

Loren Eiseley (1907–1977), an anthropologist, an educator, and a poet, was one of the most highly respected and prolific scientific writers of the twentieth century. Born in Lincoln, Nebraska, Eiseley was educated at the University of Nebraska (B.A., 1933) and at the University of Pennsylvania (A.M., 1935; Ph.D., 1937). His graduate field work took him to the American West, where he did research on the remains of the earliest humans in North America. He taught anthropology at the University of Kansas, from 1937 to 1944, and at Oberlin College, from 1944 to 1947, before joining the faculty at the University of Pennsylvania, where he taught anthropology and history of science until his death in 1977. He was the curator of early man at the University of Pennsylvania museum and served briefly as the university's provost. He was also a visiting professor at several other leading universities. The recipient of numerous honors and awards for public service, Eiseley is also known for his work as a conservationist and nature lover. In 1964 and 1965 he was a member of a presidential task force on the preservation of natural beauty, advising the Department of the Interior. He was the recipient of numerous awards and over thirty-five honorary degrees. He contributed scores of scientific studies and articles to scholarly journals, but also wrote essays and books on scientific subjects for lay readers. Eiseley's major works include *The Immense Journey* (1957), *Darwin's Century: Evolution and the Men Who Discovered It* (1959), *The Firmament of Time* (1960), *The Unexpected Universe* (1969), and *The Invisible Pyramid* (1970).



The Judgment of the Birds

Loren Eiseley

It is a commonplace of all religious thought, even the most primitive, that the man seeking visions and insight must go apart from his fellows and live for a time in the wilderness. If he is of the proper sort, he will return with a message. It may not be a message from the god he set out to seek, but even if he has failed in that particular, he will have had a vision or seen a marvel, and these are always worth listening to and thinking about. 1

The world, I have come to believe, is a very queer place, but we have been part of this queerness for so long that we tend to take it for granted. We rush to and fro like Mad Hatters upon our peculiar errands, all the time imagining our surroundings to be dull and ourselves quite ordinary creatures. Actually, there is nothing in the world to encourage this idea, but such is the mind of man, and this is why he finds it necessary from time to time to send emissaries into the wilderness in the hope of learning of great events, or plans in store for him, that will resuscitate his waning taste for life. His great news services, his worldwide radio network, he knows with a last remnant of healthy distrust will be of no use to him in this matter. No miracle can withstand a radio broadcast, and it is certain that it would be no miracle if it could. One must seek, then, what only the solitary approach can give—a natural revelation. 2

Let it be understood that I am not the sort of man to whom is entrusted direct knowledge of great events or prophecies. A naturalist, however, spends much of his life alone, and my life is no exception. Even in New York City there are patches of 3

wilderness, and a man by himself is bound to undergo certain experiences falling into the class of which I speak. I set mine down, therefore: a matter of pigeons, a flight of chemicals, and a judgment of birds, in the hope that they will come to the eye of those who have retrained a true taste for the marvelous, and who are capable of discerning in the flow of ordinary events the point at which the mundane world gives way to quite another dimension.

New York is not, on the whole, the best place to enjoy the downright miraculous nature of the planet. There are, I do not doubt, many remarkable stories to be heard there and many strange sights to be seen, but to grasp a marvel fully it must be savored from all aspects. This cannot be done while one is being jostled and hustled along a crowded street. Nevertheless, in any city there are true wildernesses where a man can be alone. It can happen in a hotel room, or on the high roofs at dawn.

One night on the twentieth floor of a midtown hotel I awoke in the dark and grew restless. On an impulse I climbed upon the broad old-fashioned window sill, opened the curtains, and peered out. It was the hour just before dawn, the hour when men sigh in their sleep or, if awake, strive to focus their wavering eyesight upon a world emerging from the shadows. I leaned out sleepily through the open window. I had expected depths, but not the sight I saw.

I found I was looking down from that great height into a series of curious cupolas or lofts that I could just barely make out in the darkness. As I looked, the outlines of these lofts became more distinct because the light was being reflected from the wings of pigeons who, in utter silence, were beginning to float outward upon the city. In and out through the open slits in the cupolas passed the white-winged birds on their mysterious errands. At this hour the city was theirs, and quietly, without the brush of a single wing tip against stone in that high, eerie place, they were taking over the spires of Manhattan. They were pouring upward in a light that was not yet perceptible to human eyes, while far down in the black darkness of the alleys it was still midnight.

As I crouched half-asleep across the sill, I had a moment's illusion that the world had changed in the night, as in some immense snowfall, and that, if I were to leave, it would have to be as these other inhabitants were doing, by the window. I should have to launch out into that great bottomless void with the simple confidence of young birds reared high up there among the familiar chimney pots and interposed horrors of the abyss.

I leaned farther out. To and fro went the white wings, to and fro. There were no sounds from any of them. They knew man was asleep and this light for a little while was theirs. Or perhaps I have only dreamed about man in this city of wings—which he could surely never have built. Perhaps I, myself, was one of these birds dreaming unpleasantly a moment of old dangers far below as I teetered on a window ledge.

Around and around went the wings. It needed only a little courage, only a little shove from the window ledge, to enter that city of light. The muscles of my hands were already making little premonitory lunges. I wanted to enter that city and go away over the roofs in the first dawn. I wanted to enter it so badly that I drew back

carefully into the room and opened the hall door. I found my coat on the chair, and it slowly became clear to me that there was a way down through the floors, that I was, after all, only a man.

I dressed then and went back to my own kind, and I have been rather more than usually careful ever since not to look into the city of light. I had seen, just once, man's greatest creation from a strange inverted angle, and it was not really his at all. I will never forget how those wings went round and round, and how, by the merest pressure of the fingers and a feeling for air, one might go away over the roofs. It is a knowledge, however, that is better kept to oneself. I think of it sometimes in such a way that the wings, beginning far down in the black depths of the mind, begin to rise and whirl till all the mind is lit by their spinning, and there is a sense of things passing away, but lightly, as a wing might veer over an obstacle.

To see from an inverted angle, however, is not a gift allotted merely to the human imagination. I have come to suspect that within their degree it is sensed by animals, though perhaps as rarely as among men. The time has to be right; one has to be, by chance or intention, upon the border of two worlds. And sometimes these two borders may shift or interpenetrate and one sees the miraculous.

I once saw this happen to a crow.

This crow lives near my house, and though I have never injured him, he takes good care to stay up in the very highest trees and, in general, to avoid humanity. His world begins at about the limit of my eyesight.

On the particular morning when this episode occurred, the whole countryside was buried in one of the thickest fogs in years. The ceiling was absolutely zero. All planes were grounded, and even a pedestrian could hardly see his outstretched hand before him.

I was groping across a field in the general direction of the railroad station, following a dimly outlined path. Suddenly out of the fog, at about the level of my eyes, and so closely that I flinched, there flashed a pair of immense black wings and a huge beak. The whole bird rushed over my head with a frantic cawing outcry of such hideous terror as I have never heard in a crow's voice before and never expect to hear again.

He was lost and startled, I thought, as I recovered my poise. He ought not to have flown out in this fog. He'd knock his silly brains out.

All afternoon that great awkward cry rang in my head. Merely being lost in a fog seemed scarcely to account for it—especially in a tough, intelligent old bandit such as I knew that particular crow to be. I even looked once in the mirror to see what it might be about me that had so revolted him that he had cried out in protest to the very stones.

Finally, as I worked my way homeward along the path, the solution came to me. It should have been clear before. The borders of our worlds had shifted. It was the fog that had done it. That crow, and I knew him well, never under normal circumstances flew low near men. He had been lost all right, but it was more than that. He had thought he was high up, and when he encountered me looming gigantically through the fog, he had perceived a ghastly and, to the crow mind, unnatural sight. He had seen a man walking on air, desecrating the very heart of the crow

kingdom, a harbinger of the most profound evil a crow mind could conceive of—air-walking men. The encounter, he must have thought, had taken place a hundred feet over the roofs.

He caws now when he sees me leaving for the station in the morning, and I fancy 18
that in that note I catch the uncertainty of a mind that has come to know things are
not always what they seem. He has seen a marvel in his heights of air and is no longer
as other crows. He has experienced the human world from an unlikely perspective.
He and I share a viewpoint in common: our worlds have interpenetrated, and we
both have faith in the miraculous.

It is a faith that in my own case has been augmented by two remarkable sights. 19
I once saw some very odd chemicals fly across a waste so dead it might have been
upon the moon, and once, by an even more fantastic piece of luck, I was present when
a group of birds passed a judgment upon life.

On the maps of the old voyageurs it is called *Mauvais Terres*, the evil lands, 20
and, slurred a little with the passage through many minds, it has come down to us
anglicized as the badlands. The soft shuffle of moccasins has passed through its
canyons on the grim business of war and flight, but the last of those slight distur-
bances of immemorial silences died out almost a century ago. The land, if one can
call it a land, is a waste as lifeless as that valley in which lie the kings of Egypt. Like
the Valley of the Kings, it is a mausoleum, a place of dry bones in what once was a
place of life. Now it has silences as deep as those in the moon's airless chasms.

Nothing grows among its pinnacles; there is no shade except under great toad- 21
stools of sandstone whose bases have been eaten to the shape of wine glasses by the
wind. Everything is flaking, cracking, disintegrating, wearing away in the long, imper-
ceptible weather of time. The ash of ancient volcanic outbursts still sterilizes its soil,
and its colors in that waste are the colors that flame in the lonely sunsets on dead
planets. Men come there but rarely, and for one purpose only, the collection of bones.

It was a late hour on a cold, wind-bitten autumn day when I climbed a great hill 22
spined like a dinosaur's back and tried to take my bearings. The tumbled waste fell
away in waves in all directions. Blue air was darkening into purple along the bases of
the hills. I shifted my knapsack, heavy with the petrified bones of long-vanished crea-
tures, and studied my compass. I wanted to be out of there by nightfall, and already
the sun was going sullenly down in the west.

It was then that I saw the flight coming on. It was moving like a little close-knit 23
body of black specks that danced and darted and closed again. It was pouring from
the north and heading toward me with the undeviating relentlessness of a compass
needle. It streamed through the shadows rising out of monstrous gorges. It rushed
over towering pinnacles in the red light of the sun or momentarily sank from sight
within their shade. Across the desert of eroding clay and wind-worn stone they came
with a faint wild twittering that filled all the air about me as those tiny living bul-
lets hurtled past into the night.

It may not strike you as a marvel. It would not, perhaps, unless you stood in 24
the middle of a dead world at sunset, but that was where I stood. Fifty million years
lay under my feet, fifty million years of bellowing monsters moving in a green world
now gone so utterly that its very light was traveling on the farther edge of space. The

chemicals of all that vanished age lay about me in the ground. Around me still lay the shearing molars of dead titanotheres, the delicate sabers of soft-stepping cats, the hollow sockets that had held the eyes of many a strange, outmoded beast. Those eyes had looked out upon a world as real as ours; dark, savage brains had roamed and roared their challenges into the steaming night.

Now they were still here, or, put it as you will, the chemicals that made them 25
were here about me in the ground. The carbon that had driven them ran blackly in the eroding stone. The strain of iron was in the clays. The iron did not remember the blood it had once moved within, the phosphorus had forgot the savage brain. The little individual moment had ebbed from all those strange combinations of chemicals, as it would ebb from our living bodies into the sinks and runnels of oncoming time.

I had lifted up a fistful of that ground. I held it while that wild flight of south- 26
bound warblers hurtled over me into the oncoming dark. There went phosphorus, there went iron, there went carbon, there beat the calcium in those hurrying wings. Alone on a dead planet I watched that incredible miracle speeding past. It ran by some true compass over field and waste land. It cried its individual ecstasies into the air until the gullies rang. It swerved like a single body, it knew itself, and, lonely, it bunched close in the racing darkness, its individual entities feeling about them the rising night. And so, crying to each other their identity, they passed away out of my view.

I dropped my fistful of earth. I heard it roll inanimate back into the gully at 27
the base of the hill: iron, carbon, the chemicals of life. Like men from those wild tribes who had haunted these hills before me seeking visions, I made my sign to the great darkness. It was not a mocking sign, and I was not mocked. As I walked into my camp late that night, one man, rousing from his blankets beside the fire, asked sleepily, "What did you see?"

"I think, a miracle," I said softly, but I said it to myself. Behind me that vast waste 28
began to glow under the rising moon.

I have said that I saw a judgment upon life, and that it was not passed by men. Those 29
who stare at birds in cages or who test minds by their closeness to our own may not care for it. It comes from far away out of my past, in a place of pouring waters and green leaves. I shall never see an episode like it again if I live to be a hundred, nor do I think that one man in a million has ever seen it, because man is an intruder into such silences. The light must be right, and the observer must remain unseen. No man sets up such an experiment. What he sees, he sees by chance.

You may put it that I had come over a mountain, that I had slogged through fern 30
and pine needles for half a long day, and that on the edge of a little glade with one long, crooked branch extending across it, I had sat down to rest with my back against a stump. Through accident I was concealed from the glade, although I could see into it perfectly.

The sun was warm there, and the murmurs of forest life blurred softly away 31
into my sleep. When I awoke, dimly aware of some commotion and outcry in the clearing, the light was slanting down through the pines in such a way that the glade

was lit like some vast cathedral. I could see the dust motes of wood pollen in the long shaft of light, and there on the extended branch sat an enormous raven with a red and squirming nestling in his beak.

The sound that awoke me was the outraged cries of the nestling's parents, who flew helplessly in circles about the clearing. The sleek black monster was indifferent to them. He gulped, whetted his beak on the dead branch a moment, and sat still. Up to that point the little tragedy had followed the usual pattern. But suddenly, out of all that area of woodland, a soft sound of complaint began to rise. Into the glade fluttered small birds of half a dozen varieties drawn by the anguished outcries of the tiny parents.

No one dared to attack the raven. But they cried there in some instinctive common misery, the bereaved and the unbereaved. The glade filled with their soft rustling and their cries. They fluttered as though to point their wings at the murderer. There was a dim intangible ethic he had violated, that they knew. He was a bird of death.

And he, the murderer, the black bird at the heart of life, sat on there glistening in the common light, formidable, unmoving, unperturbed, untouchable.

The sighing died. It was then I saw the judgment. It was the judgment of life against death. I will never see it again so forcefully presented. I will never hear it again in notes so tragically prolonged. For in the midst of protest, they forgot the violence. There, in that clearing, the crystal note of a song sparrow lifted hesitantly in the hush. And finally, after painful fluttering, another took the song, and then another, the song passing from one bird to another, doubtfully at first, as though some evil thing were being slowly forgotten. Till suddenly they took heart and sang from many throats joyously together as birds are known to sing. They sang because life is sweet and sunlight beautiful. They sang under the brooding shadow of the raven. In simple truth they had forgotten the raven, for they were the singers of life, and not of death.

I was not of that airy company. My limbs were the heavy limbs of an earth-bound creature who could climb mountains, even the mountains of the mind, only by a great effort of will. I knew I had seen a marvel and observed a judgment, but the mind which was my human endowment was sure to question it and to be at me day by day with its heresies until I grew to doubt the meaning of what I had seen. Eventually darkness and subtleties would ring me round once more.

And so it proved until, on the top of a stepladder, I made one more observation upon life. It was cold that autumn evening, and, standing under a suburban street light in a spate of leaves and beginning snow, I was suddenly conscious of some huge and hairy shadows dancing over the pavement. They seemed attached to an odd, globular shape that was magnified above me. There was no mistaking it. I was standing under the shadow of an orb-weaving spider. Gigantically projected against the street, she was about her spinning when everything was going underground. Even her cables were magnified upon the sidewalk and already I was half-entangled in their shadows.

"Good Lord," I thought, "she has found herself a kind of minor sun and is going to upset the course of nature."

I procured a ladder from my yard and climbed up to inspect the situation. There she was, the universe running down around her, warmly arranged among her guy ropes attached to the lamp supports—a great black and yellow embodiment of the life force, not giving up to either frost or stepladders. She ignored me and went on tightening and improving her web. 39

I stood over her on the ladder, a faint snow touching my cheeks, and surveyed her universe. There were a couple of iridescent green beetle cases turning slowly on a loose strand of web, a fragment of luminescent eye from a moth's wing and a large indeterminable object, perhaps a cicada, that had struggled and been wrapped in silk. There were also little bits and slivers, little red and blue flashes from the scales of anonymous wings that had crashed there. 40

Some days, I thought, they will be dull and gray and the shine will be out of them; then the dew will polish them again and drops hang on the silk until everything is gleaming and turning in the light. It is like a mind, really, where everything changes but remains, and in the end you have these eaten-out bits of experience like beetle wings. 41

I stood over her a moment longer, comprehending somewhat reluctantly that her adventure against the great blind forces of winter, her seizure of this warming globe of light, would come to nothing and was hopeless. Nevertheless it brought the birds back into my mind, and that faraway song which had traveled with growing strength around a forest clearing years ago—a kind of heroism, a world where even a spider refuses to lie down and die if a rope can still be spun on to a star. Maybe man himself will fight like this in the end, I thought, slowly realizing that the web and its threatening yellow occupant had been added to some luminous store of experience, shining for a moment in the fogbound reaches of my brain. 42

The mind, it came to me as I slowly descended the ladder, is a very remarkable thing; it has gotten itself a kind of courage by looking at a spider in a street lamp. Here was something that ought to be passed on to those who will fight our final freezing battle with the void. I thought of setting it down carefully as a message to the future: *In the days of the frost seek a minor sun.* 43

But as I hesitated, it became plain that something was wrong. The marvel was escaping—a sense of bigness beyond man's power to grasp, the essence of life in its great dealings with the universe. It was better, I decided, for the emissaries returning from the wilderness, even if they were merely descending from a stepladder, to record their marvel, not to define its meaning. In that way it would go echoing on through the minds of men, each grasping at that beyond out of which the miracles emerge, and which, once defined, ceases to satisfy the human need for symbols. 44

In the end I merely made a mental note: One specimen of *Epeira* observed building a web in a street light. Late autumn and cold for spiders. Cold for men, too. I shivered and left the lamp glowing there in my mind. The last I saw of *Epeira* she was hauling steadily on a cable. I stepped carefully over her shadow as I walked away. 45

Questions for Discussion

1. How are there "true wildernesses" (Paragraph 4) even in cities? What are the wildernesses?
2. What about a city is not part of the human world? What might a rural equivalent be to this part of a city?
3. Why is it important to "see from an inverted angle" (Paragraph 11)?
4. How does the sight of the birds change Eiseley's outlook on the badlands? How does it change his attitude toward paleoanthropology? Why does he call the sight of the birds a "miracle"?
5. On what does Eiseley base his certainty of understanding the motives and behavior of the crow? Where does he take liberties with this certainty?
6. What might be the reason for the ambiguous introduction? Why is Eiseley being so mysterious?
7. What are the "odd chemicals" mentioned in Paragraph 20? Why does talking about living creatures in terms of chemicals make an arresting image?

Questions for Reflection and Writing

1. What is the birds' judgment? On whom or what is this judgment? Paraphrase Eiseley's point about their judgment.
2. Interpret this essay as you would interpret a short story. What is the judgment of the birds, in your interpretation? What symbols does Eiseley use, and what images, figurative language, even "characters"? What does the essay teach us about humanity?
3. Try writing a closely observed philosophical essay of your own, tying your observations of nature to your comments about something deeper, such as life, death, love, joy, purpose, or faith.