*

Chinese Tallow *Sapium sebiferum* L. Natural areas are protected in over ten million acres nonsubmerged of state, federal, local and private managed conservation lands in Florida [http:](http://) Unfortunately, many of these natural areas can be adversely affected when they are invaded by nonnative invasive plant species. An estimated 25, plant species have been brought into Florida for use as agricultural crops or landscape plants. While only a small number of these have become invasive, those that do can adversely affect native plant communities by competing for space and resources, disrupting hydrologic and fire regimes, or hybridizing with native species. They must be managed for the protection of native communities in natural areas. Chinese tallow *Sapium sebiferum* L. How to Recognize Chinese Tallow Chinese tallow is a deciduous tree with a milky sap that commonly grows to 30 ft tall. Leaves are simple, alternate, 1â€”2. Leaf stalks are 1â€”2 inches long. Small yellow flowers that are borne on spikes to 8 inches long occur in spring Figure 2. The fruit is a 0. The seeds, which often remain attached to the tree through the winter, resemble popcorn, suggesting the other common name of popcorn tree. Chinese tallow tree *Sapium sebiferum* L. In spring, Chinese tallow tree displays spikes of small yellow flowers that are up to 8 inches in length. Loewenstein, Auburn University [Click thumbnail to enlarge. In a letter from Benjamin Franklin written in to Dr. Noble Wimberly Jones of the Georgia colony, Franklin wrote: As early as , Chinese tallow was spreading into coastal forests according to the noted French botanist Andre Michaux. Within Florida, Chinese tallow has increased greatly over the last twenty years. Today, it is found in almost every county in the state. Invasiveness Chinese tallow has been recognized as a pest plant in the Carolinas since the s Langeland and Burks It is found throughout Florida where it invades mesic flatwoods, scrubby flatwoods, alluvial floodplain forest, strand swamp, and ruderal communities. Chinese tallow has been extensively used for ornamental planting and is a common plant on landscaped property. These trees present a constant source of seed for infestation of natural areas because the seeds are transported by birds such as pileated woodpeckers, cardinals, yellow-rumped warblers, American robins, and grackles, as well as by water Jubinsky and Anderson While the length of time needed to deplete the seedbank is unknown, indications are that seeds remain viable for many years Jubinsky and Anderson Plants on the Florida Noxious Weed List may not be introduced, possessed, moved, or released without a permit. Mature trees should be felled with a chain saw by the property owner or a professional tree service. The final cut should be made as close to the ground as possible and as level as possible to facilitate application of an herbicide to prevent sprouting. Stumps that are not treated with an herbicide will sprout to form multiple-trunked trees Figure 3. If it is not objectionable for dead trees to be left standing, certain herbicides can be applied directly to the bark at the base of the tree basal bark application. Stumps of felled Chinese tallow trees that are not treated with a herbicide will rapidly sprout to form multiple-trunked trees. The herbicide should be applied as soon as possible after felling the tree and concentrated on the thin layer of living tissue cambium that is just inside the bark. Herbicides with the active ingredient triclopyr ester can be used for basal bark applications. Herbicides with the active ingredients triclopyr ester can be used for basal bark applications. Herbicide products are available for basal bark application that are pre-diluted with penetrating oil e. Only certain triclopyr amine products may be applied to trees that are growing in standing water. Suckers may grow from remaining roots, even if herbicide is applied to the parent tree. These suckers can be cut or treated with a foliar herbicide application. If trees are cut at a time when seeds are attached, make sure that the material is disposed of in such a way the seeds will not be dispersed to new areas where they can germinate and produce new trees. Seedlings should be pulled by hand before they reach seed-bearing maturity. A complete description of each of these control techniques can be found in the following publication: Space in a landscape left after removal of Chinese tallow can be used to plant a new native or noninvasive non-native tree for shade, or some other landscape purpose. Tree species recommended in Table 1 are similar in size to Chinese tallow. Blackgum, maples, dogwood, and crepe myrtles provide fall color similar to Chinese tallow.

Fact sheets that provide additional information on landscape plants can be viewed at <http://> For information on the availability of native landscape plant species contact the Association of Florida Native Nurseries or <http://> Literature Cited Bell, M. Florida Natural Areas Inventory. The invasive potential of Chinese tallow-tree *Sapium sebiferum* Roxb. Florida Conservation Lands University of Florida, Gainesville. Chinese Tallow Management Plan for Florida. Atlas of Florida Vascular Plants <http://> Tables Some suggested tree species for replacing Chinese tallow.

**6: Edward Byrne: "Review of William Matthews's 'Search Party'"**

*This book traces the trajectory of John J. McDermott's philosophical career through a selection of his essays. Many were originally occasional pieces and address specific issues in American thought and culture.*

Products of the invention may also exhibit an MD modulus at break 1. Provisional Patent Application Ser. TECHNICAL FIELD The present invention relates generally to papermaking processes for making absorbent sheet and more particularly to a method of making belt-creped absorbent cellulosic sheet by way of compactively dewatering a papermaking furnish to form a nascent web having a generally random apparent distribution of papermaking fiber; applying the dewatered web to a translating transfer surface moving at a first speed; belt-creping the web from the transfer surface at a consistency of from about 30 to about 60 percent utilizing a patterned creping belt, the creping step occurring under pressure in a belt creping nip defined between the transfer surface and the creping belt wherein the belt is traveling at a second speed slower than the speed of said transfer surface. The belt pattern, nip pressure, other nip parameters, velocity delta and web consistency are selected such that the web is creped from the surface and redistributed on the creping belt to form a web with a reticulum having a plurality of interconnected regions of different local basis weights including at least i a plurality of fiber enriched pileated regions of high local basis weight, interconnected by way of ii a plurality of lower local basis weight linking regions whose fiber orientation is biased toward the direction between pileated regions spanned by the linking portions of the web. The process produces an absorbent product of relatively high bulk and absorbency as compared with conventional compactively dewatered products and which products exhibit unique mechanical properties as hereinafter described. Conventional wet pressing processes have certain advantages over conventional through-air drying processes including: On the other hand, through-air drying processes have become the method of choice for new capital investment, particularly for the production of soft, bulky, premium quality tissue and towel products. Fabric creping has been employed in connection with papermaking processes which include mechanical or compactive dewatering of the paper web as a means to influence product properties. Operation of fabric creping processes has been hampered by the difficulty of effectively transferring a web of high or intermediate consistency to a dryer. Further patents relating to fabric creping include the following: In connection with papermaking processes, fabric molding has also been employed as a means to provide texture and bulk. In this respect, there is seen in U. The tissue webs produced are reported as having particular sets of physical and geometrical properties, such as a pattern densified network and a repeating pattern of protrusions having asymmetrical structures. With respect to wet-molding of a web using textured fabrics, see, also, the following U. With respect to the use of fabrics used to impart texture to a mostly dry sheet, see U. The structure is reported as having an essentially continuous high basis weight network, and discrete regions of low basis weight which circumscribe discrete regions of intermediate basis weight. The cellulosic fibers forming the low basis weight regions may be radially oriented relative to the centers of the regions. The paper may be formed by using a forming belt having zones with different flow resistances. The basis weight of a region of the paper is generally inversely proportional to the flow resistance of the zone of the forming belt, upon which such region was formed. The zones of different flow resistances provide for selectively draining a liquid carrier having suspended cellulosic fibers through the different zones of the forming belt. A similar structure is reported in U. More generally, a method of making throughdried products is disclosed in U. The wet web is then transferred to a transfer fabric traveling at a slower speed than the forming fabric in order to impart increased stretch into the web. The web is thereafter transferred to a throughdrying fabric where it is dried to a final consistency of about 95 percent or greater. There is disclosed in U. There is taught in connection with FIG. The throughdried web is adhered to a Yankee dryer, further dried, and creped to yield the final product. Throughdried, creped products are also disclosed in the following patents: The processes described in these patents comprise, very generally, forming a web on a foraminous support, thermally pre-drying the web, applying the web to a Yankee dryer with a nip defined, in part, by an impression fabric, and creping the product from the Yankee dryer. A relatively permeable web is typically required, making it difficult to employ

recycle furnish at levels which may be desired. As noted in the above, throughdried products tend to exhibit enhanced bulk and softness; however, thermal dewatering with hot air tends to be energy intensive and requires a relatively permeable substrate. Thus, wet-press operations wherein the webs are mechanically dewatered are preferable from an energy perspective and are more readily applied to furnishes containing recycle fiber which tends to form webs with less permeability than virgin fiber. A Yankee dryer can be more effectively employed because a web is transferred thereto at consistencies of 30 percent or so which enables the web to be firmly adhered for drying. Many improvements relate to increasing the bulk and absorbency of compactively dewatered products which are typically dewatered in part with a papermaking felt. The restrained wet web is processed over a plurality of can dryers, for example, from a consistency of about 40 percent to a consistency of at least about 70 percent. The sheet molding fabrics protect the web from direct contact with the can dryers and impart an impression on the web. The towel includes a dense first layer of chemical fiber blend and a second layer of a bulky anfractuous fiber blend unitary with the first layer. The first and second layers enhance the rate of absorption and water holding capacity of the paper towel. The method of forming a delaminated stratified web of paper towel material includes supplying a first furnish directly to a wire and supplying a second furnish of a bulky anfractuous fiber blend directly onto the first furnish disposed on the wire. Thereafter, a web of paper towel is creped and embossed. The resulting improvement in web formation enables uniform debonding during dry creping which, in turn, provides a significant improvement in softness and a reduction in linting. It has been found in accordance with the present invention that the absorbency, bulk and stretch of a wet-pressed web can be vastly improved by wet fabric creping a web, while preserving the high speed, thermal efficiency, and furnish tolerance to recycle fiber of wet-press technology by way of operating the process under conditions operative to rearrange an apparently randomly formed wet web.

**SUMMARY OF THE INVENTION** The present invention is directed, in part, to a process for making absorbent cellulosic paper products such as basesheet for towel, tissue and the like, including compactively dewatering a nascent web followed by wet fabric or belt creping the web at an intermediate consistency of anywhere from about 30 to about 60 percent under conditions operative to redistribute an apparently random array of fibers into a web structure having a predetermined local variation in basis weight as well as fiber orientation imparted by the fabric creping step. It was unexpectedly found that certain adhesives could be utilized to transfer and adhere a web of intermediate consistency to a Yankee dryer sufficiently to allow for high speed operation and high jet velocity impingement drying of the web in the Yankee dryer hood so that the dryer is used effectively. The adhesive is hygroscopic, re-wettable and preferably does not crosslink substantially in use. Depending upon operating parameters, a wet strength resin is included in the papermaking furnish. The web produced by way of the invention exhibits an open interfiber microstructure resembling in many respects the microstructure of throughdried products which have not been mechanically dewatered during their formative stages, that is, below consistencies of 50 percent or so. The inventive products exhibit high absorbency and CD stretch, more so than conventional compactively dewatered products. Without intending to be bound by any theory, it is believed the inventive process is operative to reconfigure the interfiber structure of the compactively dewatered web to an open microstructure exhibiting elevated levels of absorbency and cross machine-direction stretch. The products may be made with very high machine-direction stretch which contributes to unique tactile properties. A method of making a belt-creped absorbent cellulosic sheet in accordance with the invention thus includes: Generally, the process is operated at a Fabric Crepe of at least about 10 percent, typically at least about 20 percent and in many cases at least about 40, 60 percent or at least about 80 percent. In typical embodiments, there are provided integument regions of fiber whose orientation is biased toward and sometimes along the MD. The linking regions and integument regions are colligating regions between the fiber-enriched pileated regions as is seen particularly in the scanning electron micrographs annexed hereto. Generally, the plurality of fiber enriched regions and colligating regions recur in a regular pattern of interconnected fibrous regions throughout the web where the orientation bias of the fibers of the fiber enriched regions and colligating regions are different from one another. In some cases, the fibers of the fiber enriched regions are substantially oriented in the CD, and the plurality of fiber enriched regions have a higher local basis weight than the colligating regions. Preferably, at least a portion of the colligating

regions consist of fibers that are substantially oriented in the MD and wherein there is a repeating pattern including a plurality of fiber enriched regions, a first plurality of colligating regions whose fiber orientation is biased toward the machine-direction, and a second plurality of colligating regions whose fiber orientation is biased toward the machine-direction but offset from the fiber orientation bias of the first plurality of colligating regions. In preferred embodiments, at least one of the plurality of colligating regions are substantially oriented in the MD and the fiber enriched regions exhibit a plurality of U-shaped folds transverse to the machine-direction. The products are suitably produced where the creping belt is a creping fabric provided with CD knuckles defining creping surfaces transverse to the machine-direction, such as where the distribution of the fiber enriched regions corresponds to the arrangement of CD knuckles on the creping fabric. The web generally has a CD stretch of from about 5 percent to about 20 percent with a CD stretch of from about 5 percent to about 10 percent being somewhat typical. In many preferred cases, the web has a CD stretch of from about 6 percent to about 8 percent. Products of the invention may be provided with MD stretch which is characteristically high. The web may have an MD stretch of at least about 15 percent, at least about 25 or 30 percent, at least about 40 percent, an MD stretch of at least about 55 percent or more. For example, the web may have an MD stretch of at least about 75 or 80 percent in some cases. Fabric creping conditions are preferably selected so that the fiber is redistributed into regions of different basis weights. Suitably, the web is belt-creped at a consistency of from about 35 percent to about 55 percent and more preferably the web is belt-creped at a consistency of from about 40 percent to about 50 percent. In order to promote more uniform fabric creping conditions, a soft covered backing roll is used to press the fabric to the transfer surface in the fabric creping nip to provide a sharper creping angle, particularly on wide machines where large roll diameters are required. Typically the creping belt is supported in the creping nip with a backing roll having a surface hardness of from about 20 to about on the Pusey and Jones hardness scale. The creping belt may be supported in the creping nip with a backing roll having a surface hardness of from about 25 to about 90 on the Pusey and Jones hardness scale. In another aspect of the invention, a method of making a fabric-creped absorbent cellulosic sheet includes: Generally, the surface velocity of the transfer cylinder is at least about fpm, sometimes the surface velocity of the transfer cylinder is at least about or fpm and sometimes fpm or more. Even though webs of the present invention do not require substantial amounts of wet strength resin to achieve absorbency, the aqueous furnish may include a wet strength resin such as a polyamide-epichlorohydrin resin as described hereinafter. The nascent web is typically dewatered prior to applying it to the transfer cylinder, by wet pressing it with a papermaking felt while applying the web to the transfer cylinder, optionally with a shoe press. Either of the rolls in the transfer nip could be a shoe press roll if so desired. When a creping fabric is used, the creping nip typically extends over a distance corresponding to at least twice the distance between wefts CD filaments of the creping fabric such as wherein the fabric creping nip extends over a distance corresponding to at least 4 times the distance between wefts of the creping fabric or wherein the fabric creping nip extends over a distance corresponding to at least 10, 20 or 40 times the distance between wefts of the creping fabric. Since wet strength resin is not required for absorbency, toweling of the present invention can be made flushable. Preferred processes include those where the web is dried by transferring the web from the creping belt to a drying cylinder at a consistency of from about 30 to about 60 percent, wherein the web is adhered to the drying cylinder with a hygroscopic, re-wettable adhesive adapted to secure the web to the drying cylinder; drying the web on the drying cylinder; and creping the web from the drying cylinder. Preferably, the adhesive is a substantially non-crosslinking adhesive and includes mostly poly vinyl alcohol as a tacky component, but creping adhesive may include anywhere from about 10 to about 90 percent poly vinyl alcohol based on the resin content of the adhesive. More typically, the creping adhesive comprises poly vinyl alcohol and at least a second resin and wherein the weight ratio of poly vinyl alcohol to the combined weight of poly vinyl alcohol and the second resin is at least about 3: The weight ratio of poly vinyl alcohol to the combined weight of poly vinyl alcohol and the second resin is up to about 7: So also, the creping adhesive consists essentially of poly vinyl alcohol and an amide polymer, optionally including one or more modifiers in the processes specifically described hereinafter. Suitable modifiers include quaternary ammonium complexes with at least one non-cyclic amide. Typical production speeds may be a production line speed of at least about

fpm, at least fpm or more as noted above. Due to the use of particular adhesives, the step of drying the web on the drying cylinder includes drying the web with high velocity heated air impinging on the web in a drying hood about the drying cylinder. The impinging air has a jet velocity of from about 15, fpm to about 30, fpm such that a Yankee dryer dries the web at a rate of from about 20 lbs. The inventive method may be operated at an Aggregate Crepe of at least about 10 percent; at least about 20 percent; at least about 30 percent; at least about 40 percent; at least about 50, 60, 70, 80 percent or more. Preferred products include a web of cellulosic fibers comprising: Optionally, there is further provided a plurality of integument regions of fiber spanning the pileated regions of the web and the linking regions of the web such that the web has substantially continuous surfaces. In contrast to fibers in the linking regions, the fibers in the integument exhibit a tendency to be MD oriented. In some embodiments, the web defines an open mesh structure which may be impregnated with a polymeric resin, such as a curable polymeric resin. Preferably, the absorbent sheet sustains a CD modulus of at least 75 percent of its peak CD modulus to a CD strain of 2 percent and exhibits the properties noted hereinabove. In its many applications, the processes of the invention may be utilized to make single-ply tissue by way of: Two or three ply tissue is similarly produced by way of: The two or three n ply tissue product has a basis weight which is less than n times the basis weight of the basesheet. The single and multi-ply tissue products exhibit unique tactile properties not seen in connection with conventionally produced absorbent sheet; in preferred cases these products are calendered. With CWP tissues, as the caliper is increased at a given basis weight, there comes a point at which softness inevitably deteriorates. As a general rule, when the ratio, expressed as ply caliper in microns divided by basis weight in square meters, exceeds about 95, softness deteriorates. In some preferred embodiments, the inventive process is practiced on a three-fabric machine and uses a forming roll provided with vacuum. The foregoing and further aspects of the invention are discussed in detail below.

## 7: Hearsay on The Strand - Galveston reservations in Galveston, TX | OpenTable

*An American angle of vision --Poem: roots/edges --Threadbare crape: reflections on the American strand --An American angle of vision, part 1 --An American angle of vision, part 2 --Spires of influence: the importance of Emerson for classical American philosophy --Josiah Royce's philosophy of the community: danger of the detached individual.*

## 8: SS-AGR/AG Natural Area Weeds: Chinese Tallow (Sapium sebiferum L.)

*one threadbare crape Reflections on the American Strand For my head-text, I take a passage from Hobbes's Leviathan. At the end of the last chapter of part 2, "Of Commonwealth," Hobbes.*

## 9: 10 Restaurants Near The Strand Historic District | OpenTable

*This chapter presents an essay on the phenomenology of reflections in classical American philosophy. It argues that classical American philosophy and phenomenology share both assumptions and endeavour, and both traditions resonate with philosopher Maurice Merleau-Ponty's description of phenomenology.*

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