

Intro • *Grandpa and the Statue*

What does America mean to you? The Statue of Liberty is a symbol of the freedom that is America's promise to all of her citizens. Every new immigrant that enters the country through New York Harbor passes the huge statue of Lady Liberty holding her torch, inviting the poor, the homeless, and the persecuted to find safety and hope in America.

Today, we take the Statue of Liberty's existence for granted. When it was first erected, however, there were those who questioned its worth. As in all free societies, everyone had an opinion about it. Grandpa cannot see why a statue should be put up at all. A good hotel for a weary traveler would be much more useful, he says. As the drama unfolds, Grandpa and the audience develop a deeper appreciation for what the statue means to Americans and to freedom-loving people the world over.

Focus

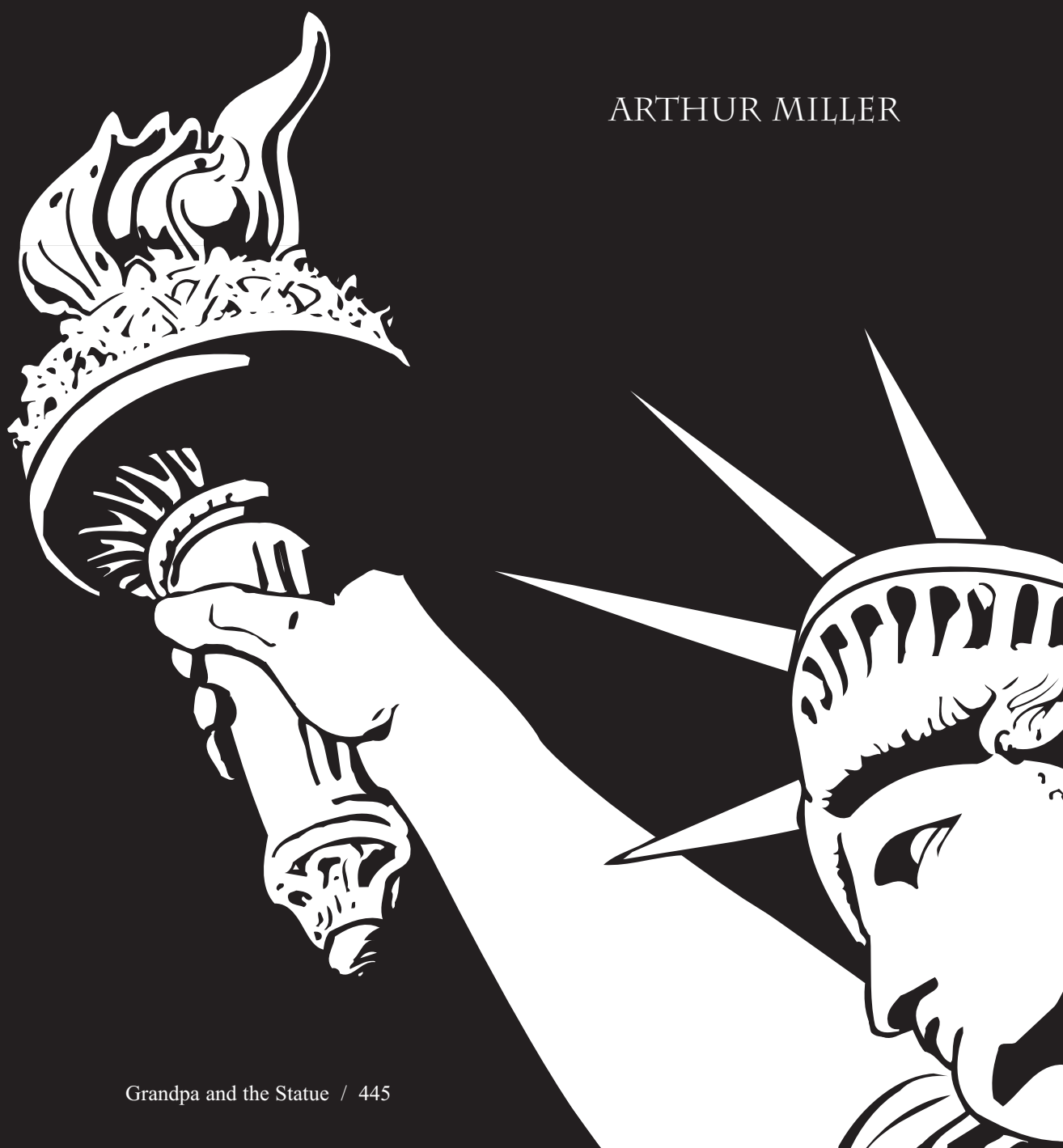
This play contains a **flashback**. That means that one of the characters remembers something from their past, and a scene of that past is then played on stage. The flashback in *Grandpa and the Statue* is very important to the play, because the development of the main character, Grandpa, takes place during the flashback. As you read the play, trace the changes in young Monaghan and Grandpa. The play begins and ends in a veterans' hospital. Why do you suppose the playwright set his story there?

About the Author

American playwright **ARTHUR MILLER** was born in 1915 in New York City. Miller is considered one of America's most important playwrights. Miller wrote many plays which address society's problems, such as *Death of a Salesman*, which received a Pulitzer Prize. Early in his career, Arthur Miller wrote radio plays such as the one you are about to read. The themes of immigration, family, and patriotism are common in many of his works. He died in 2005 in Connecticut.

GRANDPA AND THE STATUE

ARTHUR MILLER





CHARACTERS

ANNOUNCER
AUGUST
YOUNG MONAGHAN
SHEEAN

GRANDFATHER MONAGHAN
CHILD MONAGHAN
GEORGE
CHARLEY

JACK
MIKE
JOE
ALF

GIRL
YOUNG MAN
MEGAPHONE VOICE
VETERAN

[*Music: Theme*]

ANNOUNCER. The scene is the fourth floor of a giant army hospital overlooking New York Harbor. A young man sitting in a wheel chair is looking out a window: just looking. After a while another young man in another wheel chair rolls over to him and both look.

[*Music out*]

AUGUST. You want to play some checkers with me, Monaghan?

MONAGHAN. Not right now.

AUGUST. Okay. [*Slight pause*] You don't want to go feeling blue, Monaghan.

MONAGHAN. I'm not blue.

AUGUST. All you do most days is sit here looking out this window.

MONAGHAN. What do you want me to do, jump rope?

AUGUST. No, but what do you get out of it?

MONAGHAN. It's a beautiful view. Some companies make millions of dollars just printing that view on postcards.

AUGUST. Yeh, but nobody keeps looking at a postcard six, seven hours a day.

MONAGHAN. I come from around here, it reminds me of things. My young days.

AUGUST. That's right, you're Brooklyn, aren't you?

MONAGHAN. My house is only about a mile away.

AUGUST. That so. Tell me, are you looking at just the water all the time? I'm curious. I don't get a kick out of this view.

MONAGHAN. There's the Statue of Liberty out there. Don't you see it?

AUGUST. Oh, that's it. Yeh, that's nice to look at.

MONAGHAN. I like it. Reminds me of a lot of laughs.

AUGUST. Laughs? The Statue of Liberty?

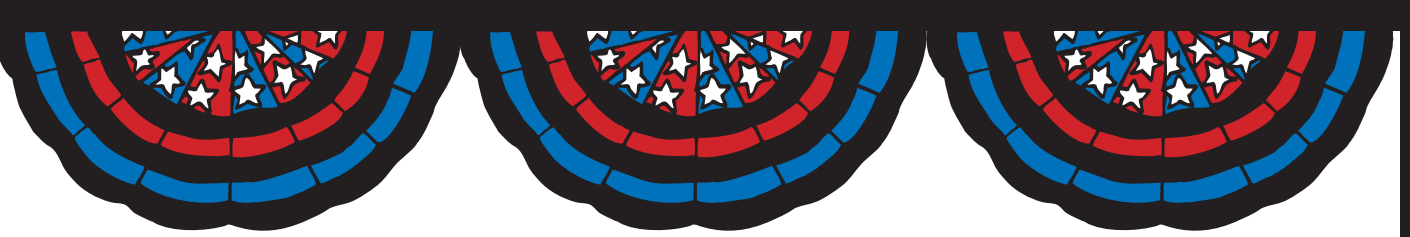
MONAGHAN. Yeh, my grandfather. He got all twisted up with the Statue of Liberty.

AUGUST. [*Laughs a little*] That so? What happened?

MONAGHAN. Well. My grandfather was the stingiest man in Brooklyn. "Mercyless" Monaghan, they used to call him. He even used to save umbrella handles.

AUGUST. What for?

MONAGHAN. Just couldn't stand seeing anything go to waste. After a big windstorm there'd be a lot of broken umbrellas laying around in the streets.



AUGUST. Yeh?

MONAGHAN. He'd go around picking them up. In our house the closets were always full of umbrella handles. My grandma used to say that he would go across the Brooklyn Bridge on the trolley just because he could come back on the same nickel. See, if you stayed on the trolley they'd let you come back for the same nickel.

AUGUST. What'd he do, just go over and come back?

MONAGHAN. Yeh, it made him feel good. Savin' money. Two and a half cents.

AUGUST. So how'd he get twisted up with the Statue of Liberty?

MONAGHAN. Well, way back in 1887 around there they were living on Butler Street. Butler Street, Brooklyn, practically runs right down to the river. One day he's sitting on the front porch, reading a paper he borrowed from the neighbors, when along comes this man Jack Sheean who lived up the block.

[*Music: Sneak into above speech, then bridge, then out*]

SHEEAN. [*Slight brogue*] A good afternoon to you, Monaghan.

MONAGHAN. How're you, Sheean, how're ya?

SHEEAN. Fair, fair. And how's Mrs. Monaghan these days?

MONAGHAN. Warm. Same as everybody else in summer.

SHEEAN. I've come to talk to you about the fund, Monaghan.

MONAGHAN. What fund is that?

SHEEAN. The Statue of Liberty Fund.

MONAGHAN. Oh, that.

SHEEAN. It's time we come to grips with the subject, Monaghan.

MONAGHAN. I'm not interested, Sheean.

SHEEAN. Now hold up on that a minute. Let me tell you the facts. This here Frenchman has gone and built a fine statue of Liberty. It costs the L-rd knows how many millions to build. All they're askin' us to do is contribute enough to put up a base for the statue to stand on.

MONAGHAN. I'm not...!

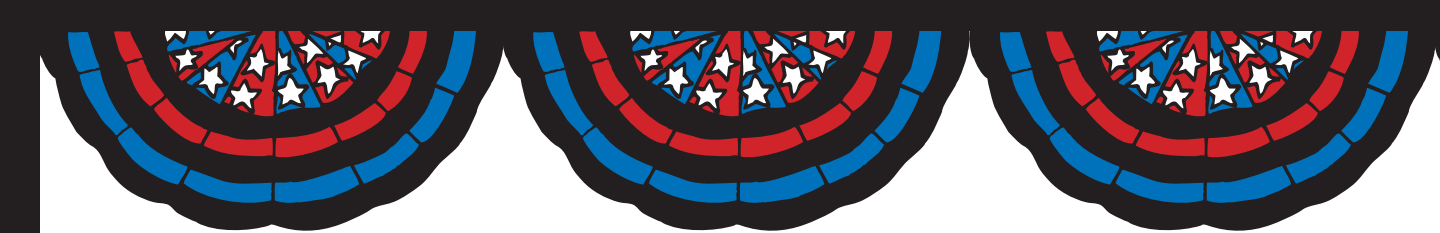
SHEEAN. Before you answer me. People all over the whole United States are puttin' in for it. Butler Street is doin' the same. We'd like to hand up a flag on the corner saying—"Butler Street, Brooklyn is one hundred percent behind the Statue of Liberty." And Butler Street *is* a hundred percent subscribed except for you. Now will you give us a dime, Monaghan? One dime and we can put up the flag. Now what do you say to that?

MONAGHAN. I'm not throwin' me good money away for somethin' I don't even know exists.

SHEEAN. Now what do you mean by that?

MONAGHAN. Have you seen this statue?

SHEEAN. No, but it's in a warehouse. And as soon as we get the money to build the pedestal they'll take it and put it up on that island in the river, and all the boats comin' in from the



old country will see it there and it'll raise the hearts of the poor immigrants to see such a fine sight on their first look at this country.

MONAGHAN. And how do I know it's in this here warehouse at all?

SHEEAN. You read your paper, don't you? It's been in all the papers for the past year.

MONAGHAN. Ha, the papers? Last year I read in the paper that they were about to pave Butler Street and take out all the holes. Turn around and look at Butler Street, Mr. Sheean.

SHEEAN. All right. I'll do this: I'll take you to the warehouse and show you the statue. Will you give me a dime then?

MONAGHAN. Well...I'm not sayin' I would, and I'm not sayin' I wouldn't. But I'd be more *likely* if I saw the thing large as life, I would.

SHEEAN. [*Peeved*] All right, then. Come along.

[*Music up and down and out*]

[*Footsteps, in a warehouse...echo... they come to halt*]

Now then. Do you see the Statue of Liberty or don't you see it?

MONAGHAN. I see it all right, but it's all broke!

SHEEAN. *Broke!* They brought it from France on a boat. They had to take it apart, didn't they?

MONAGHAN. You got a secondhand statue, that's what you got, and I'm not payin' for new when they've shipped us something that's all smashed to pieces.

SHEEAN. Now just a minute, just a minute. Visualize what I'm about to tell you, Monaghan, get the picture of it. When this statue is put together it's going to stand ten stories high. Could they get a thing ten stories high into a four-story building such as this is? Use your good sense, now, Monaghan.

MONAGHAN. What's that over there?

SHEEAN. Where?

MONAGHAN. That tablet there in her hand. What's it say? July Eye Vee [IV] MDCCLXXVI...what...what's all that?

SHEEAN. That means July 4, 1776. It's in Roman numbers. Very high class.

MONAGHAN. What's the good of it? If they're going to put a sign on her they ought to put it: Welcome All. That's it. Welcome All.

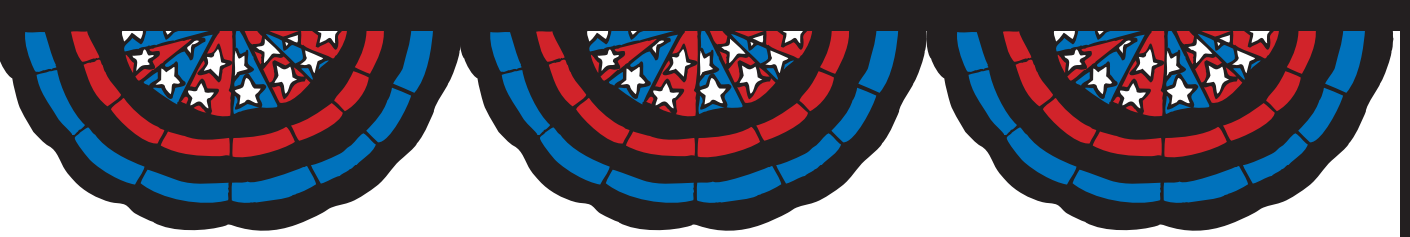
SHEEAN. They decided July 4, 1776, and July 4, 1776, it's going to be!

MONAGHAN. All right, then let them get their dime from somebody else!

SHEEAN. Monaghan!

MONAGHAN. No, sir! I'll tell you something. I didn't think there was a statue but there is. She's all broke, it's true, but she's here and maybe they can get her together. But even if they do, will you tell me what sort of a welcome to immigrants it'll be, to have a gigantic thing like that in the middle of the river and in her hand is July Eye Vee MCDVC... whatever it is?

SHEEAN. That's the date the country was made!



MONAGHAN. Forget about the date! A man comin' in from the sea wants a place to stay, not a date. When I come from the old country I git off at the dock and there's a feller says to me, "Would you care for a room for the night?" "I would that," I sez, and he sez, "All right then, follow me." He takes me to a rooming house. I no sooner sign me name on the register—which I was able to do even at that time—when I look around and the feller is gone clear away and took my valise in the bargain. A statue anyway can't move off so fast, but if she's going to welcome let her say welcome, not this MCDC...

SHEEAN. All right, then, Monaghan. But all I can say is, you've laid a disgrace on the name of Butler Street. I'll put the dime in for ya.

MONAGHAN. Don't connect me with it! It's a swindle, is all it is. In the first place, it's broke; in the second place, if they do put it up it'll come down with the first high wind that strikes it.

SHEEAN. The engineers say it'll last forever.

MONAGHAN. And I say it'll topple into the river in a high wind! Look at the inside of her. She's all hollow!

SHEEAN. I've heard everything now, Monaghan. Just about everything. Good-bye.

MONAGHAN. What do you mean, good-bye? How am I to get back to Butler Street from here?

SHEEAN. You've got legs to walk.

MONAGHAN. I'll remind you that I came on the trolley.

SHEEAN. And I'll remind you that I paid your fare and I'm not repeating the kindness.

MONAGHAN. Sheean? You've stranded me!

[*Music up and down*]

YOUNG MONAGHAN. That was grandpa. That's why I have to laugh every time I look at the statue now.

AUGUST. Did he ever put the dime in?

YOUNG MONAGHAN. Well—in a way. What happened was this: his daughters got married and finally my mom...put *me* out on Butler Street. I got to be pretty attached to grandpa. He'd even give me an umbrella handle and make a sword out of it for me. Naturally, I wasn't very old before he began working on me about the statue.

[*High wind*]

CHILD MONAGHAN. [*Softly, as though grandpa is in bed*] Grampa?

MONAGHAN. [*Awakened*] Heh? What are you doin' up?

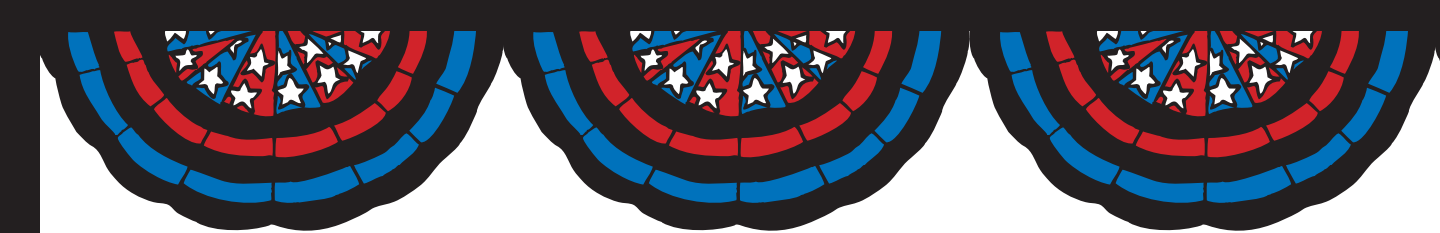
CHILD MONAGHAN. Ssssh! Listen!

[*Wind rising up and fading. Rising higher and fading*]

MONAGHAN. [*Gleefully*] Aaaaaah! Yes, yes. This'll do it, boy. This'll do it! First thing in the morning we'll go down to the docks and I'll bet you me life that Mr. Sheean's statue is

Word Bank

peevied (PEEVVD) *adj.*: annoyed
register (REJ ih stur) *n.*: a written record containing regular entries of items, details, events, or names
swindle (SWIN dul) *n.*: an act of deceit; a trick



smashed down and layin' on the bottom of the bay. Go to sleep now, we'll have a look first thing.

[Music up and down]

[Footsteps]

CHILD MONAGHAN. If it fell down, all the people will get their dimes back, won't they, grampa? Slow down, I can't walk so fast.

MONAGHAN. Not only will they get their dimes back, but Mr. Sheean and the whole crew that engineered the collection are going to rot in jail. Now mark my words. Here, now, we'll take a short cut around this shed...

[Footsteps continue a moment, then gradually...disappointedly they come to a halt]

CHILD MONAGHAN. She's...she's still standing, grampa.

MONAGHAN. She is that.
[Uncomprehending] I don't understand it. That was a terrible wind last night. Terrible.

CHILD MONAGHAN. Maybe she's weaker though. Heh?

MONAGHAN. Why...sure, that must be it. I'll wager she's hangin' by a thread. *[Realizing]* Of course! That's why they put her out there in the water so when she falls down she won't be flattening out a lot of poor innocent people. Hey—feel that?

CHILD MONAGHAN. The wind! It's starting to blow again!

MONAGHAN. Sure, and look at the sky blackening over!

[Wind rising]

Feel it comin' up! Take your last look at the statue, boy. If I don't mistake me eyes she's takin' a small list to Jersey already!

[Music up and down]

YOUNG MONAGHAN. It was getting embarrassing for me on the block. I kept promising the other kids that when the next wind came the statue would come down. We even had a game. Four or five kids would stand in a semicircle around one kid who was the statue. The statue kid had to stand on his heels and look right in our eyes. Then we'd all take a deep breath and blow in his face. He'd fall down like a stick of wood. They all believed me and grampa... ..until one day. We were standing around throwing rocks at an old milk can...

[Banging of rocks against milk can]

GEORGE. *[Kid]* What're you doin'?

CHILD MONAGHAN. What do we look like we're doin'?

GEORGE. I'm going someplace tomorrow.

CHARLEY. *[Kid]* I know. Watch out, I'm throwin'.

[Can being hit]

GEORGE. I mean after...

JACK. Where?

GEORGE. My old man's going to take me out on the Statue of Liberty boat.

[Banging against can abruptly stops]

CHILD MONAGHAN. You're not going out on the statue, though, are you?

GEORGE. Sure, that's where we're going.



CHILD MONAGHAN. But you're liable to get killed. Supposing there's a high wind tomorrow?

GEORGE. My old man says that statue couldn't fall down if all the wind in the world and John L. Sullivan¹ hit it at the same time.

CHILD MONAGHAN. Is that so?

GEORGE. Yeh, that's so. My old man says that the only reason your grandfather's saying that it's going to fall down is that he's ashamed he didn't put a dime in for the pedestal.

CHILD MONAGHAN. Is that so?

GEORGE. Yeh, that's so.

CHILD MONAGHAN. Well, you tell your old man that if he gets killed tomorrow not to come around to my grandfather and say he didn't warn him!

JACK. Hey, George, would your father take me along?

GEORGE. I'll ask him, maybe he—

CHILD MONAGHAN. What, are you crazy, Jack?

MIKE. Ask him if he'd take me too, will ya, George?

CHILD MONAGHAN. Mike, what's the matter with you?

JOE. Me too, George, I'll ask my mother for money.

CHILD MONAGHAN. Joe! Didn't you hear what my grampa said?

JOE. Well...I don't really believe that any more.

CHILD MONAGHAN. You don't be...

MIKE. Me neither.

JACK. I don't really think your grampa knows what he's talkin' about.

CHILD MONAGHAN. He don't, heh?
[*Ready to weep*] Okay...Okay.
[*Bursting out*] I just hope that wind blows tomorrow, boy! I just hope that wind blows!

[*Music up and down*]

[*Creaking of a rocking chair*]

MONAGHAN. Huh?

CHILD MONAGHAN. Can you stop rocking for a minute?

[*Rocking stops*]

Can you put down your paper?

[*Rustle of paper*]

I—I read the weather report for tomorrow.

MONAGHAN. The weather report...

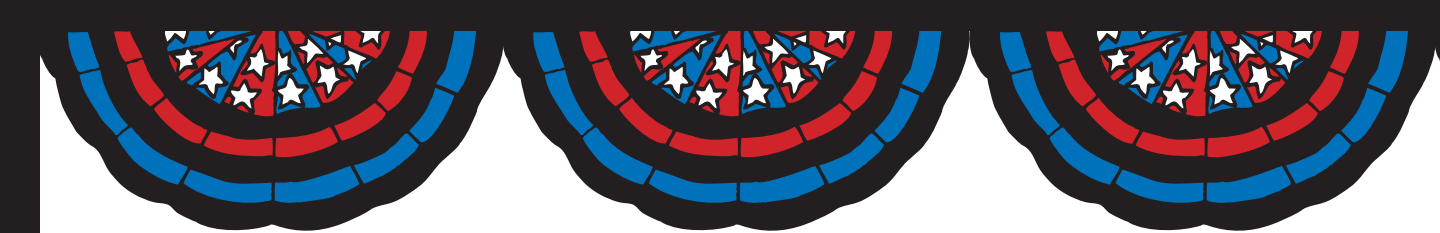
CHILD MONAGHAN. Yeh. It says fair and cool.

MONAGHAN. What of it?

CHILD MONAGHAN. I was wondering. Supposing you and me we went on a boat tomorrow. You know, I see the water every day when I go down to the docks to play, but I never sat on it. I mean in a boat.

1. *John L. Sullivan* was a well-known American boxer in the late-19th century.

Word Bank **engineered** (EN jin eared) *v.*: planned; designed or produced
pedestal (PED ih stuhl) *n.*: the base of an upright structure



MONAGHAN. Oh. Well, we might take the ferry on the Jersey side. We might do that.

CHILD MONAGHAN. Yeh, but there's nothing to see in Jersey.

MONAGHAN. You can't go to Europe tomorrow.

CHILD MONAGHAN. No, but couldn't we go toward the ocean? Just... *toward it?*

MONAGHAN. Toward it. What—what is it on your mind, boy? What is it now?

CHILD MONAGHAN. Well...I...

MONAGHAN. Oh, you want to take the Staten Island ferry. Sure, that's in the direction of the sea.

CHILD MONAGHAN. No, grampa, not the Staten Island ferry.

MONAGHAN. You don't mean— [*Breaks off*] Boy!

CHILD MONAGHAN. All the kids are going tomorrow with Georgie's old man.

MONAGHAN. You don't believe me any more.

CHILD MONAGHAN. I do, grampa, but...

MONAGHAN. You don't. If you did you'd stay clear of the Statue of Liberty for love of your life!

CHILD MONAGHAN. But, grampa, when is it going to fall down? All I do is wait and wait.

MONAGHAN. [*With some uncertainty*] You've got to have faith.

CHILD MONAGHAN. But every kid in my class went to see it and now the

ones that didn't are going tomorrow. And they all keep talking about it and all I do... Well, I can't keep telling them it's a swindle. I—I wish we could see it, grampa. It don't cost so much to go.

MONAGHAN. As long as you put it that way I'll have to admit I'm a bit curious meself as to how it's managed to stand upright so long. Tell you what I'll do. Barrin' wind, we'll chance it tomorrow.

CHILD MONAGHAN. Oh, gramp!

MONAGHAN. But! If anyone should ask you where we went you'll say—Staten Island. Are y'on?

CHILD MONAGHAN. Okay, sure. Staten Island.

MONAGHAN. [*Secretively*] We'll take the early boat, then. Mum's the word, now. For if old man Sheean hears that I went out there I'll have no peace from the thief the rest of m'life.

[*Music up and down*]

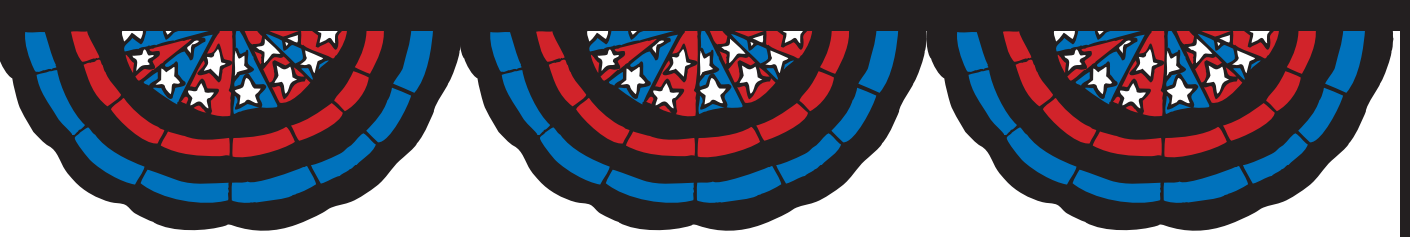
[*Boat whistles*]

CHILD MONAGHAN. Gee, it's nice ridin' on a boat, ain't it, grampa?

MONAGHAN. Never said there was anything wrong with the boat. Boat's all right. You're sure now that Georgie's father is takin' the kids in the afternoon.

CHILD MONAGHAN. Yeh, that's when they're going. Gee, look at those two sea gulls. Wee!—look at them swoop! They caught a fish!

MONAGHAN. What I can't understand is what all these people see in that statue that they'll keep a boat like



this full makin' the trip, year in year out. To hear the newspapers talk, if the statue was gone we'd be at war with the nation that stole her the followin' mornin' early. All it is is a big high pile of French copper.

CHILD MONAGHAN. The teachers say it shows us that we got liberty.

MONAGHAN. Bah! If you've got liberty you don't need a statue to tell you you got it; and if you haven't got liberty no statue's going to do you any good tellin' you you got it. It was a criminal waste of the people's money. [*Quietly*] And just to prove it to you I'll ask this feller sitting right over there what he sees in it. You'll see what a madness the whole thing was. Say, mister?

ALF. Hey?

MONAGHAN. I beg your pardon. I'm a little strange here, and curious. Could you tell me why you're going to the Statue of Liberty?

ALF. Me? Well, I tell ya. I always wanted to take an ocean voyage. This is a pretty big boat—bigger than the ferries—so on Sunday, sometimes, I take the trip. It's better than nothing.

MONAGHAN. Thank you. [*To the kid*] So much for the great meaning of the statue, me boy. We'll talk to this lady standing at the rail. I just want you to understand why I didn't give Sheean me dime. Madame, would you be good enough to... Oh pardon me. [*To kid*] Better pass her by, she don't look so good. We'll ask that girl there. Young lady, if you'll pardon the

curiosity of an old man... could you tell me in a few good words what it is about that statue that brings you out here?

GIRL. What statue?

MONAGHAN. Why, the Statue of Liberty up ahead. We're coming up to it.

GIRL. Statue of Liberty! Is this the Statue of Liberty boat?

MONAGHAN. Well, what'd you think it was?

GIRL. Oh, my! I'm supposed to be on the Staten Island ferry! Where's the ticket man? [*Going away*] Ticket man! Where's the ticket man?

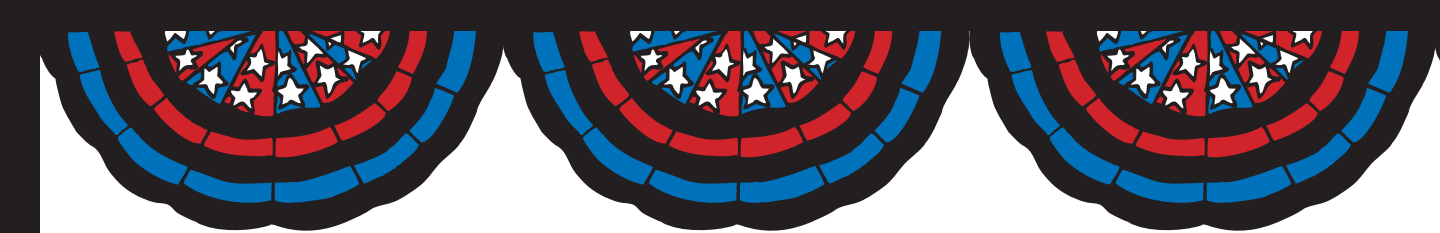
CHILD MONAGHAN. Gee whiz, nobody seems to want to see the statue.

MONAGHAN. Just to prove it, let's see this fellow sitting on this bench here. Young man, say...

YOUNG MAN. I can tell you in one word. For four days I haven't had a minute's peace. My kids are screaming, my wife is yelling, upstairs they play the piano all day long. The only place I can find that's quiet is a statue. That statue is my silent friend. Every Sunday I beat it out to the island and sit next to her and she don't talk.

CHILD MONAGHAN. I guess you were right, grampa. Nobody seems to think it means anything.

MONAGHAN. Not only doesn't mean anything, but if they'd used the money to build an honest roomin' house on that island, the immigrants would have a place to spend the night, their valises wouldn't get robbed, and they—



MEGAPHONE VOICE. *Please keep your seats while the boat is docking. Statue of Liberty—all out in five minutes.*

CHILD MONAGHAN. Look down there, gramp! There's a peanut stand! Could I have some?

MONAGHAN. I feel the wind comin' up. I don't think we dare take the time.

[Music up and down]

CHILD MONAGHAN. Ssssseuuuuuw! Look how far you can see! Look at that ship way out in the ocean!

MONAGHAN. It is, it's quite a view. Don't let go of me hand now.

CHILD MONAGHAN. I betcha we could almost see California.

MONAGHAN. It's probably that grove of trees way out over there. They do say it's beyond Jersey.

CHILD MONAGHAN. Feels funny. We're standing right inside her head. Is that what you meant...July IV, MCD...?

MONAGHAN. That's it. That tablet in her hand. Now shouldn't they have put Welcome All on it instead of that foreign language? Say! Do you feel her rockin'?

CHILD MONAGHAN. Yeah, she's moving a little bit. Listen, the wind!

[Whistling of wind]

MONAGHAN. We better get down, come on! This way!

CHILD MONAGHAN. No, the stairs are this way! Come on!

[Running in echo. Then quick stop]

MONAGHAN. No, I told you they're the other way! Come!

VETERAN. *[Calm, quiet voice]* Don't get excited, pop. She'll stand.

MONAGHAN. She's swayin' awful.

VETERAN. That's all right. I been up here thirty, forty times. She gives with the wind, flexible. Enjoy the view, go on.

MONAGHAN. Did you say you've been up here forty times?

VETERAN. About that many.

MONAGHAN. What do you find here that's so interesting?

VETERAN. It calms my nerves.

MONAGHAN. Ah. It seems to me it would make you more nervous than you were.

VETERAN. No, not me. It kinda means something to me.

MONAGHAN. Might I ask what?

VETERAN. Well...I was in the Philippine War²...back in '98. Left my brother back there.

MONAGHAN. Oh, yes. Sorry I am to hear it. Young man, I suppose, eh?

VETERAN. Yeh. We were both young. This is his birthday today.

MONAGHAN. Oh, I understand.

VETERAN. Yeh, this statue is about the only stone he's got. In my mind I feel it is anyway. This statue kinda

2. *The Philippine War*, more frequently called the Spanish-American War, was a brief conflict between Spain and the United States in 1898.



looks like what we believe. You know what I mean?

MONAGHAN. Looks like what we believe...I...I never thought of it that way. I...I see what you mean. It does look that way. [*Angrily*] See now, boy? If Sheean had put it that way I'd give him me dime. [*Hurt*] Now, why do you suppose he didn't tell me that? Come down now. I'm sorry, sir, we've got to get out of here.

[*Music up and down*]

[*Footsteps under*]

Hurry now, I want to get out of here. I feel terrible. I do, boy. That Sheean, that fool. Why didn't he tell me that? You'd think...

CHILD MONAGHAN. What does this say?

[*Footsteps halt*]

MONAGHAN. Why, it's just a tablet, I suppose. I'll try it with me spectacles, just a minute. Why, it's a poem, I believe... "Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore. Send these, the homeless, tempest-tost to me, I lift...my lamp beside...the golden door!" Oh, dear. [*Ready to weep*] It had Welcome All on it all the time. Why didn't Sheean tell me? I'd a given a quarter! Boy...go over there and here's a nickel and buy yourself a bag of them peanuts.

CHILD MONAGHAN. [*Astonished*]
Gramp!

MONAGHAN. Go on now, I want to

study this a minute. And be sure the man gives you full count.

CHILD MONAGHAN. I'll be right back.

[*Footsteps running away*]

MONAGHAN. [*To himself*] "Give me your tired, your poor, your huddled masses..."³

[*Music swells from a sneak to full, then under to background*]

YOUNG MONAGHAN. [*Soldier*] I ran over and got my peanuts and stood there cracking them open, looking around. And I happened to glance over to grampa. He had his nose right up to that bronze tablet, reading it. And then he reached into his pocket and kinda spied around over his eyeglasses to see if anybody was looking, and then he took out a coin and stuck it in a crack of cement over the tablet.

[*Coin falling onto concrete*]

It fell out and before he could pick it up I got a look at it. It was a half a buck. He picked it up and pressed it into the crack so it stuck. And then he came over to me and we went home.

[*Music: Change to stronger, more forceful theme*]

That's why, when I look at her now through this window, I remember that time and that poem, and she really seems to say, Whoever you are, wherever you come from, Welcome All. Welcome Home.

³ "Give me your tired..." is a quote from the poem American poet Emma Lazarus wrote about the Statue of Liberty. It is engraved on the statue's pedestal.

● Studying THE SELECTION

Recalling

1. What is Young Monaghan looking at when the play begins?
2. What does it remind him of?
3. What was Grandfather Monaghan's nickname?
4. What did Sheean want Grandfather Monaghan to do?
5. Why didn't Grandfather Monaghan want to contribute?
6. Where did Sheean decide to take him?
7. What didn't Grandfather Monaghan like about the sign on the statue?
8. What did Grandfather Monaghan think would happen to the statue?
9. Where did Child Monaghan want his grandfather to take him? Did his grandfather want to go too? Explain.
10. What happened when they actually went inside? What did the Veteran tell them?
11. What did Grandfather Monaghan discover on the tablet?

Interpreting

12. What did Young Monaghan mean when he said that his grandfather "got all twisted up with the Statue of Liberty"?
13. Why do you think it was so important for the Irish immigrants of Butler Street to join forces with mainstream America on this project?
14. How do you think Child Monaghan felt after being told by all the boys that they were going to see the statue?
15. Grandfather Monaghan said, "You've got to have faith," when his grandson asked him when the statue was going to collapse. What does this answer to his grandson's question tell you about Grandfather Monaghan's character?
16. What did the veteran mean by "This statue kinda looks like what we believe"?
17. When do you begin to see the effect that the statue finally had on Grandfather?
18. Do you think that the memories that Young Monaghan has of his grandfather's connection with the statue have affected his attitude towards it? Explain.

Concluding

19. Name some monuments, statues, or landmarks that have special significance for Americans. Have you seen any of them? Why do they affect so many Americans?

Examining Drama

In *Grandpa and the Statue*, the character most fully developed and who changes, is Grandfather Monaghan. Through Grandfather's change in attitude and behavior, the theme of putting a higher goal before immediate self-interest is played out for the audience.

1. In the beginning of the play, Young Monaghan tells the audience his grandfather was the "stingiest man in Brooklyn." Find the dialogue further into the play that reveals this side of Grandfather's personality.
2. Grandfather Monaghan does not change on his own. He is motivated by minor characters. One such minor character is the Veteran, whom Grandfather meets at the Statue of Liberty. What does the Veteran say to Grandfather, that makes him rethink his views of the Statue of Liberty?
3. What is the connection between Young Monaghan's being a patient in an army hospital and the theme of the play?

Thinking About Drama

Arthur Miller wrote *Grandpa and the Statue* so that his audience could think about the themes of national pride, immigration, and the capacity of people for change. These themes are evident throughout the play, and the audience sees them mainly through the dialogue of Miller's characters.

1. Write down a line from the play that emphasizes the theme of national pride.
2. Write down a line from the play that emphasizes the important role of immigrants in the United States.
3. Write down a quote from the play that shows a person's changing his way of thinking and behaving.

Creating and Writing

Imagine yourself in the position of Grandfather Monaghan. You were asked to contribute to a cause and you refuse because you think it is worthless. After arguing, you realize its value.

Write a dialogue between yourself and the person who asks for the contribution. Then, write a paragraph describing your feelings both after the argument and then later when you conclude the fund is worthwhile after all. Include answers to the following questions:

1. How did you come to terms with your having been wrong?
2. What did it take for you to put away your pride and admit that you were wrong?