

LITTLE WOMEN

By: Louisa May Alcott

Chapter 34

This belief strengthened daily. **She** valued his esteem, she coveted **his** respect, she wanted to be worthy of his friendship, and just when the wish was sincerest, she came near to losing everything. It all grew out of a cocked hat, for one evening the Professor came in to give Jo her lesson with a paper soldier cap on his head, which **Tina** had put there and he had forgotten to take off.

Commented [AP1]: Inciting Incident

‘It’s evident he doesn’t look in his glass before coming down,’ thought Jo, with a smile, as he said “Good evening,” and sat soberly down, quite unconscious of the ludicrous contrast between his subject and his headgear, for he was going to read her *The Death of Wallenstein*.

She said nothing at first, for she liked to hear him laugh out his big, hearty laugh when anything funny happened, so she left him to discover it for himself, and presently forgot all about it, for to hear a German read Schiller is rather an absorbing occupation. After the reading came the lesson, which was a lively one, for Jo was in a gay mood that night, and the cocked hat kept her eyes dancing with merriment. The Professor didn’t know what to make of her, and stopped at last to ask with an air of mild surprise that was irresistible ...

“Mees Marsch, for what do you laugh in your master’s face? Haf you no respect for me, that you go on so bad?”

“How can I be respectful, Sir, when you forget to take your hat off?” said Jo.

Lifting his hand to his head, the absent-minded Professor gravely felt and removed the little cocked hat, looked at it a minute, and then threw back his head and laughed like a merry bass viol.

“Ah! I see him now, it is that imp Tina who makes me a fool with my cap. Well, it is nothing, but see you, if this lesson goes not well, you too shall wear him.”

But the lesson did not go at all for a few minutes because Mr. Bhaer caught sight of a picture on the hat, and unfolding it, said with great disgust, “I wish these papers did not come in the house. They are not for children to see, nor young people to read. It is not well, and I have no patience with those who make this harm.”

Jo glanced at the sheet and saw a pleasing illustration composed of a lunatic, a corpse, a villain, and a viper. She did not like it, but the impulse that made her turn it over was not one of displeasure but fear, because for a minute she fancied the paper was the *Volcano*. It was not, however, and her panic subsided as she remembered that even if it had been and one of her own tales in it, there would have been no name to betray her. She had betrayed herself, however, by a look and a blush, for though an absent man, the Professor saw a good deal more than people fancied. He knew that Jo wrote, and had met her down among the newspaper offices more than once, but as she never spoke of it, he asked no questions in spite of a strong desire to see her work. Now it occurred to him that she was doing what she was ashamed to own, and it troubled him. He did not say to himself, ‘It is none of my business. I’ve no right to say anything,’ as many people would have done. He only remembered that she was young and poor, a girl far away from mother’s love and father’s care, and he was moved to help her with an impulse as quick and natural as that which would prompt him to put out his hand to save a baby from a

Commented [AP2]: Complication, Mr. Bhaer, a man Jo deeply respects, does not like the sensational stories published in the papers.

Commented [AP3]: It isn’t *her* work, but she associates this kind of publishing with that of the *Weekly Volcano*.

Commented [AP4]: Complication, she thinks she is protected by not publishing her name, but her blushing gives her away.

Commented [AP5]: Complication – TP for Mr. B

Commented [AP6]: Off Stage Characters

puddle. All this flashed through his mind in a minute, but not a trace of it appeared in his face, and by the time the paper was turned, and Jo's needle threaded, he was ready to say quite naturally, but very gravely...

Commented [AP7]: Mr. B's Crisis – to help her

"Yes, you are right to put it from you. I do not think that good young girls should see such things. They are made pleasant to some, but I would more rather give my boys gunpowder to play with than this bad trash."

Commented [AP8]: Off Stage Characters

"All may not be bad, only silly, you know, and if there is a demand for it, I don't see any harm in supplying it. Many very respectable people make an honest living out of what are called sensation stories," said Jo, scratching gathers so energetically that a row of little slits followed her pin.

Commented [AP9]: Complications build, and Jo's morals and status are challenged

"There is a demand for whisky, but I think you and I do not care to sell it. If the respectable people knew what harm they did, they would not feel that the living was honest. They have no right to put poison in the sugarplum, and let the small ones eat it. No, they should think a little, and sweep mud in the street before they do this thing." Mr. Bhaer spoke warmly, and walked to the fire, crumpling the paper in his hands. Jo sat still, looking as if the fire had come to her, for her cheeks burned long after the cocked hat had turned to smoke and gone harmlessly up the chimney.

Commented [AP10]: Notice how the fire is used as a set-up here to increase tension, and it will pay-off in a big way at the end of the scene.

Commented [AP11]: Mr. Bhaer burns the papers to emphasize his distaste for them.

"I should like much to send all the rest after him," muttered the Professor, coming back with a relieved air.

Commented [AP12]: Off Stage Character

Jo thought what a blaze her pile of papers upstairs would make, and her hard-earned money lay rather heavily on her conscience at that minute. Then she thought consolingly to herself, "Mine are not like that, they are only silly, never bad, so I won't be

Commented [AP13]: Conscience comes into play, the real challenge that stimulates this scene's value shift.

Commented [AP14]: Still trying to convince herself.

worried,' and taking up her book, she said, with a studious face, "Shall we go on, Sir? I'll be very good and proper now."

"I shall hope so," was all he said, but he meant more than she imagined, and the grave, kind look he gave her made her feel as if the words *Weekly Volcano* were printed in large type on her forehead.

As soon as she went to her room, she got out her papers, and carefully reread every one of her stories. Being a little shortsighted, Mr. Bhaer sometimes used eyeglasses, and Jo had tried them once, smiling to see how they magnified the fine print of her book. Now she seemed to have on the Professor's mental or moral spectacles also, for the faults of these poor stories glared at her dreadfully and filled her with dismay.

"They are trash, and will soon be worse trash if I go on, for each is more sensational than the last. I've gone blindly on, hurting myself and other people, for the sake of money. I know it's so, for I can't read this stuff in sober earnest without being horribly ashamed of it, and what should I do if they were seen at home or Mr. Bhaer got hold of them?"

Jo turned hot at the bare idea, and stuffed the whole bundle into her stove, nearly setting the chimney afire with the blaze.

"Yes, that's the best place for such inflammable nonsense. I'd better burn the house down, I suppose, than let other people blow themselves up with my gunpowder," she thought as she watched the Demon of the Jura whisk away, a little black cinder with fiery eyes.

Commented [MOU15]: A question that calls a Crisis prior to the TP, but also can be carried over into the Crisis Question the TP causes, by building on it: Can she go on writing stories she isn't proud of writing for money, or not?

Commented [MOU16]: TURNING POINT

But when nothing remained of all her three month's work except a heap of ashes and the money in her lap, Jo looked sober, as she sat on the floor, wondering what she ought to do about her wages.

"I think I haven't done much harm yet, and may keep this to pay for my time," she said, after a long meditation, adding impatiently, "I almost wish I hadn't any conscience, it's so inconvenient. If I didn't care about doing right, and didn't feel uncomfortable when doing wrong, I should get on capitally. I can't help wishing sometimes, that Mother and Father hadn't been so particular about such things."

Ah, Jo, instead of wishing that, thank God that 'Father and Mother were particular' and pity from your heart those who have no such guardians to hedge them round with principles which may seem like prison walls to impatient youth, but which will prove sure foundations to build character upon in womanhood.

Jo wrote no more sensational stories, deciding that the money did not pay for her share of the sensation, but going to the other extreme, as is the way with people of her stamp, she took a course of Mrs. Sherwood, Miss Edgeworth, and Hannah More, and then produced a tale which might have been more properly called an essay or a sermon, so intensely moral was it. She had her doubts about it from the beginning, for her lively fancy and girlish romance felt as ill at ease in the new style as she would have done masquerading in the stiff and cumbrous costume of the last century. She sent this didactic gem to several markets, but it found no purchaser, and she was inclined to agree with Mr. Dashwood that morals didn't sell.

Then she tried a child's story, which she could easily have disposed of if she had not been mercenary enough to demand filthy lucre for it. The only person who offered

Commented [MOU17]: Crisis Question of the scene: Should she keep the proceeds from the stories she's published but no longer feels proud of writing, or does she burn the money, too? BIGGER PICTURE: Does she listen to her conscience or not? —i.e. if she didn't have a conscience, she wouldn't mind writing trashy stories for money.

Commented [AP18]: Climax

Commented [AP19]: Off Stage Characters

Commented [AP20]: Off Stage Character

Commented [AP21]: Climax Continued

enough to make it worth her while to try juvenile literature was **a worthy gentleman** who felt it his mission to convert all the world to his particular belief. But much as she liked to write for **children**, Jo could not consent to depict all her naughty boys as being eaten by bears or tossed by mad bulls because they did not go to a particular Sabbath school, nor all the good infants who did go as rewarded by every kind of bliss, from gilded gingerbread to escorts of angels when they departed this life with psalms or sermons on their lisping tongues. So nothing came of these trials, and Jo corked up her inkstand, and said in a fit of very wholesome humility...

Commented [MOU22]: Off Stage Characters

"I don't know anything. I'll wait until I do before I try again, and meantime, 'sweep mud in the street' if I can't do better, that's honest, at least." Which decision proved that her second tumble down the beanstalk had done her some good.

Commented [AP23]: Finale of the Climax: She will hold off on writing until she can write something great.

While these internal revolutions were going on, her external life had been as busy and uneventful as usual, and if she sometimes looked serious or a little sad no one observed it but Professor Bhaer. He did it so quietly that Jo never knew he was watching to see if she would accept and profit by his reproof, but she stood the test, and he was satisfied, for though no words passed between them, he knew that she had given up writing. Not only did he guess it by the fact that the second finger of her right hand was no longer inked, but she spent her evenings downstairs now, was met no more among newspaper offices, and studied with a dogged patience, which assured him that she was bent on occupying her mind with something useful, if not pleasant.

Commented [AP24]: She loses her income from writing, but gains Mr. Bhaer's approval, which is something she admires more.

He helped her in many ways, proving himself a true friend, and Jo was happy, for while her pen lay idle, she was learning other lessons besides German, and laying a foundation for the sensation story of her own life.

Commented [AP25]: Final Resolution.

It was a pleasant winter and a long one, for she did not leave **Mrs. Kirke** till June. Everyone seemed sorry when the time came. The **children** were inconsolable, and Mr. Bhaer's hair stuck straight up all over his head, for he always rumped it wildly when disturbed in mind.

"Going home? Ah, you are happy that you haf a home to go in," he said, when she told him, and sat silently pulling his beard in the corner, while she held a little leave on that last evening.

She was going early, so she bade them all goodbye overnight, and when his turn came, she said warmly, "Now, Sir, you won't forget to come and see us, if you ever travel our way, will you? I'll never forgive you if you do, for I want them all to know my friend."

"Do you? Shall I come?" he asked, looking down at her with an eager expression which she did not see.

"Yes, come next month. **Laurie** graduates then, and you'd enjoy commencement as something new."

Commented [AP26]: Off Stage Character

"That is your best friend, of whom you speak?" he said in an altered tone.

"Yes, my boy Teddy. I'm very proud of him and should like you to see him."

Jo looked up then, quite unconscious of anything but her own pleasure in the prospect of showing them to one another. Something in Mr. Bhaer's face suddenly recalled the fact that she might find Laurie more than a 'best friend', and simply because she particularly wished not to look as if anything was the matter, she involuntarily began to blush, and the more she tried not to, the redder she grew. If it had not been for Tina on her knee, she didn't know what would have become of her. Fortunately the child was

moved to hug her, so she managed to hide her face an instant, hoping the Professor did not see it. But he did, and his own changed again from that momentary anxiety to its usual expression, as he said cordially...

“I fear I shall not make the time for that, but I wish the friend much success, and you all happiness. Gott bless you!” And with that, he shook hands warmly, shouldered Tina, and went away.

But after **the boys** were abed, he sat long before his fire with the tired look on his face and the ‘heimweh’, or homesickness, lying heavy at his heart. Once, when he remembered Jo as she sat with the little child in her lap and that new softness in her face, he leaned his head on his hands a minute, and then roamed about the room, as if in search of something that he could not find.

“It is not for me, I must not hope it now,” he said to himself, with a sigh that was almost a groan. Then, as if reproaching himself for the longing that he could not repress, he went and kissed the two tousled heads upon the pillow, took down his seldom-used meerscham, and opened his Plato.

He did his best and did it manfully, but I don’t think he found that a pair of rampant boys, a pipe, or even the divine Plato, were very satisfactory substitutes for wife and child at home.

Early as it was, he was at the station next morning to see Jo off, and thanks to him, she began her solitary journey with the pleasant memory of a familiar face smiling its farewell, a bunch of violets to keep her company, and best of all, the happy thought, “Well, the winter’s gone, and I’ve written no books, earned no fortune, but I’ve made a friend worth having, and I’ll try to keep him all my life.”

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions.

1. What are the characters literally doing?

Jo participates in her lesson from Mr. Bhaer; later, she debates whether or not to continue writing sensational stories.

2. What is the essential action of what the characters are doing in the scene?

Jo wants Mr. Bhaer to approve of her, and be her friend—"she wants nothing more than to be worthy of his friendship."—however, she also wants to make an income writing so she can have a certain lifestyle and provide for her family, especially for Beth. Mr. Bhaer—recognizing that Jo is doing something that she is ashamed to own—wants to guide her into doing something she is proud of sharing with others.

3. What life value has changed for one or more of the characters in the scene?

(Preface: After attending an evening with many celebrities and Mr. Bhaer, Jo is increasingly more impressed by Mr. Bhaer's character—she wants him to be her friend, and values his approval.)

Jo and Mr. Bhaer begin her lesson and are on good terms, but after Mr. Bhaer sees the stories in the paper and critiques them, Jo becomes uncertain about herself and her work. She doubts whether or not her sensational stories—though anonymously published—cause harm, as Mr. Bhaer insinuates sensational stories do. When Mr. Bhaer burns the paper, Jo tries to convince herself that her stories don't cause harm, but she can't ignore her conscience. Alone, Jo gains esteem by burning her sensational stories, deciding that she would rather write stories with morals than sell out in order to be paid to publish. Jo tries to publish such stories but fails, and eventually decides to write nothing until she has something to say. She gains self-respect with this decision, and also Mr. Bhaer's friendship. When Jo returns home, she's made no fortune or written anything, but she's successful in the respect that she's gained a life-long friend.

4. Which life value should I highlight on my Story Grid Spreadsheet?

Selling Out in Order to be a Paid Writer to No Longer a Paid Writer, but
Successful in Friendship (*Selling Out to Respected by Self and Friends*)

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Causal. Mr. Bhaer joins Jo and begins her lesson.

Progressive Complication Turning Point: Action. Jo burns her sensational stories, disgusted with them.

Crisis: Best Bad Choice. Jo can keep the proceeds she's earned from her sensational stories or dispose of them; also, Jo can listen to her conscience and write stories with morals—something she can be proud of—even if this means they won't get published or she never writes again—or, she can ignore her conscience.

Climax: Jo tries to publish stories with morals, for a while attempting this as children's stories. Later, Jo decides that she knows nothing, and she won't write stories again until she has something valuable to contribute.

Resolution: Jo leaves for home with no published books or fortune, but she's gained a life-long friend whom she admires and respects, and she gains self-respect by listening to her conscience—despite how frustrating and inconvenient this can be.