

# Before You Read

## The Golden Kite, the Silver Wind

### Literary Focus

#### Allegory: A Symbolic Story

An **allegory** is often written to teach a lesson. The events in an allegory can be read on two levels. They have a straightforward, surface meaning, but they also stand for something larger than themselves.

Writers of allegories tend to use simple situations, which they may exaggerate to make a point. Allegorical characters often have just one or two distinct traits, which clearly tell whether the characters are good or bad.

Ray Bradbury wrote "The Golden Kite, the Silver Wind" during the cold war (see Background on this page). As you read this allegory, try to figure out the lesson Bradbury wants to teach.

### Reading Skills

#### Cause and Effect: Why and What

A **cause** explains *why* something happens, and an **effect** is the *result* of something that has happened. Use these guidelines to identify cause-and-effect relationships:

- Watch for words that signal cause-and-effect relationships, such as *because, for, since, so, as a result, therefore*.
- Notice how characters or situations change. *Why* do they change? *What* event causes the change?
- Try to predict the effects of events.

### Make the Connection

#### Quickwrite

We compete in many aspects of our lives. Are there benefits to competition? Are there disadvantages? What happens when competition turns into hostile rivalry? Jot down your thoughts.

### Background

This story was published during the height of the cold war between the United States and the former Soviet Union. After World War II, the two nations began competing with each other for power. They never faced each other directly in military combat, but each nation kept adding to its nuclear arsenal, creating a dangerous buildup of nuclear weapons.

In ancient China, this story's setting, sons were much more highly prized than daughters, and most women were prevented from having any public role.

### Vocabulary Development

**omens** (ō'mənz) *n.*: things or events believed to be signs of future occurrences

**lurked** (lurkt) *v.*: lay in wait, ready to attack.

**portents** (pōr'tents) *n.*: things that warn of events about to occur.

**acclaimed** (ə-klāmd') *v.*: received strong approval; applauded.

**pandemonium** (pan'də-mō'nē-əm) *n.*: great confusion; chaos.

**spurn** (spurn) *v.*: reject someone or something for being unworthy; scorn.

**eclipse** (i-klips') *v.*: conceal from view; overshadow.

**sustain** (sə-stān') *v.*: support; nourish.

**monotony** (mə-nāt'ē) *n.*: lack of variety.

**enduring** (en-door'in) *adj.*: strong and lasting.



#### Reading Standard 3.7

Recognize and understand the significance of various literary devices, including allegory, and explain their appeal.

THE  
GOLDEN  
KITE,  
THE SILVER  
WIND

RAY BRADBURY

*“One without  
the other is nothing.”*

“In the shape of a pig?” cried the Mandarin.<sup>1</sup>

“In the shape of a pig,” said the messenger, and departed.

“Oh, what an evil day in an evil year,” cried the Mandarin. “The town of Kwan-Si, beyond the hill, was very small in my childhood. Now it has grown so large that at last they are building a wall.”

“But why should a wall two miles away make my good father sad and angry all within the hour?” asked his daughter quietly.

“They build their wall,” said the Mandarin, “in the shape of a pig! Do you see? Our own city wall is built in the shape of an orange. That pig will devour us, greedily!”

1. **Mandarin** (man'də·rin): high-ranking government official in the Chinese Empire.

“Ah.”

They both sat thinking.

Life was full of symbols and omens. Demons lurked everywhere, Death swam in the wetness of an eye, the turn of a gull's wing meant rain, a fan held so, the tilt of a roof, and, yes, even a city wall was of immense importance. Travelers and tourists, caravans, musicians, artists, coming upon these two towns, equally judging the portents, would say, “The city shaped like an orange? No! I will enter the city shaped like a pig and prosper, eating all, growing fat with good luck and prosperity!”

The Mandarin wept. “All is lost! These symbols and signs terrify. Our city will come on evil days.”

### Vocabulary

**omens** (ō'mənz) *n.*: things or events believed to be signs of future occurrences.

**lurked** (lurkt) *v.*: laid in wait, ready to attack.

**portents** (pôr'tents) *n.*: things that warn of events about to occur.

"Then," said the daughter, "call in your stonemasons<sup>2</sup> and temple builders. I will whisper from behind the silken screen and you will know the words."

The old man clapped his hands despairingly. "Ho, stonemasons! Ho, builders of towns and palaces!"

The men who knew marble and granite and onyx and quartz<sup>3</sup> came quickly. The Mandarin faced them most uneasily, himself waiting for a whisper from the silken screen behind his throne. At last the whisper came.

"I have called you here," said the whisper.

"I have called you here," said the Mandarin aloud, "because our city is shaped like an orange, and the vile city of Kwan-Si has this day shaped theirs like a ravenous pig—"

2. stonemasons *n.*: people who build with stone.

3. marble and granite and onyx (än'iks) and quartz *n.*: high-quality stones.

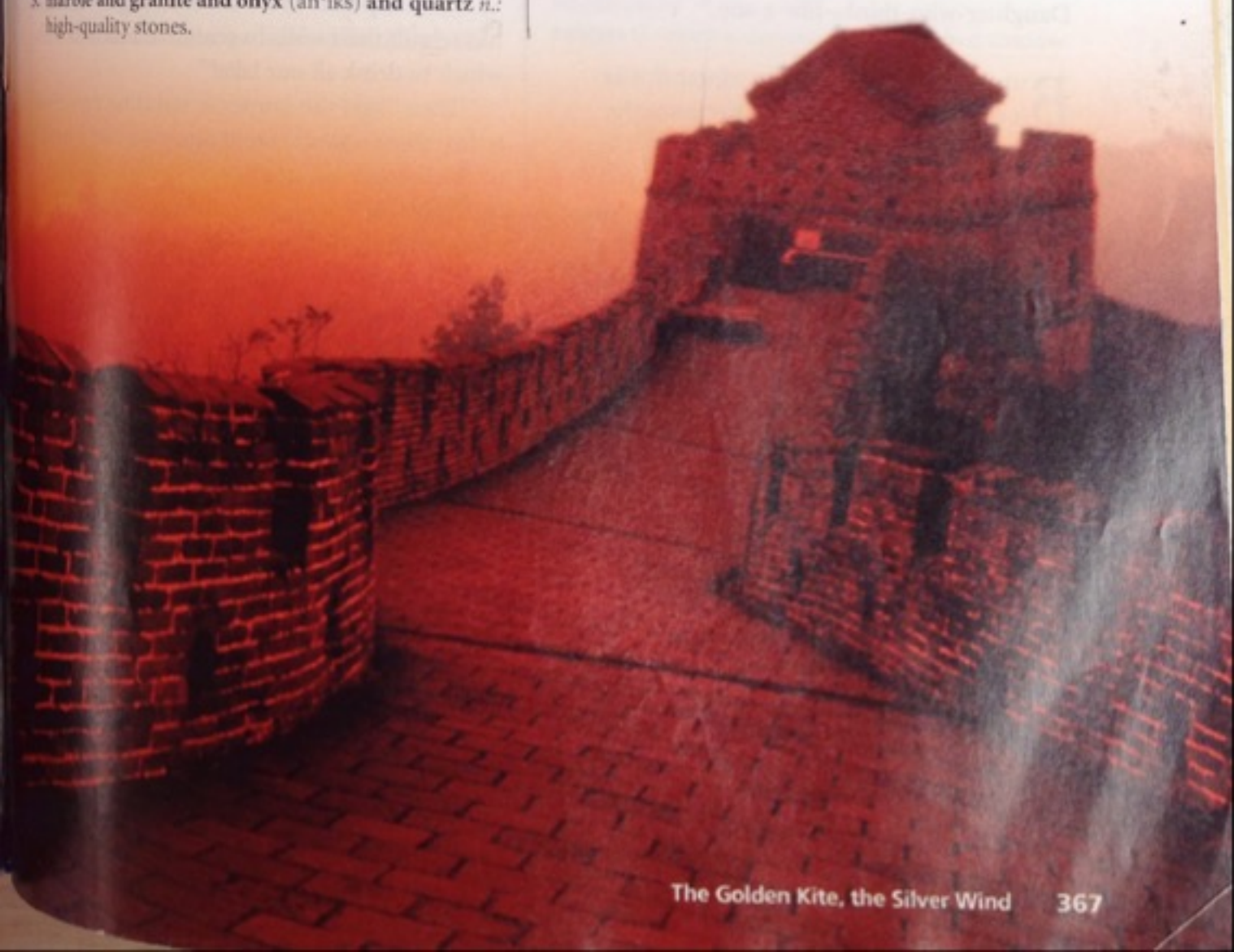
Here the stonemasons groaned and wept. Death rattled his cane in the outer courtyard. Poverty made a sound like a wet cough in the shadows of the room.

"And so," said the whisper, said the Mandarin, "you raisers of walls must go bearing trowels<sup>4</sup> and rocks and change the shape of *our* city!"

The architects and masons gasped. The Mandarin himself gasped at what he had said. The whisper whispered. The Mandarin went on: "And you will change our walls into a club which may beat the pig and drive it off!"

The stonemasons rose up, shouting. Even the Mandarin, delighted at the words from his mouth, applauded, stood down from his throne. "Quick!" he cried. "To work!"

4. trowels (trou'əlz) *n.*: tools for laying plaster or mortar.



When his men had gone, smiling and bustling, the Mandarin turned with great love to the silken screen. "Daughter," he whispered, "I will embrace you." There was no reply. He stepped around the screen, and she was gone.

Such modesty, he thought. She has slipped away and left me with a triumph, as if it were mine.

The news spread through the city; the Mandarin was acclaimed. Everyone carried stone to the walls. Fireworks were set off and the demons of death and poverty did not linger, as all worked together. At the end of the month the wall had been changed. It was now a mighty bludgeon<sup>5</sup> with which to drive pigs, boars, even lions, far away. The Mandarin slept like a happy fox every night.

"I would like to see the Mandarin of Kwan-Si when the news is learned. Such pandemonium and hysteria; he will likely throw himself from a mountain! A little more of that wine, oh Daughter-who-thinks-like-a-son."

**B**ut the pleasure was like a winter flower; it died swiftly. That very afternoon the messenger rushed into the courtroom. "Oh Mandarin, disease, early sorrow, avalanches, grasshopper plagues, and poisoned well water!"

The Mandarin trembled.

"The town of Kwan-Si," said the messenger, "which was built like a pig and which animal we drove away by changing our walls to a mighty stick, has now turned triumph to winter ashes. They have built their city's walls like a great bonfire to burn our stick!"

The Mandarin's heart sickened within him, like an autumn fruit upon the ancient tree. "Oh, gods! Travelers will spurn us. Tradesmen, reading the symbols, will turn from the stick, so easily destroyed, to the fire, which conquers all!"

"No," said a whisper like a snowflake from behind the silken screen.

"No," said the startled Mandarin.

5. bludgeon (bluj'ən) *n.*: short club.

"Tell my stonemasons," said the whisper that was a falling drop of rain, "to build our walls in the shape of a shining lake."

The Mandarin said this aloud, his heart warmed.

"And with this lake of water," said the whisper and the old man, "we will quench the fire and put it out forever!"

The city turned out in joy to learn that once again they had been saved by the magnificent Emperor of ideas. They ran to the walls and built them nearer to this new vision, singing, not as loudly as before, of course, for they were tired, and not as quickly, for since it had taken a month to rebuild the wall the first time, they had had to neglect business and crops and therefore were somewhat weaker and poorer.

There then followed a succession of horrible and wonderful days, one in another like a nest of frightening boxes.

"Oh, Emperor," cried the messenger, "Kwan-Si has rebuilt their walls to resemble a mouth with which to drink all our lake!"

"Then," said the Emperor, standing very close to his silken screen, "build our walls like a needle to sew up that mouth!"

"Emperor!" screamed the messenger. "They make their walls like a sword to break your needle!"

The Emperor held, trembling, to the silken screen. "Then shift the stones to form a scabbard to sheathe that sword!"<sup>6</sup>

"Mercy," wept the messenger the following morn, "they have worked all night and shaped

6. scabbard . . . sword: A scabbard is a case for a sword's blade. To sheathe a sword means "to put it in a case."

### Vocabulary

**acclaimed** (ə·klāmd') *v.*: received strong approval; applauded.

**pandemonium** (pan'də·mō'nē·əm) *n.*: great confusion; chaos.

**spurn** (spurn) *v.*: reject someone or something for being unworthy; scorn.

their walls like lightning which will explode and destroy that sheath!"

Sickness spread in the city like a pack of evil dogs. Shops closed. The population, working now steadily for endless months upon the changing of the walls, resembled Death himself, clattering his white bones like musical instruments in the wind. Funerals began to appear in the streets, though it was the middle of summer, a time when all should be tending and harvesting. The Mandarin fell so ill that he had his bed drawn up by the silken screen and there he lay, miserably giving his architectural orders. The voice behind the screen was weak now, too, and faint, like the wind in the eaves.

"Kwan-Si is an eagle. Then our walls must be a net for that eagle. They are a sun to burn our net. Then we build a moon to eclipse their sun!"

Like a rusted machine, the city ground to a halt. At last the whisper behind the screen cried out:

"In the name of the gods, send for Kwan-Si!"

Upon the last day of summer the Mandarin Kwan-Si, very ill and withered away, was carried into our Mandarin's courtroom by four starving footmen. The two mandarins were propped up, facing each other. Their breaths fluttered like winter winds in their mouths. A voice said:

"Let us put an end to this."

The old men nodded.

"This cannot go on," said the faint voice. "Our people do nothing but rebuild our cities to a different shape every day, every hour. They have no time to hunt, to fish, to love, to be good to their ancestors and their ancestors' children."

"This I admit," said the mandarins of the towns of the Cage, the Moon, the Spear, the Fire, the Sword, and this, that, and other things.

"Carry us into the sunlight," said the voice.

The old men were borne out under the sun and up a little hill. In the late summer breeze a

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#### Vocabulary

**eclipse** (i·klips') v.: conceal from view; overshadow.

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few very thin children were flying dragon kites in all the colors of the sun, and frogs and grass, the color of the sea, and the color of coins and wheat.

The first Mandarin's daughter stood by his bed. "See," she said.

"Those are nothing but kites," said the two old men.

"But what is a kite on the ground?" she said. "It is nothing. What does it need to sustain it and make it beautiful and truly spiritual?"

"The wind, of course!" said the others.

"And what do the sky and the wind need to make *them* beautiful?"

"A kite, of course—many kites, to break the monotony, the sameness of the sky. Colored kites, flying!"

"So," said the Mandarin's daughter. "You, Kwan-Si, will make a last rebuilding of your town to resemble nothing more nor less than the wind. And we shall build like a golden kite. The wind will beautify the kite and carry it to wondrous heights. And the kite will break the sameness of the wind's existence and give it purpose and meaning. One without the other is nothing. Together, all will be beauty and cooperation and a long and enduring life."

Whereupon the two mandarins were so overjoyed that they took their first nourishment in days, momentarily were given strength, embraced, and lavished praise upon each other, called the Mandarin's daughter a boy, a man, a stone pillar, a warrior, and a true and unforgettable son. Almost immediately they parted and hurried to their towns, calling out and singing, weakly but happily.

And so, in time, the towns became the Town of the Golden Kite and the Town of the Silver Wind. And harvestings were harvested and business tended again, and the flesh returned, and disease ran off like a frightened jackal. And on every night of the year the inhabitants in the Town of the Kite could hear the good clear wind sustaining them. And those in the Town of the Wind could hear the kite singing, whispering, rising, and beautifying them.

"So be it," said the Mandarin in front of his silken screen. ■

#### Vocabulary

**sustain** (sə·stān') v.: support; nourish.

**monotony** (mə·nät'·n·ē) n.: lack of variety.

**enduring** (en·door'·in) adj.: strong and lasting.



## Ray Bradbury

### Preventing the Future

When Ray Bradbury (1920– ) was asked about predicting future events and future technological inventions in his writing, he responded, “That’s not my business. My business is to prevent the future.” In other words, throughout his career, Bradbury has tried to guide his readers toward a future that is more humane. Whether he is writing about the self-destructive effects of our behavior, as in “The Golden Kite, the Silver Wind,” or the potentially devastating effects of our reliance on science and technology, his stories “are intended as much to instruct how to prevent dooms, as to predict them.”

At age twelve, Bradbury began writing stories “long after midnight” on a toy typewriter. In his early days as a writer, he wrote about ghosts and dinosaurs, growing up in the Midwest, and going to Mars. Some of these stories ended up as highly respected “accidental novels”: The Green Town, Illinois, stories became *Dandelion Wine*, and those about the Red Planet ended up as *The Martian Chronicles*.

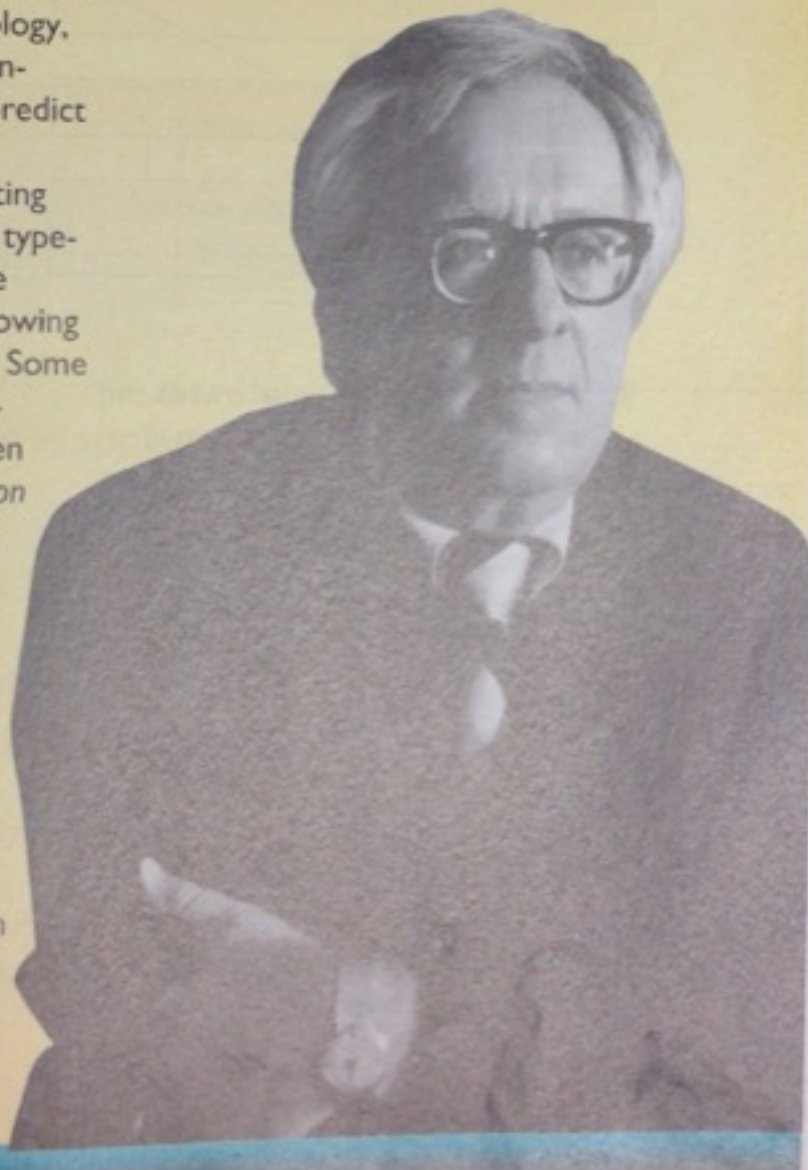
A prolific author, Bradbury has worked in a variety of genres, writing short stories, novels, plays, film scripts, nonfiction—and poetry. Readers of “The Golden Kite, the Silver Wind”—a story filled with poetic, figurative language—will not be surprised by Bradbury’s explanation of the central role that poetry has played for him:

“I’ve found inspiration for many of my short stories in other people’s poetry . . . Poetry is an old love of mine, one which is central to my life.”

For another story by Bradbury, see page 499.

### For Independent Reading


In addition to *Dandelion Wine* and *The Martian Chronicles*, you’ll enjoy reading Bradbury’s *Fahrenheit 451*, a novel set in a future in which books are banned and burned (at a temperature of 451 degrees Fahrenheit).

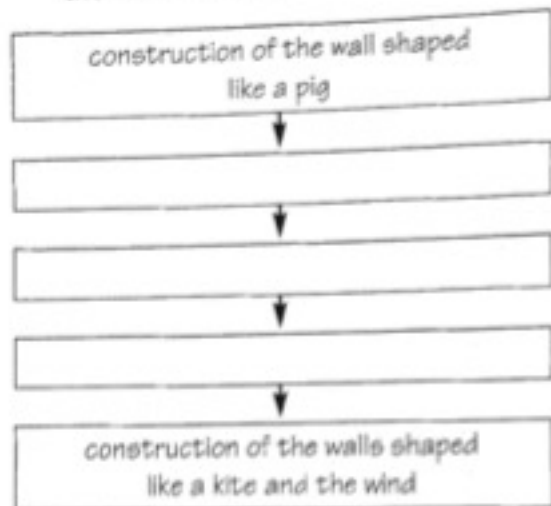





# Literary Response and Analysis

## Reading Check

1. Fill in the story's events in the proper order on a **cause-and-effect** chart like the one below. The first and last events have been filled in for you. (Use as many boxes as you need.) Then, write a sentence explaining each cause-and-effect relationship on the chart. 



## Interpretations

2. What do you think **motivates** the two towns to engage in the wall-building competition? What are the negative effects of the competition on the townspeople? (Compare your answers with your Quickwrite notes.) 
3. Referring to the kite and the wind, the Mandarin's daughter says, "One without the other is nothing." Explain her statement and her solution to the **conflict** between the two towns.
4. Describe the **character** of the Mandarin's daughter. For help answering, consider
  - why she offers her father advice
  - the type of advice she gives

5. How can this story be seen as an **allegory** about the cold war (see Background on page 364)? In other words, what connections do you see between events in the story and the conflict between the United States and the former Soviet Union?
6. What do you think is the **theme** of this **allegory**? That is, what lesson do you think Bradbury wanted to teach the people of his day?
7. Bradbury's story is filled with figures of speech. Find at least one place in the story where he uses **personification**—a kind of metaphor in which a non-human thing is given human characteristics—to describe poverty and death. What effect does he create by using personification in his description?

## Evaluation

8. Now that the cold war is over, do you think Bradbury's allegory still has something to teach us today? Explain your response.

## Writing

### Your Version

In writing an allegory about the cold war, Bradbury chose to tell about two rival towns in ancient China. If you were writing the allegory, what situation would you describe? Pick a time, a place, and a type of conflict. Feel free to use your imagination—after all, Bradbury's townspeople build walls resembling the wind and a kite. Then, write a few paragraphs summarizing events in your **allegory**. How will you resolve the conflict so that your allegory teaches a lesson?



### Reading Standard 3.7

Recognize and understand the significance of various literary devices, including allegory, and explain their appeal.

## Weapons of the Spirit • Letter to President Roosevelt • On the Abolition of the Threat of War • The Arms Race

### Synthesizing Works by One Author

Sometimes authors address an important issue several times in the course of their careers. Follow these guidelines to synthesize the content of several works that express one person's ideas:

- **Paraphrase.** To understand complex ideas, **paraphrase**—restate in your own words—the points presented in your sources. A paraphrase is not a quotation, which is the author's own wording and must appear within quotation marks. Instead, a paraphrase is entirely made up of your own words. A good paraphrase covers the significant material in the source and restates ideas in the order in which they appear.
- **Compare and contrast.** Relate your sources to one another. Does the author express different opinions about the issue in your sources? If so, why have the author's views changed? If the author expresses similar views in all the sources, what is the author's **purpose** in writing about the issue each time? Is the **audience** different? Is the author covering different aspects of the issue in each source?
- **Connect.** Relate the ideas in your sources to your prior knowledge about the author or the issue. Connect your sources to other works by the author or to works about the author that you may have read.
- **Synthesize.** Finally, look at the sources as a group, and consider what they tell you about the author's views on the issue. Keep in mind that if you

look at a source in isolation or out of context, you may misinterpret the author's views or see only half the picture. By synthesizing the content of several works, you will gain a fuller understanding of the author's ideas.

### Vocabulary Development

**eradicate** (ē·rad'ī·kāt') *v.*: eliminate completely; get rid of.

**phenomenon** (fə·näm'ə·nən) *n.*: extraordinary thing or occurrence.

**conceivable** (kən·sēv'ə·bəl) *adj.*: capable of being imagined or understood.

**abolish** (ə·bäl'ish) *v.*: put an end to. *Abolition* is the noun form of this word.

**radical** (rad'ī·kəl) *adj.*: extreme; thorough.

**conviction** (kən·vik'shən) *n.*: strong belief.

**invincible** (in·vin'sə·bəl) *adj.*: unconquerable.

**inevitable** (in·ev'i·tə·bəl) *adj.*: unavoidable; certain to happen.

**vanquished** (van'kwish) *v.*: defeated.

**renunciation** (ri·nun'sē·ā'shən) *n.*: formal act of giving up something.



Pages 374–380  
cover

**Reading  
Standard 2.4**  
Synthesize the content from several works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.

### Connecting to the Literature

"The Golden Kite, the Silver Wind" is an allegory about the nuclear arms race. The following selections present Albert Einstein's views on nuclear weapons and explain his belief that nations must cooperate and work for peace.



*Albert Einstein (1879–1955) is widely regarded as one of the greatest scientists of all time. Born and raised in Germany, Einstein studied physics, the science of matter and energy. Einstein, who was Jewish, escaped from Nazi Germany in 1933. He settled in the United States, where he spent the remainder of his life. Einstein was a pacifist, a person strongly opposed to war.*

# Weapons of the Spirit

from an interview with George Sylvester Viereck  
from *Einstein on Peace*

## Albert Einstein

It may not be possible in one generation to eradicate the combative instinct.<sup>1</sup> It is not even desirable to eradicate it entirely. Men should continue to fight, but they should fight for things worthwhile, not for imaginary geographical lines, racial prejudices, and private greed draped in the colors of patriotism. Their arms should be weapons of the spirit, not shrapnel<sup>2</sup> and tanks. ●

### ● PARAPHRASING

According to Einstein, what are the wrong types of battles? Paraphrase this paragraph.

Think of what a world we could build if the power unleashed in war were applied to constructive tasks! One tenth of the energy that the various belligerents<sup>3</sup> spent in the

World War, a fraction of the money they exploded in hand grenades and poison gas, would suffice to raise the standard of living in every country and avert the economic catastrophe of worldwide unemployment.

We must be prepared to make the same heroic sacrifices for the cause of peace that we make ungrudgingly for the cause of war. There is no task that is more important or closer to my heart.

Nothing that I can do or say will change the structure of the universe. But maybe, by raising my voice, I can help the greatest of all causes—goodwill among men and peace on earth.

—1931

- combative instinct:** Einstein views the tendency of human beings to fight with one another as an inborn trait.
- shrapnel** (shrap'nəl) *n.*: shells that explode, releasing many small metal balls.
- belligerents** (bə·lij'ər·ənts) *n.*: persons engaged in fighting one another.

### Vocabulary

**eradicate** (ē·rad'i·kāt') *v.*: eliminate completely; get rid of.

## Einstein Warns President Roosevelt

*During the 1930s, the Nazis built up German military power with the aim of dominating Europe. Despite Einstein's belief in pacifism, the political situation in Germany convinced him of the importance of researching the possibility of developing nuclear weapons.*

*At that time, scientists in the United States and Europe, like Leo Szilard, Enrico Fermi, and Frédéric Joliot-Curie, were making great strides in investigating how to create a nuclear chain reaction, which would release a tremendous amount of energy that could be used to create powerful bombs. Scientists suspected that the government of Nazi Germany was sponsoring similar experiments.*

*Shortly before World War II broke out, scientists persuaded Einstein to sign a letter addressed to President Franklin D. Roosevelt warning of the Nazis' research in nuclear weapons. This famous letter ultimately led to the establishment of the Manhattan Project, which developed the atomic bombs dropped on Japan in August 1945, ushering in the nuclear age.*

LETTER

# Letter to President Roosevelt

Albert Einstein

Albert Einstein  
Old Grove Rd.  
Massau Point  
Peconic, Long Island

August 2nd, 1939

F. D. Roosevelt,  
President of the United States,  
White House  
Washington, D.C.

Sir:

Some recent work by E. Fermi and L. Szilard, which has been communicated to me in manuscript, leads me to expect that the element uranium may be turned into a new and important source of energy in the immediate future. Certain aspects of the situation which has arisen seem to call for watchfulness and, if necessary, quick action on the part of the Administration. I believe therefore that it is my duty to bring to your attention the following facts and recommendations:

In the course of the last four months it has been made probable through the work of Joliot in France as well as Fermi and Szilard in

America--that it may become possible to set up a nuclear chain reaction in a large mass of uranium, by which vast amounts of power and large quantities of new radium-like elements would be generated. Now it appears almost certain that this could be achieved in the immediate future.

This new phenomenon would also lead to the construction of bombs, and it is conceivable--though much less certain--that extremely powerful bombs of a new type may thus be constructed. A single bomb of this type, carried by boat and exploded in a port, might very well destroy the whole port together with some of the surrounding territory. However, such bombs might very well prove to be too heavy for transportation by air.

The United States has only very poor ores of uranium in moderate quantities. There is some good ore in Canada and the former Czechoslovakia while the most important source of uranium is Belgian Congo.

In view of this situation you may think it desirable to have some permanent contact maintained between the Administration and the group of physicists working on chain reactions in America. One possible way of achieving this might be for you to entrust with this task a person who has your confidence and who could perhaps serve in an unofficial capacity. His task might comprise the following:

a) to approach Government Departments, keep them informed of the further development, and put forward recommendations for Government action giving particular attention to the problem of securing a supply of uranium ore for the United States;

b) to speed up the experimental work, which is at present being carried on within the limits of the budgets of University laboratories, by providing funds, if such funds be required, through his contacts with private persons who are willing to make contributions for this cause, and perhaps also by obtaining the co-operation of industrial laboratories which have the necessary equipment.

I understand that Germany has actually stopped the sale of uranium from the Czechoslovakian mines which she has taken over. That she should have taken such early action might perhaps be understood on the ground that the son of the German Under-Secretary of State, von Weizsäcker, is attached to the Kaiser-Wilhelm-Institut in Berlin where some of the American work on uranium is now being repeated. ●

● ANALYZING

What is Einstein's purpose in writing to President Roosevelt?

Yours very truly,

A. Einstein

(Albert Einstein)

Vocabulary

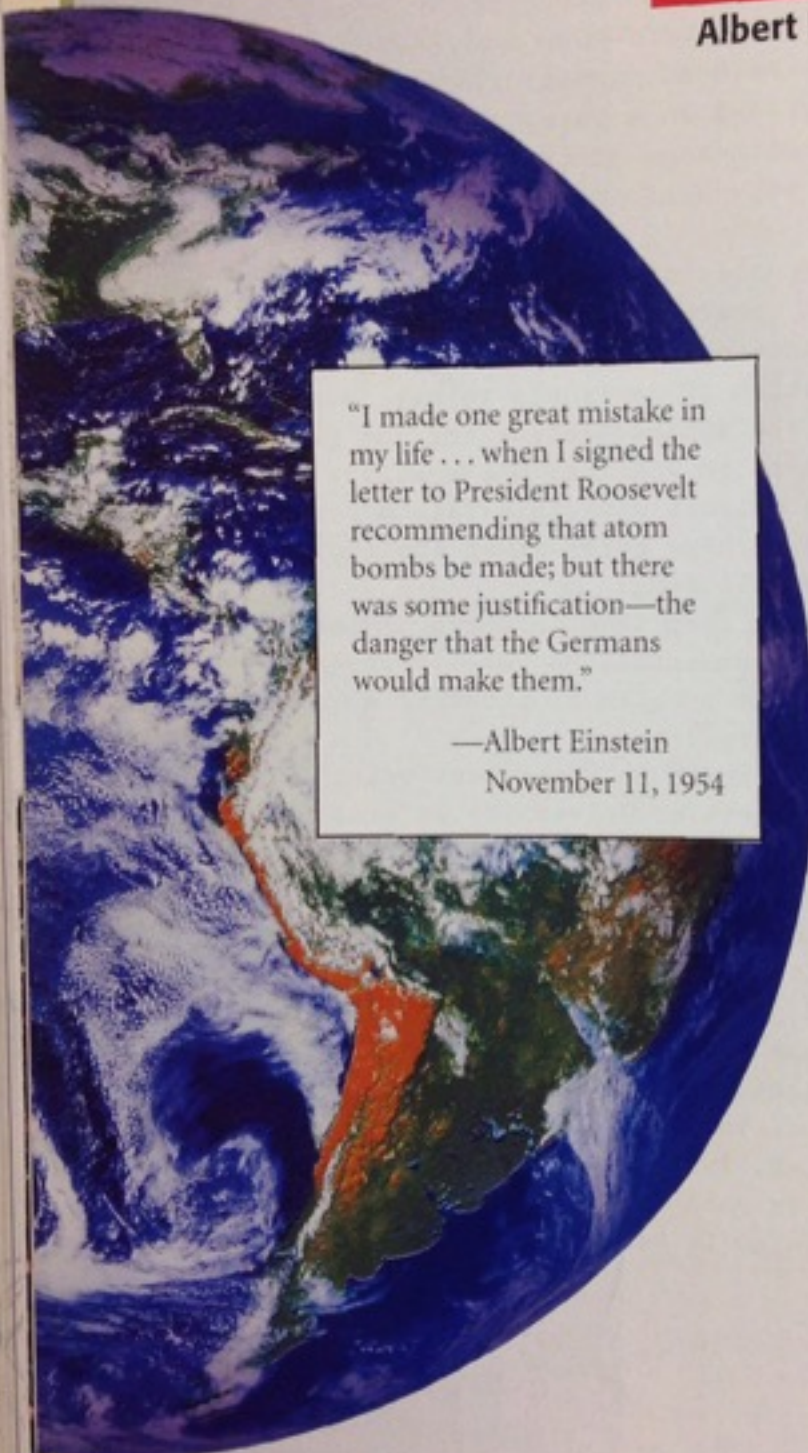
phenomenon (fə·näm'ə·nən) *n.*: extraordinary thing or occurrence.

conceivable (kən·sēv'ə·bəl) *adj.*: capable of being imagined or understood.

# On the Abolition of the Threat of War

from *Ideas and Opinions*

Albert Einstein



"I made one great mistake in my life . . . when I signed the letter to President Roosevelt recommending that atom bombs be made; but there was some justification—the danger that the Germans would make them."

—Albert Einstein  
November 11, 1954

**M**y part in producing the atomic bomb consisted in a single act: I signed a letter to President Roosevelt, pressing the need for experiments on a large scale in order to explore the possibilities for the production of an atomic bomb.

I was fully aware of the terrible danger to mankind in case this attempt succeeded. But the likelihood that the Germans were working on the same problem with a chance of succeeding forced me to this step. I could do nothing else although I have always been a convinced pacifist. To my mind, to kill in war is not a whit better than to commit ordinary murder.

As long, however, as the nations are not resolved to abolish war through common actions and to solve their conflicts and protect their interests by peaceful decisions on a legal basis, they feel compelled to prepare for war. They feel obliged to prepare all possible means, even the most detestable ones, so as not to be left behind in the general armament race.<sup>1</sup> This road necessarily leads to war, a war which under the present conditions means universal destruction.

Under these circumstances the fight against *means* has no chance of success. Only the radical abolition of wars and of the

1. **armament race**: rivalry between hostile nations to build up larger and larger stores of weapons.

## Vocabulary

**abolish** (ə·bäl'ish) v.: put an end to. *Abolition* is the noun form of this word.

**radical** (rad'i·kəl) adj.: extreme; thorough.

threat of war can help. This is what one has to work for. One has to be resolved not to let himself be forced to actions that run counter to this goal. This is a severe demand on an individual who is conscious<sup>2</sup> of his dependence on society. But it is not an impossible demand.

Gandhi,<sup>3</sup> the greatest political genius of our time, has pointed the way. He has shown of what sacrifices people are capable once

2. **conscious** (kən'ʃhəs) *adj.*: aware.

3. **Gandhi** (gən'dē): Mohandas Gandhi (1869–1948) led the struggle for India's independence from Britain. He practiced the use of nonviolent protest to achieve political goals.

they have found the right way. His work for the liberation of India is a living testimony<sup>4</sup> to the fact that a will governed by firm conviction is stronger than a seemingly invincible material power.<sup>5</sup>

—1952

#### ● PARAPHRASING

**Paraphrase** this paragraph. Then, explain why Einstein calls Gandhi a political genius.

4. **testimony** (tes'tə·mō'nē) *n.*: evidence; proof.

5. **material power**: here, a nation; also, physical power.

#### Vocabulary

**conviction** (kən·vik'shən) *n.*: strong belief.

**invincible** (in·vin'sə·bəl) *adj.*: unconquerable.

#### TELEVISION INTERVIEW

*Although the United States and the former Soviet Union were allies during World War II, they later became involved in a power struggle known as the cold war. The two superpowers engaged in an arms race to develop more and more powerful nuclear weapons. In 1952, the United States successfully tested the first hydrogen bomb, a weapon much more powerful than the atomic bomb. In 1953, the Soviet Union exploded its own hydrogen bomb.*

# The Arms Race

from *Einstein on Peace*

Albert Einstein

The arms race between the United States and the Soviet Union, initiated originally as a preventive measure, assumes hysterical proportions. On both sides, means of mass destruction are being perfected with feverish haste and behind walls of secrecy. And now the public has been advised that the production of the hydrogen bomb is the new goal which will

probably be accomplished. An accelerated development toward this end has been solemnly proclaimed by the President. If these efforts should prove successful, radioactive poisoning of the atmosphere and, hence, annihilation<sup>1</sup> of all life on earth will have been

1. **annihilation** (ə·nī'ə·lā'shən) *n.*: absolute destruction.

brought within the range of what is technically possible. The weird aspect of this development lies in its apparently inexorable<sup>2</sup> character.

Each step appears as the inevitable consequence of the one that went before. And at the end, looming ever clearer, lies general annihilation. ●

Is there any way out of this impasse<sup>3</sup> created by man himself? All of us, and particularly those who are responsible for the policies of the United States and the Soviet Union, must realize that, although we have vanquished an external enemy,<sup>4</sup> we have proved unable to free ourselves from the war mentality. We shall never achieve real peace as long as every step is taken with a possible future conflict in view, especially since it becomes ever clearer that such a war would spell universal annihilation. The

### ● PARAPHRASING

Einstein is describing a cause-and-effect relationship in the last three sentences of this paragraph. **Paraphrase** these sentences to explain his point.

2. **inexorable** (in·eks'ty·rē·bəl) *adj.*: unable to be stopped.
3. **impasse** (im'pas) *n.*: difficult situation or problem with no obvious solution.
4. **external enemy**: hostile nations. Einstein is referring to Germany, Japan, and their allies in World War II, which were defeated by the United States, Great Britain, France, the former Soviet Union, and their allies.

guiding thought in all political action should therefore be: What can we do in the prevailing situation to bring about peaceful coexistence among all nations? The first goal must be to do away with mutual fear and distrust. Solemn renunciation of the policy of violence, not only with respect to weapons of mass destruction, is without doubt necessary.

In the last analysis the peaceful coexistence of peoples is primarily dependent upon mutual trust and, only secondarily, upon institutions such as courts of justice and the police. This holds true for nations as well as for individuals. And the basis of trust is a loyal relationship of give-and-take.

—1950

### Vocabulary

**inevitable** (in·ev'i·tə·bəl) *adj.*: unavoidable; certain to happen.

**vanquished** (van'kwɪʃt) *v.*: defeated.

**renunciation** (ri·nun'sē·ā'shən) *n.*: formal act of giving up something.

