

## "The Inheritance of Tools" by Scott Russell Sanders

Answer the following questions completely; be prepared to discuss your answers in class.

1. Note examples of figurative language in paragraph 1. Explain their effect.
2. Cite two examples of parallel syntax and explain their effect.
3. Consider the speaker's use of direct quotations from his father. Describe the tone delivered by those quotations.
4. Consider the organization of the essay, noting particularly the sections about the gerbils (paragraphs 17-25). How does that section contribute to the overall effect?
5. Read paragraph 20. Explain the purpose of Sanders's reference to the grand events included there.
6. Explain the rhetorical effect of the allusions that Sanders includes in paragraph 25.
7. Drawing from anywhere in Sanders's essay, select one particularly striking verb. Explain its effect.
8. Read carefully the final sentence of the essay. Discuss the effectiveness of concluding with this selection of details.
9. Discuss the significance of the title "The Inheritance of Tools," and of the word "inheritance" as it relates to the piece as a whole.

### **The Inheritance of Tools**, by *Scott Russell Sanders*

At just about the hour when my father died, soon after dawn one February morning when ice coated the windows like cataracts, I banged my thumb with a hammer. Naturally I swore at the hammers the reckless thing, and in the moment of swearing I thought of what my father would say: "If you'd try hitting the nail it would go in a whole lot faster. Don't you know your thumb's not as hard as that hammer?" We both were doing carpentry that day, but far apart. He was building cupboards at my brother's place in Oklahoma; I was at home in Indiana, putting up a wall in the basement to make a bedroom for my daughter. By the time my mother called with news of his death--the long distance wires whittling her voice until it seemed too thin to bear the weight of what she had to say--my thumb was swollen. A week or so later a white scar in the shape of a crescent moon began to show above the cuticle and month by month it rose across the pink sky of my thumbnail. It took the better part of a year for the scar to disappear, and every time I noticed it I thought of my father.

The hammer had belonged to him, and to his father before him. The three of us have used it to build houses and barns and chicken coops, to upholster chairs and crack walnuts, to make doll furniture and bookshelves and jewelry boxes. The head is scratched and pockmarked, like an old plowshare that has been working rocky fields, and it gives off the sort of dull sheen you see on fast creek water in the shade. It is a finishing hammer, about the weight of a bread loaf, too light, really, for framing walls, too heavy for cabinet work, with a curved claw for pulling nails, a rounded head for pounding, a fluted neck for looks, and a hickory handle for strength.

The present handle is my third one, bought from a lumberyard in Tennessee, down the road from where my brother and I were helping my father build his retirement house. I broke the previous one by trying to pull sixteen-penny nails out of floor joists--a foolish thing to do with a finishing hammer, as my father pointed out. "You ever hear of a crowbar?" he said. No telling how many handles he and my grandfather had gone through before me. My grandfather used to cut down hickory trees on his farm, saw them into slabs, cure the planks in his hayloft, and carve handles with a drawknife. The grain in hickory is crooked and knotty and therefore tough, hard to split, like the grain in the two men who owned this hammer before me.

After proposing marriage to a neighbor girl, my grandfather used this hammer to build a house for his bride on a stretch of river bottom in northern Mississippi. The lumber for the place, like the hickory for the handle, was cut on his own land. By the day of the wedding he had not quite finished the house, and so right after the ceremony he took his wife home and put her to work. My grandmother had worn her

Sunday dress for the wedding, with a fringe of lace tacked on around the hem in honor of the occasion. She removed this lace and folded it away before going out to help my grandfather nail siding on the house. "There she was in her good dress," he told me some forty odd years after that wedding day, "holding up them long pieces of clapboard while I hammered, and together we got the place covered up before dark." As the family grew to four, six, eight, and eventually thirteen, my grandfather used this hammer to enlarge his house room by room, like a chambered nautilus expanding its shell.

By and by the hammer was passed along to my father. One day he was up on the roof of our pony barn nailing shingles with it, when I stepped out the kitchen door to call him for supper. Before I could yell, something about the sight of him straddling the spine of that roof and swinging the hammer caught my eye and made me hold my tongue. I was five or six years old, and the world's commonplaces were still news to me. He would pull a nail from the pouch at his waist, bring the hammer down, and a moment later the thunk of the blow would reach my ears. And that is what had stopped me in my tracks and stilled my tongue, the momentary gap between seeing and hearing the blow. Instead of yelling from the kitchen door, I ran to the barn and climbed two rungs up the ladder--as far as I was allowed to go--and spoke quietly to my father. On our walk to the house he explained that sound takes time to make its way through air. Suddenly the world seemed larger, the air more dense, if sound could be held back like any ordinary traveler.

By the time I started using this hammer, at about the age when I discovered the speed of sound, it already contained houses and mysteries for me. The smooth handle was one my grandfather had made. In those days I needed both hands to swing it. My father would start a nail in a scrap of wood, and I would pound away until I bent it over.

"Looks like you got a hold of some of those rubber nails," he would tell me. "Here, let me see if I can find you some stiff ones." And he would rummage in a drawer until he came up with a fistful of more cooperative nails. "Look at the head," he would tell me. "Don't look at your hands, don't look at the hammer. Just look at the head of that nail and pretty soon you'll learn to hit it square.

Pretty soon I did learn. While he worked in the garage cutting dovetail joints for a drawer or skinning a deer or tuning an engine, I would hammer nails. I made innocent blocks of wood look like porcupines. He did not talk much in the midst of his tools, but he kept up a nearly ceaseless humming, slipping in and out of a dozen tunes in an afternoon, often running back over the same stretch of melody again and again, as if searching for a way out. When the humming did cease, I knew he was faced with a task requiring great delicacy or concentration, and I took care not to distract him

He kept scraps of wood in a cardboard box--the ends of two-by-fours, slabs of shelving and plywood, odd pieces of molding--and everything in it was fair game. I nailed scraps together to fashion what I called boats or houses, but the results usually bore only faint resemblance to the visions I carried in my head. I would hold up these constructions to show my father, and he would turn them over in his hands admiringly, speculating about what they might be. My cobbled-together guitars might have been alien spaceships, my barns might have been models of Aztec temples, each wooden contraption might have been anything but what I had set out to make.

Now and again I would feel the need to have a chunk of wood shaped or shortened before I riddled it with nails, and I would clamp it in a vise and scrape at it with a handsaw. My father would let me lacerate the board until my arm gave out, and then he would wrap his hand around mine and help me finish the cut, showing me how to use my thumb to guide the blade, how to pull back on the saw to keep it from binding, how to let my shoulder do the work.

"Don't force it," he would say "just drag it easy and give the teeth a chance to bite." As the saw teeth bit down, the wood released its smell, each kind with its own fragrance, oak or walnut or cherry or pine--usually pine because it was the softest, easiest for a child to work. No matter how weathered and gray the board, no matter how warped and cracked, inside there was this smell waiting, as of something freshly baked. I gathered every smidgen of sawdust and stored it away in coffee cans, which I kept in a drawer of the workbench. When I did not feel like hammering nails, I would dump my sawdust on the concrete floor of the garage and landscape it into highways and farms and towns, running miniature cars and trucks along miniature roads. Looming as huge as a colossus, my father worked over and around me, now and again bending down to inspect my work, careful not to trample my creations. It was a landscape

that smelled dizzyingly of wood. Even after a bath my skin would carry the smell, and so would my father's hair, when he lifted me for a bedtime hug.

I tell these things not only from memory but also from recent observation, because my own son now turns blocks of wood into nailed porcupines, dumps cans full of sawdust at my feet and sculpts highways on the floor. He leans how to swing a hammer from the elbow instead of the wrist, how to lay his thumb beside the blade to guide a saw, how to tap a chisel with a wooden mallet, how to mark a hole with an awl before starting a drill bit. My daughter did the same before him, and even now, on the brink of teenage aloofness, she will occasionally drag out my box of wood scraps and carpenter something. So I have seen my apprenticeship to wood and tools reenacted in each of my children, as my father saw his own apprenticeship renewed in me.

The saw I use belonged to him, as did my level and both of my squares, and all four tools had belonged to his father. The blade of the saw is the bluish color of gun barrels, and the maple handle, dark from the sweat of hands, is inscribed with curving leaf designs. The level is a shaft of walnut two feet long, edged with brass and pierced by three round windows in which air bubbles float in oil-filled tubes of glass. The middle window serves for testing if a surface is horizontal, the others for testing if a surface is plumb or vertical. My grandfather used to carry this level on a gun rack behind the seat in his pickup, and when I rode with him I would turn around to watch the bubbles dance. The larger of two squares is called a framing square, a flat steel elbow, so beat up and tarnished you can barely make out the rows of numbers that show how to figure the cuts on rafters. The smaller one is called a try square, for marking right angles, with a blued steel blade for the shank and a brass-faced block of cherry for the head I was taught early on that a saw is not to be used apart from a square: "If you're going to cut a piece of wood," my father insisted, "you owe it to the tree to cut it straight."

Long before studying geometry, I learned there is a mystical virtue in right angles. There is an unspoken morality in seeking the level and the plumb. A house will stand, a table will bear weight, the sides of a box will hold together, only if the joints are square and the members upright. When the bubble is lined up between two marks etched in the glass tube of a level, you have aligned yourself with the forces that hold the universe together. When you miter the corners of a picture frame each angle must be exactly forty-five degrees, as they are in the perfect triangles of Pythagoras, not a degree more or less. Otherwise the frame will hang crookedly, as if ashamed of itself and of its maker. No matter if the joints you are cutting do not show. Even if you are butting two pieces of wood together inside a cabinet, where no one except a wrecking crew will ever see them, you must take pains to ensure that the ends are square and the studs are plumb.

I took pains over the wall I was building on the day my father died. Not long after that wall was finished--paneled with tongue-and-groove boards of yellow pine, the nail holes filled with putty and the wood all stained and sealed--I came close to wrecking it one afternoon when my daughter ran howling up the stairs to announce that her gerbils had escaped from their cage and were hiding in my brand new wall. She could hear them scratching and squeaking behind her bed. "Impossible!" I said. "How on earth could they get inside my drum-tight wall?" "Through the heating vent," she answered. I went downstairs, pressed my ear to the honey-colored wood, and heard the scritch, scritch of tiny feet. "What can we do?" my daughter wailed. "They'll starve to death, they'll die of thirst, they'll suffocate. "Hold on," I soothed. "I'll think of something."

While I thought and she fretted, the radio on her bedside delivered us the headlines: Several thousand people had died in a city in India from a poisonous cloud that had leaked overnight from a chemical plant. A nuclear-powered submarine had been launched. Rioting continued in South Africa. An airplane had been hijacked in the Mediterranean. Authorities calculated that several thousand homeless people slept on the sheets within sight of the Washington Monument. I felt my usual helplessness in the face of all these calamities. But here was my daughter, weeping because her gerbils were holed up in a wall. This calamity I could handle "Don't worry," I told her. "We'll set food and water by the heating vent and lure them out. And if that doesn't do the trick, I'll tear the wall apart until we find them."

She stopped crying and gazed at me. "You'd really tear it apart? Just for my gerbils? The wall?" Astonishment slowed her only for a second, however, before she ran to the workbench and began tugging at drawers, saying, "Let's see, what'll we need? Crowbar. Hammer. Chisels. I hope we don't have to use them--but just in case."

We didn't need the wrecking tools. I never had to assault my handsome wall, because the gerbils eventually came out to nibble at a dish of popcorn. But for several hours I studied the tongue-and-groove skin I had nailed up on the day of my father's death considering where to begin prying. There were no gaps in that wall, no crooked joints.

I had botched a great many pieces of wood before I mastered the right angle with a saw, botched even more before I learned to miter a joint. The knowledge of these things resides in my hands and eyes and the web work of muscles, not in the tools. There are machines for sale-- powered miter boxes and radial-arm saws, for instance--that will enable any casual soul to cut proper angles in boards. The skill is invested in the gadget instead of the person who uses it, and this is what distinguishes a machine from a tool. If I had to earn my keep by making furniture or building houses, I suppose I would buy powered saws and pneumatic nailers; the need for speed would drive me to it. But since I carpenter only for my own pleasure or to help neighbors or to remake the house around the ears of my family, I stick with hand tools. Most of the ones I own were given to me by my father who also taught me how to wield them. The tools in my workbench are a double inheritance, for each hammer and level and saw is wrapped in a cloud of knowing.

All of these tools are a pleasure to look at and to hold. Merchants would never paste NEWNEW NEW! signs on them in stores. Their designs are old because they work, because they serve their purpose well. Like folk songs and aphorisms and the grainy bits of language, these tools have been pared down to essentials. I look at my claw hammer, the distillation of a hundred generations of carpenters, and consider that it holds up well beside those other classics-Greek vases, Gregorian chants Don Quixote, barbed fish hooks, candles, spoons. Knowledge of hammering stretches back to the humans who squatted beside fires, chipping flints. Anthropologists have a lovely name for those un-worked rocks that served as the earliest hammers. "Dawn stones," they are called. Their only qualification for the work, aside from hardness, is that they fit the hand. Our ancestors used them for grinding corn, tapping awls, smashing bones. From dawn stones to this claw hammer is a great leap in time, but no great distance in design or imagination.

On that iced-over February morning when I smashed my thumb with the hammer, I was down in the basement framing the wall that my daughter's gerbils would later hide in. I was thinking of my father, as I always did whenever I built anything, thinking how he would have gone about the work, hearing in memory what he would have said about the wisdom of hitting the nail instead of my thumb. I had the studs and plates nailed together all square and trim, and was lifting the wall into place when the phone rang upstairs. My wife answered, and in a moment she came to the basement door and called down softly to me. The stillness in her voice made me drop the framed wall and hurry upstairs. She told me my father was dead. Then I heard the details over the phone from my mother. Building a set of cupboards for my brother in Oklahoma, he had knocked off work early the previous afternoon because of cramps in his stomach. Early this morning, on his way into the kitchen of my brother's trailer, maybe going for a glass of water, so early that no one else was awake, he slumped down on the linoleum and his heart quit.

For several hours I paced around inside my house, upstairs and down, in and out of every room, looking for the right door to open and knowing there was no such door. My wife and children followed me and wrapped me in arms and backed away again, circling and staring as if I were on fire. Where was the door, the doors the door? I kept wondering. My smashed thumb turned purple and throbbed, making me furious. I wanted to cut it off and rush outside and scrape away at the snow and hack a hole in the frozen earth and bury the shameful thing I went down into the basement, opened a drawer in my workbench, and stared at the ranks of chisels and knives. Oiled and sharp, as my father would have kept them, they gleamed at me like teeth. I took up a clasp knife, pried out the longest blade and tested the edge on the hair of my forearm. A tuft came away cleanly and I saw my father testing the sharpness of tools on his own skin, the blades of axes and knives and gouges and hoes, saw the red hair shaved of in patches from his arms and the backs of his hands. "That will cut bear," he would say. He never cut a bear with his blades, now my blades, but he cut deer, dirt, wood. I closed the knife and put it away. Then I took up the hammer and went back to work on my daughter's wall, snugging the bottom plate against a chalk line on the floor, shimmying the top plate against the joists overhead, plumbing the studs with my level, making sure before I drove the first nail that every line was square and true.