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"Research is more than an impulse of the intellectually astute; it is a path that must be followed on the endless journey towards truth."

--Obinna Eze Lewis

Paul Laurence Dunbar: His Poetry, His Vindication

With his 1896 release of the book *Lyrics of a Lowly Life*, Paul Laurence Dunbar arrives upon the scene as the first black poet of national reputation. Numerous critics would maintain, however, that Dunbar paid an enormous price for such fame. The price, in their minds, comes in the form of a collaborative effort with whites to degrade his people in an attempt at personal success. Yet, with a more comprehensive look at both the poet's intentions and the socio-historical context that existed during his lifetime, it becomes evident that Paul Laurence Dunbar survives ultimately as a credit to his race, his poetry providing the ultimate means for his vindication.

Before approaching the poetry of Dunbar, a close examination of the times is necessary. The historical context that exists during Dunbar's lifetime is one characterized by racial intolerance along with a burgeoning white backlash in both the Southern and Northern regions of the country. Dunbar, contends Houston A. Baker, "remains an artist rooted in time and incomprehensible without a thorough understanding of [the] age that provided the symbols for his art" (Baker 39). Clearly, Dunbar's desire to succeed as a poet cannot be interpreted outside of the historical context which includes an unjustifiable intent, on the part of whites, to put blacks into their place. If a black is to succeed at the end of the nineteenth century, it is a direct result of the level of permission given by the white establishment, literary or otherwise. Literary critic, Houston A. Baker reinforces this point when he explains, "Just as the education that Booker T. Washington recommended for black Americans at the turn of the century had to be of a very special type, so the literature of the black American had to be of a very special type if it was to be approved by white America" (Baker 29). Dunbar understands this fact very well, and he proceeds to create poetry within these confines.

The socio-historical context surely accounts for what is often labeled as Dunbar's "cultural" and "psychological dualism" (Redding 1). For Dunbar, he works to reconcile his own desires to succeed in a racist America while at the same time serving as a worthwhile spokesman for his race. The demands of his people coupled with the demands of a white dominated publishing world require Dunbar to perform a unique balancing act. Jay Martin explains, Dunbar must possess a dual commitment: "in one group, to the aesthetic values residing in works of art; and in the other to the racial values residing in his community" (Martin 13).

Such an existence was Dunbar's reality, and that reality is the basis for both his work and his subsequent vindication. Many have dismissed Dunbar as an "accommodationist" who chooses personal success over the larger success of his people. However, Dunbar must be redefined and given a label that does justice to his legacy. When scholar Maceo Dailey speaks of Booker T. Washington, he avoids the term "accommodationist," choosing instead, the term "constructionalist." The label also appears fitting for Dunbar. Dunbar saw the need to avoid an over reliance on overt racial protest. Instead, he demonstrated through art and experience the innate humanity of black Americans. This for Washington and Dunbar was the surest way to overcome white racism. John Wakefield agrees that it is important to understand how Dunbar "maneuvered within the narrow confines of decorum" (Bruck 42). He chose this route as a result of his uncompromising faith in the American ideal and its ability to ensure the ultimate uplift of his race.

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Much of the reasoning for Dunbar's vindication extends directly from his poetry. Hence, a close examination of Dunbar's poetry, both in standard English and dialect, is necessary. Clearly, Dunbar uses the two different forms to achieve distinct outcomes. His wife, Alice Dunbar, explains this distinction when she confirms that Dunbar uses the standard English poems to express himself and the dialect poems to express varying sentiments of his race (Wagner 108). An analysis of racial themes in both of the forms will demonstrate Dunbar's status as nothing less than a credit to his race.

It seems only logical to start with the poetry that Dunbar uses to express his own views: his poetry in standard English. In Dunbar's first collection of poetry, the poem placed first in the collection is "Ode to Ethiopia." Clearly,

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this poem is the epitome of racial pride with such powerful lines as "Be proud, my Race, in mind and soul;/Thy name is writ on Glory's scroll/In characters of fire" (Dunbar, Oak & Ivory, 1). Such bold statements as the ones found in "Ode to Ethiopia" are indicative of Dunbar's "constructionalist" mind set. The message of the poem is effective because it is a statement of racial pride, but stops short of being an overt expression of racial protest.

Other standard English poems such as "The Unsung Heroes" and "The Colored Soldiers" describe Dunbar's respect for the heroism of black troops. The essential point of both poems is that the black regiments of the Union Army "were foremost in the fight" as both "citizens and soldiers," (Barksdale & Kinnamon 353) and they merit full respect and citizenship in times of peace. Clearly, the basic intent of the aforementioned poems in standard English is not one of direct protest, but of establishing in the mind of the reader, black or white, the belief that the black citizen has a deserved and meritorious place in the life of the nation.

Dunbar's standard English poetry also gives insight into his attitude towards his own work as a black American poet. Above all else these poems demonstrate the frustrations of a black man attempting to succeed against the odds. "The Poet and His Song" is an early, optimistic outlook that Dunbar expresses. In contrast to this earlier sentiment, "The Poet" reflects Dunbar's augmented bitterness at what he saw as the mistaken preference of readers, publishers, and critics for the dialect poetry rather than his poems in standard English. In "The Poet" he explains, despite the fact that "He sang of life" and "love," everyone seemed to have "turned to praise/A jingle in a broken tongue" (Barksdale & Kinnamon 360). "Compensation" written not long before his death expresses Dunbar's anger at what he felt to be a misuse and misunderstanding of his poetry. The bitterness is clear when he exclaims, "Because I have loved so vainly/And sung with such faltering breath, The Master in infinite mercy/Offers the boon of death" (Barksdale & Kinnamon 361).

Dunbar is often criticized for his lack of militancy. Many critics wield the complaint of Richard Barksdale and Kenneth Kinnamon: none of Dunbar's poems "deal with the depressing economics of Southern rural living, and no poems deal with brutal night riders who burn, pillage, and kill" (Barksdale & Kinnamon 350). However, Dunbar writes numerous poems of protest, including "The Real Question," "Philosophy," "To the South: On Its New Slavery," and "We Wear the Mask." These poems are clearly poems of protest, but in a moderated, formal style.

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In "To the South: On Its New Slavery," Dunbar addresses the new South as a black man who speaks for a larger collective of blacks who have devoted immeasurable time, energy, and suffering to the South of old. His appeal is clearly to the white South, asking that they abandon their "newer bondage," or the bondage created by ongoing commercial exploitation disguised as sharecropping. In "We Wear the Mask," Dunbar, in a somewhat subtle way, lashes out at America for forcing its black citizens into such a precarious situation. Blacks are forced to "wear the mask that grins and lies" to hide "all our tears and sighs" (Barksdale and Kinnamon 352). Dunbar detests the enormous level of sacrifice that blacks endure, only to have a voice in late nineteenth century/early twentieth century America.

Other poems continue this cord of protest, but on an individual level. For Dunbar, his life as a black man was one of many victories, but one of ongoing struggle against a racist, white America. In "The Debt," "Ere Sleep Comes Down to Soothe the Weary Eyes," and "Sympathy," Dunbar poetically illustrates the enormous task confronting the black man who wishes only to actualize the American creed. The cost of true freedom according to Dunbar includes "Years of regret and grief,/Sorrow without relief" (Katz 312), as he explains in "The Debt." Life for Dunbar, or any black man at the turn of the century, is like that of the caged bird. It is a torturous life that the black man lives until "sleep comes down to seal the weary eyes" (Barksdale and Kinnamon 354). Yet, what distinguishes Dunbar from so many others is his desire to keep striving towards the American dream as expressed in his "Keep A-Pluggin' Away." Dunbar explains his "humble little motto" as "Keep a-pluggin' away./Perseverance still is king;/Time its sure reward will bring;/Work and wait unwearying,-/Keep a-pluggin' away" (Whitlow 59).

Dunbar's poems of tribute in standard English also present him as a credit to the race. It is important to concede that some of these poems contain elements that are rather shallow. However, they serve to underscore the greatness of those, both black and white, who have contributed to the black cause. While poems like "Harriet Beecher Stowe" and "Robert Gould Shaw," may be dealings in hyperbole, they rightly credit the bravery of those

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whites who aided the black cause. Yet, it is with tributary poems like "Frederick Douglass," "Alexander Crummell - Dead," "To Miss Mary Britton," and "Booker T. Washington" that Dunbar does his greatest service to the race. He distinguishes Douglass as the "noblest born" of Ethiopia, Washington as "a master spirit for the nation's needs," Crummell as the religious leader who "Camest thou, holily, bearing thy light," and Britton as the courageous black woman who challenges God to "arise/And let thy pow'r prevail" against the beginnings of Jim Crowism. Dunbar once again uses his standard English poems as vechiles through which the innate humanity of black people can be demonstrated.

Over time, an increasing number of readers have come to accept the myriad statements of racial pride found in Dunbar's standard English poetry. However, some of the same readers find Dunbar's dialect poetry both offensive and demeaning to blacks as a result of its presumed imitation of minstrel forms. Critics, such as Robert Bone, insist that "protective mimicry is the key to Dunbar and his age" (Bone 42). Yet, Bone and critics who agree with

his argument miss the basic point of Dunbar's dialect poetry. While he may be embracing a "white" written art form with the dialect speech patterns, Dunbar reinvents the medium, making it one through which uniquely black sentiments are expressed. Dunbar reaffirms his own intentions when he explains, "I am sorry to find among intelligent people those who are unable to differentiate dialect as a philosophical branch from Negro minstrelsy" (Hudson 240). Dunbar's dialect poetry proves that the black Southerner still has worth, pride, humor, and communality in spite of slavery's brutality and continued exploitation on the part of the white South. These poems depict a holistic view of the black South, and as Baker contends, serve as a corrective to the "false ante-bellum sentimentalism that infused the age in which they were written" (Baker 41). Baker's assertion is rather insightful and serves as a clear basis for interpretation of Dunbar's dialect poetry.

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The depiction of the 'loyal slave' in Dunbar's dialect pieces seems to draw the most critical attention, so it appears only fitting to begin with this particular depiction of the black Southern. It is important to understand, however, that the depiction of the 'loyal slave' who longs for the return of slavery is only one depiction of the black southern found in Dunbar's work. In "The Deserted Plantation," a disgruntled, black southerner laments over the fact that everyone has "lef' de ol' plantation to de swallers" (Dunbar, POEMS of CABIN and FIELD, 27). He goes as far as to agree to stay and watch over the plantation in the same manner that he did during slavery. Similarly, in "Christmus on The Plantation," Dunbar paints the picture of a former slave who vehemently wants to "tell Mistah Lincum fu' to tek his freedom back" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 220). While the above depictions are often criticized for being overdrawn, they capture one distinct face of the black Southern. The characters reflect the views of real black folk in the years after the civil war who had become accustomed to bondage and stood in fear of freedom. Dunbar is worthy of extensive negative criticism only if this depiction appears in a disproportionate number of his works. However, Fred L. Hord correctly asserts that most of Dunbar's dialect work does not reflect "slave identification with the slavemaster" (Hord 52).

In fact, many of Dunbar's dialect pieces paint an accurate picture of black oppression during the time after the civil war. The black man in "The Old Cabin" recalls "de days w'en slavery helt me/In my misery - ha'd an' fas" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 429). Similarly, the "weary slave" in "A Banjo Song" explains that "de pleasures/O' dis life is few enough" (Dunbar, POEMS of CABIN and FIELD, 123). These are the testimonies of blacks who know first-hand the oppression that they face on an almost daily basis. The speaker in "Philosophy" captures the sentiment best, "you don't ketch folk a-grinnin' wid a misery in de back/An' you don't fin dem a-smilin' w'en dey's hongry ez kin be" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 346). The dialect poems also employ a more subtle confirmation of black oppression. The fact that a high percentage of the dialect pieces emphasize the black Southerner's nostalgia over the holiday season is a less obvious testimony to the

harsh realities of black oppression. The holidays, for the black Southerner, are times to escape the hard, everyday realities of black oppression. Clearly, it would be a stretch to conclude that the characters in Dunbar's dialect poems have forgotten the harsh realities of the their own existence.

Although far from harsh, a sure reality of the civil war South is a propensity for communalism on the part of its black citizens. Naturally, this element of black culture comes through vividly in Dunbar's dialect poems. Even in a poem like "The Deserted Plantation" where the speaker is left alone on the plantation, longing for everyone's return, the speaker manages to paint the picture of a loving, caring black community. He asks, "Whah's de da'kies, dem dat used to be a-dancin' / Ev'ry night befo' de ol' cabin do'? / Whah's de chillun, dem dat used to be a-prancin' / Er a-rollin' in de san' er on de flo' / Whah's ol' Uncle Mordecai an' Uncle Aaron? / Whah's Aunt Doshy, Sam, an' Kit, an' all de res'? / Whah's ol' Tom de da'ky fiddlah, how's he farin'? / Whah's de gals dat used to sing an' dance de bes' / Gone!" (Dunbar, POEMS of CABIN and FIELD, 21-23). Clearly, the speaker misses all of the 'folk' who provided a true sense of community for the average rural, black Southerner. The dialect pieces also show a particular love for the black children of the post-civil war South. The speaker in "The Old Cabin" even asserts that "Ol' Mas' Bob an' Missis/In dey house up daih/Got no chile lak dis" (Dunbar, POEMS of CABIN and FIELD, 63). So many of Dunbar's dialect pieces go out of their way to show the level of pride taken with regard to the black family and the larger black community.

A final theme skillfully depicted in Dunbar's dialect poems is a love of Blackness. Numerous words of praise for black beauty are found in these pieces. In "Dely," the words of true love become an expression of race pride. The speaker explains that the reason why he loves Dely extends from the fact that "Dely brown ez brown kin be" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 358). The dialect poems continue on the theme of black beauty in "A Plantation Portrait." When describing Mandy Lou, the speaker asserts, "Huh haih a wolly skein,/Black an' plain./Hol's you wid a natchul twis'/Close to bliss." These testimonies to black beauty surely are not the work of anything less than someone who is proud of his race. Nevertheless, Dunbar goes even further in his celebration of blackness. In poems like "When Malindy Sings" and "The Colored Band," Dunbar reaches the climax of racial pride. These poems pay tribute to the natural talent of black folk. They fall carefully in line with Dunbar's theme of depicting black ability in its myriad manifestations, and allowing the depictions to defeat the myth of white superiority. In fact, the speaker in "When Malindy Sings" contends that Malindy is so good that if you "nevah heard Malindy?/Blessed soul, tek up de cross!" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 131). Similarly, the band in "The Colored Band" deserves to be honored in a poem, "Fu' de music dat dey mekin' can't be beat" (Dunbar, The Complete Poems of Paul Laurence Dunbar, 286). The slaves and former slaves in Dunbar's dialect pieces express themes of black pride right up to their own deaths. In "A Death Song," the speaker's final request is to be buried "'mong de t'ings I's allus knowed" (Barksdale and Kinnamon 360). The sheer level of commitment to portraying a true definition of blackness should alone establish Dunbar as a credit to his race.

It is virtually impossible to examine all of Dunbar's work, both in dialect and standard English. However, several conclusions can be drawn from the pieces that have been examined. First, it should become obvious to the reader that the poems examined here in this work clearly preclude Paul Laurence Dunbar from being labeled a discredit to his race. In fact, his poetry demonstrates that just the opposite is true. Naturally, as illustrated through the racial themes expressed in both his poetry in literary English and his dialect poems, Dunbar survives as nothing less than a credit to the race.

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PRESIDENTIAL STRUCTURING OF THE SUPREME COURT

The United States Supreme Court is a distinct branch of the federal government. It is composed of nine Justices, each appointed by the President and confirmed by the Senate. Many Presidents have attempted to shape the Supreme Court so that their legislation would not be obstructed. This topic carries with it a wide array of issues. Clearly, there is a lot to be learned from Presidents and their appointments. For this study, the researcher intends to look at President Eisenhower and Bush for some perspective on their motives. Chief Justice Earl Warren, Justice David Souter and Justice Clarence Thomas will be looked at in comparison to the Presidents who appointed them. The previously mentioned topics will be used in support of the researcher's thesis- that the presidential power of appointment of Justices to the Supreme Court allows the president to structure the court in favor of his own policies.

In order to explore the thesis, there are various questions that must be answered. What are the political views of appointed Justices to the Supreme Court? This question is asked because of the need for comparison between the views of the appointee and the President. Obviously, the second question would be what are the political views of the Presidents who appointed them? How do these judicial appointments shape the Supreme Court? Is the court structured according to the President's policy, or do Justices act on their own beliefs? One other question which warrants minor discussion is whether or not Presidents, over time, have actively tried to structure the Supreme Court according to their policy preferences. The last

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question will be discussed on its own while the others will be answered with regard to each Justice that the researcher has chosen to examine: David Souter, Clarence Thomas, and Earl Warren. After looking at these Justices and the Presidents who appointed them, the reader will have a better understanding of how big an impact the policy and ideology of the President has on his Supreme Court nominee's action while on the bench.

The President of the United States has always sought support for his agenda. It is reflected in most of his action- including the choice of Justices to serve on the Supreme Court. One possible reason for this is the Court's policy of judicial Review. *Marbury vs. Madison* set the stage for judicial review- the authority of the Supreme Court to declare a law unconstitutional. Therefore, a President seeks to 'pack' the court. To 'pack' the court means to choose or arrange (a jury, committee, etc.) in such a way as to secure some advantage, or favor some particular side or interest. Therefore, the President who wants to 'pack' the court is trying to find people who are sympathetic to his political or philosophical principles. There have, in fact, been studies done that show a definite link between the party ideology and the behavior of the Justices. This is not always the case because judges must decide cases based on law, prior rulings, and the evidence presented. In order to 'pack' the Court, the President must have motive and opportunity. Former President Franklin Delano Roosevelt, had motive and sought to create his own opportunity to put his influence on the Supreme Court.

One strong example of a President's attempt to structure the court according to his policy was Roosevelt's court-packing proposal of 1936. The Great Depression played a major role in politics in the early 1930's, especially with the New Deal legislation being passed by Congress. The Supreme Court ruled against some of this legislation, for example, the 1936 Agriculture Act. None of the Supreme Court Justices retired during Roosevelt's first term, and at the beginning of his second

term in office, he told the country that he was not going to wait for vacancies on the Supreme Court to occur before he sought to remold it into his own image. Roosevelt felt that the older Justices were too old to carry out their full share of the court's workload. Therefore, he made a proposal that would allow him to appoint a new justice for every one over 70 who refused to retire. At the time, there were six justices over 70 and Roosevelt sought to make six new appointments. This plan would allow for a majority of justices that would approve Roosevelt's New Deal Legislation. The plan was eventually rejected, but soon afterwards, several justices retired and left Roosevelt the opportunity to appoint a total of nine new justices during his total time in the Office of President. This is merely one grand example of a President structuring the Supreme Court in accordance with his policy.

Although not as blatant, George Bush has also sought to appoint justices to the Supreme Court who would agree with him on different issues. Bush is a member of the Conservative Republican Party and has even served as the National chairman of the Party. This group typically favors the value of precedent over change. Bush was against Civil Rights Legislation and the Equal Rights Amendment because of his strong dislike of quotas and affirmative action programs. Bush also favors allegiance and voluntary prayer in school, the death penalty, and the right to bear arms in the home. He is opposed to prison furloughs, abortion, and tax increases. These are just a few characteristics that describe Bush's conservatism and his appointees reflect a few of those same conservative values. David Souter, a Federal Appeals judge from New Hampshire, was nominated to the Supreme Court on July 23, 1990 to replace William Brennan. Bush was very careful in choosing a nominee that would not cause a harsh confirmation battle like Robert Bork's nomination. He felt that liberal coalitions would not attack

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Souter because he wrote no major opinions on constitutional issues. After the nomination, the White House worried if Souter was, in fact, a conservative. But Bush had specific questions on different policy issues designed to give the President an idea of where Souter stands. Bush concluded that Souter was a conservative that could get past the nomination process without much trouble because he was not on the extreme right and unknown enough to keep liberals from causing a long confirmation battle.

Souter represents a kind of judicial conservatism that relies on rules of the past for future direction. He describes himself as an 'originalist'- one who studies the original means or understanding. This includes, but is not limited to, the minds of the Framers of constitution. Souter contends that the stability of the past is crucial for individual and company planning for the future. He is a strong supporter of the 14th amendment's guarantee of the right to privacy. In his judicial opinions, Souter avoids broad statements regarding principle, but is rather direct and specific. Abortion was a major topic during Souter's nomination and he declined to answer any questions that he may later have to rule on. Although many had questions about Souter's stand on societal issues like abortion, no one could doubt that he was a conservative jurist. "Bush seems to have found a guaranteed conservative nominee with a near biological and certainly geographical loyalties to traditional values." These conservative ideals can definitely be seen and compared to George Bush's conservatism.

Clarence Thomas became a nominee to the Supreme Court in the Summer of 1991. Thomas was Bush's perfect choice because his position in the Reagan administration as chair to the Equal Opportunity Commission. Clarence Thomas was one of the Reagan administration's most zealous activists. Bush's stance on quotas does correlate well to Thomas' opinion on quotas and affirmative action. Thomas is strongly against racial quotas and affirmative action programs and feels that African

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Americans should take responsibility for the conditions they are living in because racism does not hold a person back, but helps to build character and achievement. According to Thomas, blacks should pull themselves up by their own bootstraps and should not rely on whites or the government to overcome adversity. Thomas is also a strong supporter of natural law. Natural law is the belief in the existence of moral norms derived from "nature and nature's God" that can be used to critique and even invalidate civil laws. Beside natural law, Thomas is a defender of judicial restraint. All of these beliefs can clearly be labeled as conservative and in accordance to the policies of George Bush.

Opinions given by Thomas, after his first year on the court, reflect his true conservative nature. After only one year, Thomas has linked up with the hard-line conservatives on the Court (Justices Rehnquist and Scalia). Thomas' record on the Court does take a conservative bend, and he tends to take on the narrow views of the constitution much like Associate Justice Scalia. Thomas' ruling in *Hudson vs. McMillan*, involving a black convict severely beaten by guards in a Louisiana prison, angered black leaders because he voted with the majority ruling on the situation as cruel and unusual punishment. It must be noted that Thomas' limited contact comes from his law clerks which are considered the most conservative in the Court. Both of Bush's nominees to the Supreme Court share his conservative views and one has, in fact, been sympathetic to the conservative position in his rulings.

Justices do not always make rulings within the same political ideology as the President. "Justices such as Bryon Whits and Harry Blackman eventually developed philosophies far different from those Presidents who appointed them." Presidents often make the mistake of thinking they know how their appointee will behave, only to be surprised by the facts. "Many Presidents have been surprised by their appointees to the Supreme Court; one can hardly expect a man given the freedom and responsibility of that position to act altogether predictably." This was the case for President Dwight D. Eisenhower and Earl Warren (the chief Justice of the Supreme Court from 1953-1968). Warren was regarded as a Republican his entire life. This lead Eisenhower to nominate Warren in addition to his honesty, integrity, and middle-of-the road philosophy. Warren even described himself as a progressive Republican because it was politically expedient. But Republicans who expected Warren to balance out the Court, were surprised when Warren ended up taking a position on the extreme left.

The Republican party platform that Eisenhower supported during his Presidency was an extremely right-wing document. He favored "progressive policies, drawn from our finest Republican tradition." Eisenhower was conservative in nature. The values of conservatism in Eisenhower's days are basically the same as Bush's - slow to change, favored strong religious base, etc. He knew Warren well and labeled him a liberal conservative. It is doubtful that he had any idea that Warren would move so far to the left.

The Court, under Warren, became increasing liberal. It outlawed discrimination, restructured criminal justice, broadened citizens' freedom to criticize the government, and allowed different artists to express themselves. Warren's decision in the *Brown vs. Board of Education* case restructured the United States' public education by declaring that "separate educational facilities are inherently unequal." Warren exercised great influence in order to get the court's unanimous decision in the *Brown* case. Warren's court existed during one of the most politically controversial periods in United States history. Warren emerged as a hero of the liberal cause which reached its climax during the Kennedy administration. He felt that the main function of his court was to advance minority rights if the executive and legislative branches failed to do so. "Warren's opinions as Chief Justice and his speeches off the bench reflected a total rejection of his earlier conservatism and an unqualified acceptance of utopian myths of modern liberalism- that all men are created equal, that freedom and equality are compatible, that human problems can be solved by government action, that virtue can be legislated or attained by court decree."

Through the research given, it can be concluded that the President does, in fact, make an attempt to structure the Supreme Court according to his policy through the power of appointment. In some cases, the Justices go along with the President's ideology and, in others, they do not. The thesis given is not entirely true because Justices tend to develop their own ways of thinking, but President's do, in fact, attempt to structure the Supreme Court according to their policy.

By Eric F. Walker