

オーソン・スコット・カード著「死者の代弁者」について

On Orson Scott Card's *Speaker for the Dead*

レオナルド ランドマーク

Leonard LUNDMARK

Received October 7, 2005

Introductory Remarks

Orson Scott Card? Who is he? The name meant nothing to me until the summer of 2003 when my sister showed me his *Ender's Game* and mentioned that her junior high school son had read it in school. Although the book was in the oversized format sometimes used for children's or young adult books, the back cover proclaimed something very unusual: that it had won both Hugo and Nebula Awards. A notice inside mentioned that the American Library Association had cited it as among the "100 Best Books for Teens" and "Best Books for Young Adults". Card mentions in an essay that a junior high school librarian in Utah told him that "*Ender's Game* is our most-lost book."¹

Now things get a little difficult. The second book in the series, *Speaker for the Dead*, also won both Hugo and Nebula Awards. But where is it? There is no sign of it in the Young Adult section with *Ender's Game*. The other six books in the Ender series are elsewhere: on the shelves with the adult Science Fiction books.² What is happening here? Somehow, in the space of one volume, Ender has not only grown up, but also jumped from one section to another in the bookstore. With this riddle staring me in the face, I bought the remaining Ender books and took them all home to read.

In the Introduction to *Speaker for the Dead*, Card says that writing *Ender's Game* in novel form was the only way he could solve the problem of how to include how Ender Wiggin became a Speaker for the Dead (p. xii). He also gives a hint as to why *Speaker for the Dead* and the other books in the Ender series are not shelved with the young adult books: he

shows complex problems of love, suffering, and death intertwined with love's healing power from an adult perspective (p. xv). The Speaker for the Dead sees and starts to heal the brokenness in Novinha's family before he speaks the death of her husband Marcão. But *Speaker for the Dead* requires two more volumes, *Xenocide* and *Children of the Mind* in order to tell the story of Ender Wiggin. And we have yet to mention the second half of the series: *Ender's Shadow*, *Shadow of the Hegemon*, *Shadow Puppets*, and *Shadow of the Giant*. They present background and another perspective to Ender's life and so focus on other characters, mainly Ender's brother Peter and Bean, a key member of Ender's inner circle who appears only briefly in *Ender's Game*. Actually, the whole set of eight books *could* be summed up in the words love, redemption, understanding, and forgiveness. Or as a meditation on words from the Our Father: "Thy kingdom come, thy will be done, on earth as it is in heaven," with the Ender volumes "in heaven" and Bean's "on earth."

The Story of *Ender's Game*

Perhaps now is the time to tell the story of the Ender series. It begins "once upon a time" as many children's stories and fairy tales do, and in a world much like the one we live in now. Yet the earth two centuries from now is under attack by a species of intelligent, ant-like creatures nicknamed the buggers and the survival of humanity is at stake. We enter the story after humans and buggers have had two inconclusive wars and the humans are desperately trying to prepare for a third. The encounter

is very much like that between David and Goliath. The aliens greatly outnumber the humans, they have spread to many worlds, they have much more advanced technology, and they possess the ability to communicate among themselves instantaneously. The human race is confined to only one small planet. It escaped annihilation in the second war only by a fluke victory. What hope of survival is there for humanity?

We had a hint in the comparison given above between Goliath and David. We have another now in the words of Saul to David: "You are not able to go against this Philistine to fight with him; for you are but a youth, and he has been a man of war from his youth (1 Samuel 17:33)." We have a final hint in the reply of Jesus to the question "Who is the greatest in the kingdom of heaven?" Jesus takes a small child, puts him among his disciples, and says: "Truly, I say to you, unless you turn and become like children, you will never enter the kingdom of heaven. Whoever humbles himself like this child, he is the greatest in the kingdom of heaven (Mt. 18:1-4)."

The International Fleet monitors and evaluates as many young children as possible with the aim of taking the most intelligent, most ambitious, and most talented and training them at a space station Battle School to be the "future starship captains and commodores of flotillas and admirals of the fleet."³ It is not an idle or arbitrary premise. Their intelligence, ambition, military training, and creativity make them formidable weapons. Their extreme youth frees them from the prejudices of experience.

As Card says in the Introduction to *Ender's Game*, the problem these fictional pint-sized Alexanders face is much the same as the one pilots have faced since World War I: how to think and respond in a new multi-dimension environment. He talks also of discovering the reality of child soldiers during the American Civil War. He could as easily have talked of child soldiers in Vietnam or Somalia. The children remain children and play the games of children, even as the guns they fire and the bombs they make kill.

Part of the training the children at Battle School undergo is aimed at developing their

leadership skills and their ability to cooperate. If Ender and Bean have poor social skills, no matter how talented they are, they will be rejected. Once again, this is no fantasy of Card's. One can see exactly these same abilities and character traits being discussed and evaluated in Andy McNab's *Immediate Action*, his memoir of life as an ordinary soldier in the British Army and then in the elite SAS (Special Air Service). In a military situation, it is literally a matter of life and death that team members function smoothly together.

Hate or anger can blind a person and lead to the death of the whole team. We see how Ender uses that blindness when Bonzo Madrid and six of his friends trap Ender in the shower. He is naked and they mean to beat him to death. Yet Ender uses Bonzo's Spanish sense of honor to ensure that he fights Ender one on one. And then he shows Bonzo the fear he feels inside and Bonzo feeds on that fear, intending to hurt Ender more. But Ender takes advantage of that moment of emotional greed and begins an attack that leads to Bonzo's death. His intention was not to kill, but to hurt enough so that Bonzo would never attack him again.

Social skills are as important as military ones. McNabb discusses repeatedly how people are rejected, even professional soldiers from groups like the American Delta Force, because they can't fit in the group. They have to dominate and show how macho they are, and the SAS doesn't want that because of its negative effect on the group. Yet the problem of group dynamics, cooperation, and respect are not restricted to elite soldiers. Card's Introduction gives part of a letter from an intellectually gifted teenager who read *Ender's Game* and *Speaker for the Dead* in a special summer class at Purdue University: "You couldn't *imagine* the impact your books had on us; we are the Enders of today. Almost everything written in *Ender's Game* and *Speaker* applied to each one of us on a very, very personal level."⁴

Card mentions that the reason *Ender's Game* has this impact is that it "asserts the personhood of children." What he doesn't say is that it involves treating them with dignity, with showing trust and respect. It's how Ender creates the love that binds his Dragon Army sol-

diers to him. Paradoxically, the Battle School's teachers seem to be doing the opposite to him. They isolate him, they mock his age and size, they give him the youngest and least competent soldiers for his army, they impose impossible battle schedules on him. Again and again, they seem bent on doing all in their power to break his will, to break his heart. Only when he is at the breaking point, are his sister Valentine and the smallest soldier in Dragon Army, Bean, shown the emotional cost Ender pays.

Why is this being done to a ten-year-old boy? The sufferings imposed on him are worthy of Job. Certainly they echo those of the Prophet Isaiah: "He was despised and rejected by men; a man of sorrows, and acquainted with grief...He was oppressed, and he was afflicted, yet he opened not his mouth (Is. 52:3,7)." It is being done because a leader is needed. The Battle School and Command School have produced an abundance of highly talented generals, but the key leader is needed who can forge all into a single unit and then wield it like a mighty sword: "The fleet is looking for a battle commander. There's nothing to take care of until you get me that."

In Biblical terms, the Fleet leaders are looking for a Messiah, a great warrior king like David who will free the Israelites. As the followers of John the Baptist say to Jesus: "Are you he who is to come, or shall we look for another? (Mt. 11:3)" And is Ender really that warrior king? As Colonel Graff says to Major Anderson, "If Ender isn't the one, if his peak of military brilliance does not coincide with the arrival of our fleet at the bugger homeworlds, then it doesn't really matter..."⁵ The destruction of the fleet decides the destruction of humanity.

And so Ender finishes Battle School at the age of ten and is sent to Command School: to learn how to command the whole fleet. There he meets Petra, Alai, Bean, Dink, and a few others who were closest to him in Battle School. Now, he is their commander, but the trust he inspires in them allows them to offer him their complete obedience: to be forged into that single weapon that is needed. Yet, the obedience they offer him is given in love and not as a duty. What they freely offer Ender allows

duty and love to combine. Or as George MacDonald says: "These relations are facts of man's nature."⁶ And he honors their love giving them their freedom and by guiding them with the minimum amount of direction needed. He trusts them.

They are then given a series of role-playing games, battles against the buggers, to test their skills. Mazer Rackham, the one who beat the buggers in the Second Invasion, takes command of the enemy fleets. As the games get more and more intense, Ender's squadron leaders begin to break under the pressure. Ender himself collapses for three days under the strain and the fleet has to be led by Bean.

He has reached the point of despair, but does not realize that the despair is a thing inside him. As Sr. Joan Chittister says: "Despair is a very subtle emotion. It masquerades as reality, when as a matter of fact, it is simply reality exaggerated."⁷ When he is at this point of despair he is told that today is his final day, his final test. He must face a thousand enemy ships with his twenty. In despair, he does the one thing that violates the basic rules of the game and that he is sure will have him disqualified: he destroys the home planet of the Buggers. And when he does that, he learns all the battle "simulations" have been real battles. Ships have been destroyed and people have died. In his attempt to escape, he has ended the war. And at the age of eleven, he has destroyed the home planet of the hive queens and the race of buggers. He has killed ten billion intelligent, non-human beings. He has not only joined the ranks of mass murderers like Genghis Khan, Hitler, and Stalin but also stands at the head of the list. And again he falls into despair. It sounds almost like Jesus falling over and over again on the way to Calvary. And yet (as Chittister says) "despair is part of life" and "hope reigns relentless."⁸

After Ender has recovered somewhat, Graff and Rackham explain why they did what they did and also ask for his understanding and forgiveness. They ask Ender's forgiveness for knowingly using him as they did. The words they use recall those of Jesus just before he was crucified: "Father, forgive them; for they know not what they do (Luke 23:34)". Telling

Ender and his cohorts the truth about the “games” they were playing would have destroyed the bond between them. If these children knew they were sending real people to their death in battle, their spontaneity, empathy, creativity, and effectiveness as a weapon in battle would be ended. Their unity would shatter, just as the subtle knife shatters in Will Parry’s hand when his thought divides.⁹

Looked at in another light, the explanations of Graff and Rackham are an exercise in “the ends justifies the means” philosophy. The safety, the very existence of humanity was at stake. Therefore, deceiving Ender and his associates into thinking that all they were doing was playing war games—in preparation for the real war—was justified. And because Ender and his crew ended the war completely, politically Graff and Rackham were right. Jean Améry says (to Simon Wiesenthal): “your problem belongs to the realm of guilt and atonement; so...the problem is a *theological* one, and as such, it does not exist for me, an atheist who is indifferent to and rejecting of any metaphysics of morality.”¹⁰ For Améry there are only two dimensions: the psychological and the political.

And yet, Ender is such an exceptional leader because he has the gift of empathy and the ability to love and where do those qualities belong? Earlier, when Ender had met his sister Valentine on earth, they had talked about this very point. She had commented on his ability to empathize and to know in his bones the way other people (or the buggers) think and feel: “The curse of the Wiggin children” she calls it jokingly. But he tells her that it goes deeper than that: “In the moment when I truly understand my enemy, understand him well enough to defeat him, then in that very moment I also love him. I think it’s impossible to really understand somebody, what they want, what they believe, and not love them the way they love themselves.”¹¹ And then, “in that very instant when I *love* them...” he destroys them.

And he does it so that they can never ever hurt him again. He had first done it to a schoolmate named Stilson who led a group of bullies that repeatedly preyed on Ender because he was small and because he was a “Third”

child (when the law allowed a maximum of two). That was when he was about six years old. Not long after, he had broken the arm of the recruit who had tormented him repeatedly on the space launch to Battle School. He had done it a third time in a Battle School encounter with Bonzo Madrid, his former Salamander Army commander and a bully three or four years older and physically much bigger than himself who meant to kill Ender.

The boy with the broken arm was sent home. Stilson and Bonzo were dead, as were the ten billion buggers. And Ender hated himself for doing it. And yet, there is something that Ender does not understand or cannot accept, a thing Thomas à Kempis said: “Be assured that if you knew all, you would pardon all.”¹² This is not restricted to Thomas à Kempis. It is also true today: “Gradually... you can develop empathy for your enemy. There is no one you can’t develop something like love for if you know their whole story... As you understand, your hatred will gradually subside, and in its place something like love will start to grow.”¹³ And that Ender himself is included in that love and pardon. But Ender’s problem is hardly unique. As Hallowell says: “The most difficult person to forgive is yourself.”

The empathy, understanding, and love that Ender shows for the buggers (and that Bean shows for Achilles later in the Ender series) is what C. S. Lewis characterizes as charity. This “Divine Gift-love in the man enables him to love what is not naturally lovable; lepers, criminals, enemies, morons, the sulky, the superior and the sneering.”¹⁴ And it entails self-acceptance: “the ability to accept everyone else around us, just as they are” because we know by experience our own weakness and frailty—and that we are loved.

And how does Ender learn about his greatest enemies: the buggers and the hive queen? By endlessly watching all the videos of the Second Invasion at Battle School by himself and then later at Command School with Mazer Rackham, yes. It was through those endless hours that he was able to empathize with them. But he needed to have an openness and vulnerability, to have compassion for them. And that

compassion is a rare gift. As Chittister says: "Many people are forgiving. A few are just. But compassionate people are rarer still."¹⁵ And the empathy was also made possible by their compassion and empathy for him. They could somehow reach him through the fantasy game. Does the intense emotional suffering of each experience of death there in the game act like a beacon for them?

Somehow the hive queens are able to sense his mind and spirit and connect with him. Ender is only aware of this years later, however, when he finds the landscape of the new world far from earth eerily resembling that of the Giant's head and other places in the fantasy game. The clues lead him to the hidden pupa of a hive queen and his first direct emotional contact with past hive queens. He learns that they have forgiven him for causing their deaths as well as ask forgiveness for causing the deaths of humans. Hallowell talks about a "circuit of forgiveness": "Our need to be forgiven feeds our capacity to forgive, and our capacity to forgive derives from our need to be forgiven." This is also eerily reminiscent of Simon Wiesenthal's wartime encounter with the dying SS soldier and his asking forgiveness for taking part in a massacre of Jews.¹⁶

The role-playing computer game that was supposed to be recreational, but which Ender and Bean could see was diagnostic. The only problem for the Battle School supervisors is that the computer somehow breaks free of its program and does unpredictable things, like insert a picture of Peter Wiggin into the game (when there is no picture of him in its database) just as Ender himself does. He breaks free of the game when he breaks free of the Alice in Wonderland choice of the two drinks the Giant offers: "One is poison and one is not. Guess right and I'll take you into Fairyland." Only each choice is always the wrong choice and ends in a gruesome and humiliating death (the mathematics of probability says there is always a 50% chance of success). Ender solves the problem by choosing neither drink and instead attacking the giant and killing him. A bat appears soon after and asks him: "How did you get here? Nobody ever comes here." Ender's experience with the Giant also closely

resembles anecdotes Hallowell includes in his book on forgiveness: encounters between a (Zen) Master and his student. Like a Zen Buddhist *koan*, there is never any rational solution. Somehow the solution must transcend rationality.

Ender does it in part by telling the story of the buggers and the hive queens in a book titled *The Hive-Queen* which tells "all the good and all the evil that the hive-queen knew." He signs it "Speaker for the Dead." He does it in part by doing the same with his dying older brother Peter, the Hegemon, the one who has united all the countries of earth into one and brought peace. Yet as a boy, Peter is the one who enjoyed physically and emotionally tormenting both his younger sister Valentine and his little brother Ender. Peter's is the face Ender sees in the mirror in the fantasy game "with blood dripping down his chin and a snake's tail protruding from a corner of his mouth." Now Peter is seventy-seven years old and dying and this is a chance to reconcile with him by hearing the story of his life, "his crimes and his kindnesses." This is the book titled *The Hegemon* and also signed Speaker for the Dead.

Some Ideas in the Book

Edith Tyson wrote a book about Orson Scott Card and his writings and focused on the central theme of choice. The title is *Orson Scott Card: Writer of the Terrible Choice*. When one is in a position to "play God" as Graff and Rackham have done with Ender and the older Battle School children, what choice does one make: tell them the truth about what they are doing or lie to them? After Ender learns he has unknowingly killed ten billion intelligent non-human beings, how does he act: with hardness of heart or with compassion, to "take on himself the burden of the suffering he has caused"? This is similar to the problem we see in the currently popular vampire series of books about Darren Shan.¹⁷ Darren and his former best friend Steve Leopard both become vampires, but they belong to groups that are mortal enemies. At the end of the series it is revealed that they are brothers and only one can live. It is a replay of Ender and the Giant's drinks,

which Darren solves in a similar way.

Tyson makes this more concrete for the Ender series by bringing up the parallel of World War II and the use of the atomic bombs: should they have been dropped or not? Do *we* become like Hitler by using a weapon like that? Do *we* choose pacifism and refuse to act? In a word, we face here the basic problem of moral choice in complex political situations. This is why Jean Améry said the problem of forgiving or not forgiving was basically a *political* one: one of ensuring that the murdering, the genocide, never be permitted to occur again. In this way, the focus is not restricted to the Holocaust or the atomic bombing of Japan, but expands to Vietnam, El Salvador, Somalia, Rwanda, and Bosnia (to give only a few examples). How have the major political and economic powers of the world chosen to act in those places? Hardly in ways that ensure the genocide and murder would never be permitted to occur again. One has only to look at books like Mark Bowden's *Black Hawk Down* about U.N. and American intervention in Somalia, Linda Melvern's *A People Betrayed: The Role of the West in Rwanda's Genocide*, or Janine di Giovanni's *Madness Visible* on war in the Balkans and U.N. inaction there. What has happened in Germany, Somalia, Rwanda, Bosnia, and elsewhere: "conscious and willful destruction, dark and rancid ill will" which we see as "rape hotels in Bosnia, a holocaust in Germany, industrial slavery in every part of the world." These things Joan Chittister names as examples of the reality of evil and then asks: "Where does it come from? What feeds it? What nurses it to monstrous proportions?"¹⁸

And what is the answer? "The psalmist gives us a clue: it is the evil at war within our very selves..." she says, which make these things possible. We have seen hints of this in Ender himself as he acted to stop Stilson, the boy on the space launch, and Bonzo from bullying him. We see it as well in his murderous older brother Peter, as Peter physically bullies and emotionally tortures Ender and their sister Valentine. But then Peter repents of it and tells Ender he's sorry for what he did and that he loves him (at night when he is sure his little brother is asleep and won't know it).

The clearest example, however, is in Achilles de Flandres who appears in *Ender's Shadow*, *Shadow of the Hegemon*, and *Shadow Puppets*. Whereas Peter only has murderous thoughts, Achilles *is* a murderer. He *has* murdered both children and adults by the time he is in his early teens. Both he and Peter aim at dominating the world and know that only one of them can win. Achilles lies, deceives, manipulates, and kills, at both personal and international levels, to gain advantage over Peter. The attempts only stop when he is killed in a face to face confrontation with Bean that Achilles is sure he will win because he *knows* Bean could never kill in cold blood. Yet Bean does: he chooses to do the only thing that will keep his wife Petra and their children safe. And although Peter wants to forget Achilles, Bean insists on having a memorial service for him and a tombstone inscription that recognizes both his greatness and his brokenness.

The personal dimension of choice we can see all three Wiggin children in *Ender's Game*. Ender clearly had taken on a Messiah-type role, but he had saved the world by the age of twelve, whereas the only thing Jesus had done by the same age was spend three days arguing with the teachers in the Temple at Passover time (Luke 2:46-49). He didn't start to act publicly until he was thirty years old or so. His work of redemption is finished before he's even reached his teens. What is left for him to do? We see the work that remains more clearly in the later volumes of the series about his life (*Speaker for the Dead*, *Xenocide*, and *Children of the Mind*). It is work that we also see Bean doing in the volumes that focus on him (*Ender's Shadow*, *Shadow of the Hegemon*, *Shadow Puppets*, and *Shadow of the Giant*). They all focus on the themes of love and forgiveness as shown in acts of personal choice.

Like Jean Améry, Peter sees clearly that the evils of nationalism and genocide must be stopped and that the only solution is to unite the world. At first he works behind the scenes—on the computer networks—with his sister Valentine, to create Demosthenes and Locke, the voices of demagoguery and reason, and manipulate public opinion into choosing peace and unity. He does this because no one would

ever give credibility to a teenager's words. After the world leaders accept the need for world peace and unity, he reveals himself, both as the one who created that climate of opinion and as Ender Wiggin's brother. After the final war with the buggers is over, there is civil war on earth and Peter must do all he can to stop it and bring peace to the world. We see this in *Shadow of the Hegemon*, *Shadow Puppets*, and *Shadow of the Giant*.

There is also what could be called the Psalmic or faith theme in the Ender series. Over and over again Chittister's two volumes on the Psalms (*The Psalms* and *Songs of Joy*) provided insights on the books. One might even see the whole Ender cycle as a meditation on the Psalms: "Time tempers us and gives a reason to live... We are people in relationship to the rest of the world. We are here for a purpose..."¹⁹ It is much what Lavinia Byrne says about her own life: "I find that I have been asked to abandon the absolutes of childhood in favor of the richness of news that is always good and always new. I have discovered faith... is about growth in the knowledge and love of God."²⁰ The ideas of relationship, purpose, and faith describe how Ender, Bean, Peter, Petra, and many others change in the course of the series. There is growth in love, trust, understanding, and forgiveness.

How does one talk about the strange beings that appear in *Speaker for the Dead*, *Xenocide*, and *Children of the Mind*? There is the supernatural creature named Jane, a living godlike creature that can monitor and analyze all computer network communication and information with no physical qualities, yet who is somehow located within Ender Wiggin because she needs a physical presence to survive. She is the one the shaman Malu (in *Children of the Mind*) calls "the god who dances on the web." There are the pig-like pequeninos that on death metamorphose into trees with intelligence and the ability to communicate (as well as many other abilities). And then there are the Formic queens (previously known as the buggers), that are not only able to communicate with Jane, Ender, and the father trees of the pequeninos, but also have the shaman-like ability to call philotes, the very substance of life. They are the ones

who unite their power and summon the immensely powerful philote that first animates the Battle School fantasy game program and then makes contact with Ender.²¹

What we had talked about as the Psalmic can also be described in terms of a very old idea: the communion of saints. It is, as Émilien Lamirande says, "a unity which images the sublime unity of the undivided Trinity... All reasonable creatures, angels and men, are organically one in the same economy, called by grace and the theological virtues to share in God's own life."²² It is this organic unity which allows creatures as diverse as humans, the diversity of pequenino life forms, Formic hive queens, and Jane all to communicate and interact. It is this interconnectedness which, for example, allows Jane to inhabit the father and mother trees of the pequeninos. She brings life to the mother trees with such fullness that they miraculously bear fruit—fruit of ambrosia-like sweetness—for the first time in hundreds of generations.

It can also be described in the terms which novelist, poet, and theologian Charles Williams used: co-inherence, exchange, and substitution. Madeleine L'Engle also has used this idea of the interconnectedness of all beings in a number of her works. Some examples are Charles Wallace's ability to understand the language of angel-like beings in *A Wrinkle in Time*; Meg, Calvin, and Mr. Jenkins going deep inside Charles Wallace's body to communicate with submicroscopic farandolae in *A Wind in the Door*; or the constant repetition of lines from a Francis Thompson poem in *Troubling a Star*: "All things by immortal power,/Near or far,/Hiddenly/To each other linked are,/That thou canst not stir a flower/Without troubling a star." And this interconnectedness is not only poetry or theology, but reflects the deep order of the universe.²³

Concluding Remarks

There are other things that could be mentioned, such as Bean's doubts about his humanity (both because he is a clone and because of the intelligence-enhancing genetic manipulation done to him) or the crippled Miro

after he has gained a new body (in *Xenocide*). Again, the issues here are vitally important ones and have been raised by other authors.²⁴ There are issues of technology, morality, and theology that need discussion. And still, almost nothing has been said about *Speaker for the Dead*. Card says in his Introduction to that book that it was the book he really wanted to write, but he found out he couldn't until he had created a framework for it (which meant rewriting a short story about Ender into a full-blown novel). It seems the same problem has occurred here. It hasn't been possible to deal with the massive issues of guilt, forgiveness, and love that occur in Novinha's family until Ender's background and some of the issues in the whole series have been discussed. And thus *Speaker for the Dead* will have to become the focus of the following paper.

References

- Bowden, Mark (1999) *Black Hawk Down* (New York : Atlantic Monthly Press).
- Byrne, Lavinia (1988) *Women Before God* (Mystic, Ct : Twenty-Third Publications).
- Card, Orson Scott (1985) *Ender's Game* (New York : TOR).
- (1986) *Speaker for the Dead* (New York : TOR).
- (1991) *Xenocide* (New York : TOR).
- (1993) *A Storyteller in Zion* (Salt Lake City : Bookcraft).
- (1996) *Children of the Mind* (New York : TOR).
- (1999) *Ender's Shadow* (New York : TOR).
- (2000) *Shadow of the Hegemon* (New York : TOR).
- (2002) *Shadow Puppets* (New York : TOR).
- (2005) *Shadow of the Giant* (New York : TOR).
- Chittister, Joan (1996) *The Psalms* (New York : Crossroad).
- (1997) *Songs of Joy* (New York : Crossroad).
- di Giovanni, Janine (2003) *Madness Visible* (New York : Knopf).
- Farmer, Nancy (2002) *The House of the Scorpion* (New York : Atheneum).
- Gleick, James (1987) *Chaos* (New York : Penguin Books).
- Hallowell, Edward M. (2004) *Dare to Forgive* (Deerfield Beach, Fl : Health Communications).
- Lamirande, Émilien (1963) *The Communion of Saints*, translated by A. Manson (New York : Hawthorn Books).
- L'Engle, Madeleine (1962) *A Wrinkle in Time* (New York : Dell).
- (1973) *A Wind in the Door* (New York : Dell).
- (1994) *Troubling a Star* (New York : Farrar Straus Giroux).
- Lewis, C. S., Editor (1946) *George MacDonald* (San Francisco : Harper-Collins).
- (1960) *The Four Loves* (New York : Harcourt Brace).
- Mahon, Basil (2003) *The Man Who Changed Everything* (Hoboken : Wiley).
- McNab, Andy (1995) *Immediate Action* (New York : Bantam).
- Melvorn, Linda (2000) *A People Betrayed* (London : Zed Books).
- Pullman, Philip (2000) *The Amber Spyglass* (New York : Ballantine).
- Tyson, Edith S. (2003) *Orson Scott Card* (Lanham, Md : Scarecrow Press).
- Wiesenthal, Simon (1997) *The Sunflower, Revised Edition*, translated by H. A. Pichler (New York : Schocken Books).

Notes

- 1 "Art as an Act of Charity" in *A Storyteller in Zion*, p. 116.
- 2 A eighth volume, *Shadow of the Giant*, was published this year (2005).
- 3 *Ender's Game*, p.15.
- 4 Introduction to *Ender's Game*, p. xviii.
- 5 *Ender's Game*, p. 71.
- 6 [191] "Duties" in C. S. Lewis *George MacDonald : an Anthology*.
- 7 *The Psalms*, April 8.

- 8 Ibid. April 27.
- 9 The reference is to Philip Pullman's *His Dark Materials Trilogy*. The knife can cut through any substance, no matter how hard or subtle, including the walls dividing worlds. But it shatters when the thought of its bearer is divided, as Will Parry learns in *The Amber Spyglass*.
- 10 Améry's reply to Wiesenthal in Wiesenthal's *The Sunflower*.
- 11 *Ender's Game*, p. 167.
- 12 Quoted in the November 5 entry of *The Psalms: Meditations for Every Day of the Year* by Joan Chittister.
- 13 In the 2004 book *Dare to Forgive* by Edward M. Hallowell, pg. 30.
- 14 In "Charity" in *The Four Loves*, p. 128.
- 15 *The Psalms*, pg. 122.
- 16 The encounter is told in *The Sunflower*.
- 17 The series has twelve volumes, all written with the pen name Darren Shan
- 18 *Songs of Joy*, pg. 124.
- 19 *Songs of Joy*, pg. 15, January 18.
- 20 *Women Before God*, pg. 2.
- 21 The *philote* concept is similar to James Clerk Maxwell's 1861 idea of "fleeting electric currents" that "could exist...in all materials, and even in empty space." The interested reader should consult Basil Mahon's *The Man Who Changed Everything: The Life of James Clerk Maxwell*.
- 22 *The Communion of Saints* by Emilien Lamirande, O.M.I., pg. 58.
- 23 The interested reader should consult James Gleick's *Chaos: Making a New Science*.
- 24 Such as Nancy Farmer's *The House of the Scorpion*.