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LOGOS: A Journal of Undergraduate Research is dedicated to the publication of scholarship and artistry by undergraduate students (or undergraduate students coauthoring with faculty) of Missouri State University. It is open to submissions from all undergraduate students at the university and conforms to the highest standards of scholastic integrity in a blind, peer-review process conducted by distinguished undergraduate students and faculty.

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Flight

By Meredith Muenks
Department of Art and Design

Abstract

In my Three-Dimensional Design class, we were assigned to make a sculpture out of a series of wooden planes that combined to make a dynamic piece. With my piece, I chose to start out with a specific shape and have it evolve into a completely different shape throughout the sculpture. As I went through the process of creating it, I had to think about how the edges of the planes will interact when they are stacked on top of each other, how the sculpture will hold itself up, and whether or not the finished piece will look too heavy on the top. But as I went along, I addressed these concerns by adapting my original design. One of the risks that I took with this piece was to sand some of the wooden pegs so that some of the planes would gradually rise at an angle. I believe this gives it more movement, adds more angles at which to observe the piece, and makes the sculpture appear lighter. I think this aspect of the piece also makes it look like it is taking off in flight, hence the title I chose for the piece. In addition, I chose to paint the edges of each plane in a progression from dark blue to white to also create a sense of weightlessness. Every aspect of this piece was considered in great detail and all of these aspects came together to make a three-dimensional piece that I believe is aesthetically pleasing and successful.

(Cover Image)

(Height: 9 in.)

Meredith Muenks is a junior at Missouri State University majoring in Art Education and minoring in Spanish to obtain a BS in Art Education. In the future, she hopes to teach art, as well as create her own artwork to develop as an artist. Meredith is from Westphalia, Missouri.

Differential CCD Photometry of Yellow Supergiant Stars

By Jennifer Bean

Department of Physics, Astronomy, and Materials Science

Abstract

This is a continuation of a research project headed by Dr. Robert S. Patterson to identify low-amplitude variation in Yellow Supergiant (YSG) stars. Spectral type F and G stars were selected from the Set of Identifications, Measurements, and Bibliography for Astronomical Data (SIMBAD) and were observed at Baker Observatory in fall 2010. The stars were observed from August to November and were evaluated using the Image Reduction and Analysis Facility (IRAF).[1] As a quality check, a known variable star was included in the list of program stars. The variability of the stars was checked, and if the star appeared to be a variable, then a search was conducted for the star's period. The programs used to calculate the period were the Phase Dispersion Minimization (PDM) program in IRAF and Analisis de Variabilidad Estelar (AVE).

Introduction

This project was conducted with another undergraduate student, Laurel Faris, observing YSG stars in fall 2010. We observed the stars to test if they were variable. The methodology used was most suited to finding low amplitude variable YSGs. Most YSGs that are observed are variable, but YSGs that are not variable have been observed. The purpose of this study was to determine if stars classified as YSGs in SIMBAD are also variable. SIMBAD is an online database that "provides basic data, cross-identifications, bibliography and measurements for astronomical objects outside the solar system" (SIMBAD, 2010).

Observations

Observations were taken at Baker Observatory, an observatory near Marshfield, Missouri, that is owned by the physics department at Missouri State University, with a 14-inch (0.36-meter) diameter Schmidt-Cassegrain hybrid telescope. Images were recorded with a charge coupled device (CCD) camera, specifically

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[1] IRAF is distributed by the National Optical Astronomy Observatories, which is operated by the Association of Universities for Research in Astronomy, Inc. under contract with the National Science Foundation.

an Apogee Instruments, Inc. 512 by 512 pixel u77 thermoelectrically-cooled camera. The stars observed and analyzed are in Table 1.

Program Stars Observed in Fall 2010				
Identifier	RA	DEC	V_{mag}	Spectral Type
HD 200803	21^h 03^m 39^s	+54° 01′ 08.42″	-	A2
HD 191010	20^h 07^m 20^s	+25° 46′ 31.0″	8.17	G3Ib
HD 194525	20^h 25^m 23^s	+30° 34′ 0.62″	7.94	G2Ib-II
BD+46 3122	20^h 58^m 23^s	+47° 13′ 38.3″	8.69	G8Ib
HD 200805	21^h 04^m 09.7^s	+45° 09′ 22.4″	8.32	F5Ib
HD 218600	23^h 09^m 15^s	+57° 01′ 48.78″	8.49	F2Ib

Table 1: Contains five possible Cepheid Variable Stars and a control pair, HD 200803. The information for this chart was taken from SIMBAD. RA is the right ascension, which is similar to longitude, and DEC is declination, which is similar to latitude. RA and DEC are used to locate stars when observing. V_{mag} is the instrumental **V** magnitude of the star; which is a standard system for how bright the star is in the *V* filter.

The instrumental **V** magnitudes of the stars were calculated using differential CCD photometry. This method requires three different stars be observed in each field: the program star **P**, the comparison star **C**, and the check star **K**. The advantage of this method was that the "atmospheric extinction cancels to a first order approximation" (Patterson, 2010). The three stars allowed testing for variability to be more accurate and simple than it would have been otherwise. This was accomplished by doing a comparison of the stars with each other versus time to check for variation: (**C-P**) vs. time, (**K-C**) vs. time, and (**K-P**) vs. time.

Data Reductions and Analysis

The images taken at Baker Observatory were reduced and analyzed using IRAF. The data from these images were then examined further with different programs. PLOTDELV is a custom program that makes plots comparing the program, comparison, and check star in the methods mentioned above, e.g., (**C-P**) vs. time. These graphs are used as a check for variability. It was found that the light curves for HD 191010, HD 194525, and HD 218600 seemed relatively flat and did not vary over the nights observed. HD 200803 and BD+46 3122 showed signs of variability. HD 200805 was inconclusive because **C** and **K** both appeared to be variable for that field. These results were a little surprising because HD 191010 is listed as a known variable, but it was flat, and HD 200803 was the control pair, yet it seemed to vary. This continued to seem true with the other variability checks that were computed.

The other variability checks used were the Welch-Stetson Index, the standard deviation of the mean differential (**C-P**) magnitudes over all the nights observed, and the variance in HIPPARCOS (HIgh Precision PARallax COllecting Satellite) magnitude value. The values calculated with these methods are in Table 2. HIPPARCOS was a scientific mission of the European Space Agency (ESA) and values measured by HIPPARCOS could be used in this study (ESA, 1997). The variance in HIPPARCOS magnitude is the error in the HIPPARCOS magnitude. If it has a high value, then the star might be variable. The equations used to calculate the Welch-Stetson Index (*I*) and the mean differential magnitudes (*s*) are listed below.

$$ s = \sqrt{\frac{1}{N-1} \sum_{i=1}^{N} \left(x_i - \bar{x} \right)^2} \qquad (1) $$

$$ I = \sqrt{\frac{n}{n(n-1)} \sum_{i=1}^{n} \frac{b_i - \bar{b}}{\sigma_{b,i}} \frac{v_i - \bar{v}}{\sigma_{v,i}}} \qquad (2) $$

The *b* and *v* variables refer to magnitude values taken with *B* and *V* filters. The *B* and *V* filters are calibrated to best admit light at a specific wavelength. The B filter (blue) is calibrated for the wavelength corresponding to the color blue and the *V* filter (visual) is best for green, the middle of the visual spectrum. Because images were only taken with the *V* filter, the equation was modified for use with single filter observations. Within the equation, v_i and $\bar{v}$ refer to the magnitude of the ith image and the average magnitude for all of the images and $\sigma_{v,i}$ are the estimated uncertainties for each magnitude determination (Welch & Stetson, 1993). The square root "allows variability indices for stars with different numbers of epochs to be compared on an equal basis" (Welch & Stetson, 1993, p. 1815). *I* is a relative measure of variability. If the value of the index *I* is zero or less than zero, the star has a very low probability of variability. The more positive *I* is, the greater the chance the star is variable.

	HD 200803	HD 191010	HD 194525	BD+46 3122	HD 200805	HD 218600
Standard Dev. of Δμ	0.009	0.006	0.011	0.026	0.026	0.012
Welch-Stetson Index	9.816	0.939	2.896	37.65	3.916	2.998
Variance of HIPmag	0.0016	0.0016	0.0011	-	-	-
Distance (pc)	271	518	400	-	-	-

Table 2: A low value for the standard deviation, Standard Dev. of Δμ, implies that the star is not variable. A value greater than zero for the Welch-Stetson Index implies that the Star is variable. The

Variance of HIPmag is the error in the HIPPARCOS magnitude. The distance was calculated using the HIPPARCOS parallax. Values less than 1,000 parsecs raises doubt that the star is a supergiant or bright giant.

Calculating the distance to the stars using the HIPPARCOS parallax is another test to see if the stars are possible YSGs. A star that is close and bright may be improperly categorized as a supergiant or bright giant, but if a star is far away, greater than 1,000 parsecs (pc), and still bright, then it is probably a supergiant. We did not look at these measurements at the beginning of our observations because we took the spectral types given by SIMBAD at face value. As can be seen, HD 200803, HD 191010, and HD 194525 do not have the distance to be confidently assumed to be supergiants or bright giants.

After the variability checks, searches for periodicity in the stars' light curves were conducted by the Phase Dispersion Minimization (PDM) program (Stellingwerf, 1978) in IRAF and in AVE (GEA, 1996). PDM was used to get trial periods and AVE was used to get a closer fit for the period. This was done because AVE is more flexible in allowing its parameters to be changed.

Discussion and Conclusions

The nightly average of the magnitudes for the stars was graphed for each night. As can be seen in the graphs at the end of this paper, HD 191010, HD 194525, and HD 218600 are sensibly flat within the error bars. As was stated earlier, HD 200805 appears to have variable **C** and **K** stars, so we are unable to determine if this star varies. It was found that only HD 200803 and BD+46 3122 had enough indicators of variance to be worth investigating with PDM and AVE. The period searches performed for HD 200803 and BD+46 3122 that used PDM and AVE did not yield a satisfactory period for either star. At the moment it is inconclusive whether these stars are low-amplitude variable stars.
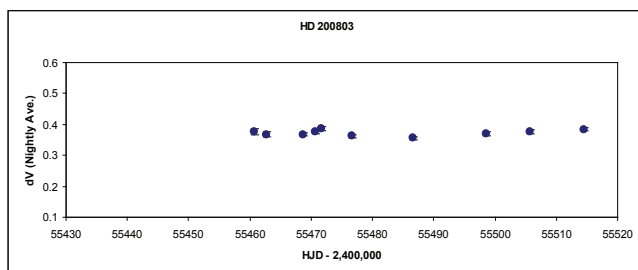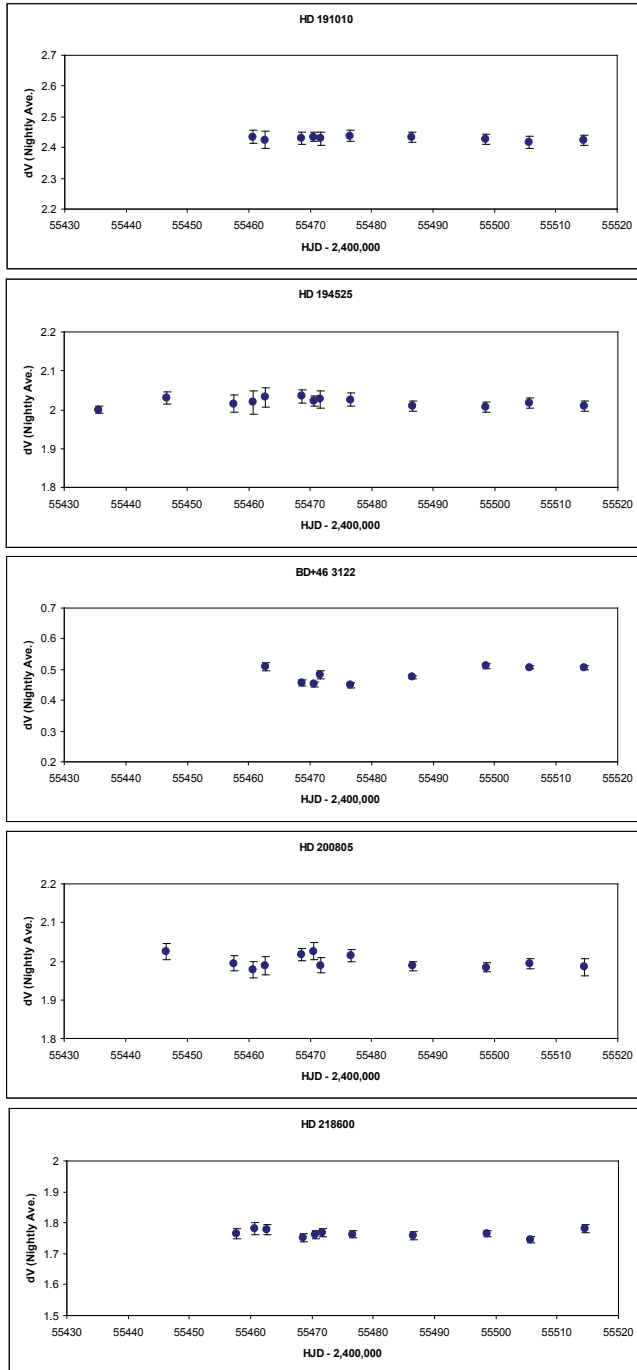
Figures 1–6: These are graphs of (**C-P**) vs. time of the program stars during fall 2010. The x-axis shows when observations were taken. Heliocentric Julian Date (HJD) is a time measurement used in astronomy. Each star had at least ten images taken of it and the images' magnitude value was averaged. These averaged values for the **P** and **C** stars were than subtracted from each other.

Acknowledgements

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Jennifer Bean graduated magna cum laude with Distinction with her BS in Physics. She is going to the University of British Columbia in fall 2011 for a Master's degree in Astronomy. She also plans to receive her PhD.

Them's Fightin' Words: A Brief Look at New Atheism in America

By Erika Blair
Department of Religious Studies

Abstract

The current phenomenon dubbed the "New Atheist Movement" is explored in the following paper. The term "New Atheist" was first utilized by Gary Wolf in his article for *Wired* magazine, in which he interviewed Sam Harris, Daniel Dennett, and Richard Dawkins. As of late, Christopher Hitchens has emerged as a passionate voice in the "anti-theist" choir, and Daniel Dennett seems to be less vocal. Sam Harris, Christopher Hitchens, and Richard Dawkins are described as an "unholy trinity" who seem to hold to five main "pillars" of New Atheism, or anti-theism. The pillars presented are similar to each major tenet of Islam in structure and wording *only*, and espouse uniquely New Atheist values: (1) faith and belief in human evolution and the finality of the genius of Charles Darwin, (2) establishment of daily confrontation, (3) concern for the children, (4) self-realization through knowledge/humanism/morality, and (5) the pilgrimage to the public sphere. The assertion by Gary Wolf that New Atheists are not in fact intellectual debaters, but are actually more like prophets, is explored. Perhaps the overwhelming sales of New Atheistic literature suggests that this group is indeed prophetic; however, the New Atheists still have a ways to go if they are to have a meaningful impact on the religious landscape of America.

Introduction

It is not clear at what point in the history of religion men and women began to question the existence of their given society's god/gods, though it may be safe to assume that ever since there were theists, there were atheists. Indeed, written records of bright and skeptical men (there are precious few texts by women) go back to ancient times.[1] With that in mind, how can we possibly call any form of atheism "new"? Those familiar with the history of philosophy or theology may be surprised to learn that there is indeed a movement that does just that. But what *is* new about the New Atheists?

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[1] Christopher Hitchens, ed., *The Portable Atheist: Essential Readings for the Nonbeliever* (Philadelphia: DeCampo Press, 2007).

The What

The term "New Atheism" is not one that the "unholy trinity," as I have affectionately dubbed the leaders of the movement, have imposed upon themselves. In a 2006 article for *Wired* magazine, journalist Gary Wolf explores some of the tenets of what he coined "New Atheism" by speaking with three of its most outspoken advocates at the time: Richard Dawkins, Sam Harris, and Daniel Dennett. Eminent biologist Richard Dawkins is crowned by Wolf as the "leading light of the New Atheism movement," who insists that the burden of proof for the existence of god lies with those who believe in him. Furthermore, Dawkins disagrees with tolerating any form of belief in religious myths, as well as the pushing of those myths on children.[2]

Wolf then turns to Sam Harris, whom he describes as touting a more apocalyptic argument for atheism: "unless we renounce faith, religious violence will soon bring civilization to an end."[3] In his interview with Wolf, Harris anticipates the day when humanity will look back and be amazed that their ancestors allowed themselves to be divided by their conflicting fantasies. Harris postulates that "at some point, there is going to be enough pressure that it is just going to be too *embarrassing* to believe in God."[4] Harris's world without God is one in which a religion of reason prevails; people will use the power of human reason to reach the pinnacles of happiness.

For a more philosophical perspective, Wolf turns to Daniel Dennett, whom he describes as a "renowned philosopher, an atheist, and the possessor of a full white beard."[5] To Wolf, Dennett is different from Harris and Dawkins in that he employs "provocative, often humorous examples and thought experiments" as opposed to the "blasting rhetoric" of his New Atheist counterparts. [6]owever, like Dawkins and Harris, Dennett "gives no quarter to believers who resist subjugating their faith to scientific evaluation."[7] Dennett admits that "we simply don't have good reasons for some of the things we believe," but he also recognizes that reason alone will fail and that individuals need to trust their "default settings," by which he means, "the convictions that their ethical intuitions are trustworthy."[8]

Wolf concludes his article by asserting that these New Atheists are not so much intellectual debaters as prophets. The anthropological definition of a prophet is someone who has received a calling and is now on a mission. A prophet's authority is derived from the strength of his or her personal revela-

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[2] Gary Wolf, "The Church of the Non-Believers," *Wired* 14, no. 11 (2006), http://www.wired.com/wired/archive/14.11/atheism_pr.html (accessed October 27, 2010).

[3] Ibid.

[4] Ibid.

[5] Ibid.

[6] Ibid.

[7] Ibid.

[8] Ibid.

tion and charisma, and his or her charisma lies in the need of the people to hear the prophet's message.[9] The success of the New Atheists' books, as well as the success of almost any review or critique whose title includes the term "New Atheist" or the names "Harris," "Dawkins," and/or "Hitchens," suggests a *need* for the public to hear the message of these new "prophets." But a prophet is also an innovator—a reformer—who rises to influence at times of social upheaval to proclaim a new doctrine and spur a mass movement.[10] At the conclusion of this paper we will return to this definition of a prophet and examine Wolf's claim that our trinity of authors, as well as a host of like-minded writers, are in fact prophetic.

The Who

Sam Harris, Christopher Hitchens, and Richard Dawkins have been identified as the "leaders" of the New Atheist movement, an unholy trinity (though the *Wired* article discussed above highlights Daniel Dennett, he seems to have been out-shone by Christopher Hitchens as of late). Of all of the New Atheist writers, these three are the most sought-after targets for criticism. Harris has a master's degree in philosophy from Stanford, a PhD in neuroscience from UCLA, and a soft spot for Eastern thought. Dawkins is a world-renowned evolutionary biologist and was no stranger to publication when his influential work *The God Delusion* was published in 2006 and was an instant hit with the New Atheist crowd. Christopher Hitchens, a journalist who does not share Harris's affinity for Eastern thought, is the only one of the three without some sort of background in science. Hitchens takes some issue with the term "atheist," claiming that it describes people who "wish that the belief (in the supernatural) was true." He much prefers the term "anti-theist" because it describes people like him who are "very relieved that there is no evidence for this proposition."[11] Throughout this paper the terms "New Atheist" and "anti-theist" will be used interchangeably; additionally, the name "god" will be written with a lower case "g"as it is in Hitchens's book *god is not Great: How Religion Poisons Everything*.

The When

Keeping in mind that skeptical ideologies such as atheism, freethinking, and agnosticism have an age-old history, it will be necessary here to give some sort of date to the movement dubbed "New Atheism." Many point to Sam Harris's book *The End of Faith* as the real catalyst of the New Atheist movement. It is important to keep in mind, however, that the publication of a skeptical book

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[9] William Wedenoja, "Religious Specialists," Class lecture, Anthropology of Religion from Missouri State University, Springfield, MO, October 19, 2010.

[10] Ibid.

[11] Andre Mayer, "Nothing sacred," review of *god is not Great: How Religion Poisons Everything*, by Christopher Hitchens, cbc.ca, May 14, 2007. http://www.cbc.ca/arts/books/nothing_sacred.html (accessed October 15, 2010).

in and of itself does not often spark revolution. Harris's book hit the shelves in August 2004, just three years after 9/11. However, he began writing the book on September 12, 2001. The book hit the *New York Times* "Best Sellers" list by October and stayed there for 33 weeks,[12] which suggests that there was indeed a need for his message (recall the definition of a "prophet" discussed earlier). Subsequent authors followed Harris's example of strong language and a no-holds barred attitude[13] and the New Atheism movement took flight.

The Why

As hinted above, there are several motivations for this new outpouring of anti-religious rhetoric. For Harris, the religious violence of the day, coupled with the technology that could potentially allow one group of individuals to completely annihilate an entire population, is sufficient reason to take up the banner for reason and against superstition. Other motivations may include the political power of religious conservatives over the past couple of decades, as well as (what is thought to be) the indoctrination of children with unreasonable beliefs. Throughout the following pages, these motivations, as well as some others, will be called upon to argue for atheism, or anti-theism. The motivations behind the arguments are often obvious, but sometimes less so.

Modern Expressions of Atheism

Today's atheists (or New Atheists, or anti-theists) draw from the philosophical rhetoric and empirical observations of old, while utilizing rational scientific discourse typical of the 21st century. New Atheists are not only concerned with debunking the harmful myths of faith, but they also pay particular attention to the plight of marginalized groups (especially children), and the role religion plays in the maltreatment of such groups. New Atheists mix ancient arguments with new insights and proofs, pepper in wit and biting honesty, and top it all off with an urgent call to action.

What follows is an outline of some core "beliefs" of New Atheism, what I have christened the "Five Pillars of Anti-theism." The extensive use of humor and irony in New Atheist rhetoric lends itself well to the use of a religious model to outline irreligious ideas. Each section includes a core tenet of New Atheism, as I understand it. Each section will also include a quote from a historical atheist that reflects well the "new" atheists' main idea. Additionally, criticisms to each anti-theist "pillar" will be explored and a "typical" anti-theist's response to that criticism will be presented, where applicable.

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[12] Rick Hampson, "For those touched most by 9/11, a turning point in faith," *USA Today*, 2008, http://usatoday.com/news/religion/2008-04-17-911faith_N.htm (accessed November 13, 2010).

[13] Richard Dawkins and Daniel Dennett, 2006; Christopher Hitchens and Victor Stenger, 2007.

1. **Faith and belief in human evolution and the finality of the genius of Charles Darwin.**

"To say what the realities of the world are, to say what the values of life are, and to say what the development of life should be—these are the tasks of rational philosophy."[14]

Richard Dawkins, as an evolutionary biologist, relies heavily on the arguments of human evolution by natural selection to explain not only human origin, but also human nature. In his book, *The God Delusion*, Dawkins describes natural selection as a "consciousness-raiser."[15] Dawkins argues that it is "natural" to think that it takes a "big, fancy, smart thing to make a lesser thing," after all "you will never see a horse shoe making a black smith."[16] Darwin's discovery of a process that does that very counter-intuitive thing is what makes his contribution to human thought so revolutionary and consciousness-raising. For Dawkins, as for most if not all of the scientific community, evolution is a given; it is a fact. And it not only answers questions that once only religion could touch, but it opens our field of vision and enables us to see beyond our preconceived notions.

In his "Letter to the Six Billionth World Citizen" Salman Rushdie, a world-renowned novelist, urges the newest member of the human race to "Imagine There's No Heaven." After touching on the creation myths of various religious traditions, he concludes that, "As human knowledge has grown, it has become plain that every religious story ever told about how we got here is quite simply wrong."[17] Rushdie goes on to wonder at the fact that despite their universal wrongness, the "zeal of the devout" has been in no way diminished. To the contrary, "the sheer out-of-step zaniness of religion leads the religious to insist ever more stridently on the importance of blind faith."[18] The adjective "blind" is telling here, for it reflects one of the New Atheists' biggest qualms with some theists—they are just unwilling to look at the evidence for things like evolution.

Perhaps the most original claim New Atheists make when it comes to science and religion is that science can indeed comment on, or even disprove, the existence of a god. Victor Stenger carved out his place among the New Atheists with his book *God: The Failed Hypothesis: How Science Shows That God Does Not Exist*. Stenger is careful to define god before moving into his arguments. "God," for Stenger, is a decidedly Judeo-Christian-Islamic god who is

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[14] Vern Dollase, "Reflections" in *The Age of Reason Magazine*, October 1958, 11. Reprinted in *The Atheist Viewpoint: Atheist Magazines: A Sampling*, 1927–1970 (New York: Arno Press and The New York Times, 1972).

[15] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 117.

[16] Ibid.

[17] Salman Rushdie, "'Imagine There's No Heaven': A Letter to the Six Billionth World Citizen," in *The Portable Atheist: Essential Readings for the Nonbeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), 381.

[18] Ibid.

believed not only to have created the world, but also is believed to influence the daily lives of his followers. This belief that god interacts with the physical world leads Stenger to vehemently oppose Stephen Jay Gould's assertion that religion and science occupy two "Non-Overlapping Magesteria" (NOMA) that remain separate and cannot therefore comment on each other. Stenger argues that the Abrahamic god apparently plays a huge part in the day-to-day activities of human beings, and should therefore be detectable somehow—if not by the unaided human senses, then by the billion-dollar equipment we have designed to reveal the otherwise unseeable. Though his is far more complex, the following is a summation of his argument: god is nowhere to be found, and is therefore "logically incoherent."[19]

Perhaps the most frequent critique of the extensive use of science by the New Atheists is the accusation that the New Atheists look to science for all of the answers that religion once gave—they practice a religion that worships science, called scientism.[20] Stenger responds to this charge by maintaining that scientists do not rely on science because of some misplaced faith in its power. They use it because it works. It gives us reliable models through which we can observe and make sense of our world. Furthermore, if and when a model is found to be unreliable, it is thrown by the wayside, something a person of faith does not typically do with his or her object of worship.[21]

A second common critique of the use of science by New Atheists is that their science cannot prove or comment on everything. This critique may go something like this: "The human eye (or any other complex phenomenon) is far too intricate to have arisen by random gene mutations, and hence there must be a creator." This is called an argument for "the God of the Gaps," and to the anti-theist, it is nothing more than an argument from ignorance. Instead of seeking out how a phenomenon works, the lazy believer simply defers to a creator explanation.[22] In this argument, some believers might actually defer to scientific theories, but plug god into significant places. For example, some theists continue to propose that the Big Bang theory suggests that there had to be a first cause, and that first cause was obviously god. The only problem with this argument is that the Big Bang theory was critiqued by its very author ten years after it was proposed and is no longer accepted by the scientific community as the only feasible explanation of the beginning of the universe.[23]

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[19] Victor Stenger, *The New Atheism: Taking a Stand for Science and Reason* (New York: Prometheus Books, 2009), 79.

[20] John Haught, *God and the New Atheism: A Critical Response to Dawkins, Harris, and Hitchens* (Louisville: Westminster John Knox Press, 2008), 11.

[21] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 282.

[22] Victor Stenger, *The New Atheism: Taking a Stand for Science and Reason* (New York: Prometheus Books, 2009), 240.

[23] Ibid.

2. Establishment of daily confrontation.

"Civilization will advance when the last brick from the last church falls on the last priest." – Emile Zola[24]

Unique to New Atheism is its confrontational and no-holds barred attitude. The "unholy trinity" of authors often uses patronizing humor to get the readers' attention and make a point because New Atheists reject the idea that religion deserves to be shrouded in respect. Anti-theists argue that religion should be subject to the same scrutiny as any other cultural practice or social phenomenon and should be judged by the merits of its arguments alone, not because of some misplaced reverence for it as a fundamental part of an individual's life. As Dawkins put it, "I shall not go out of my way to offend, but nor shall I don kid gloves to handle religion any more gently than I would handle anything else."[25]

Sam Harris writes with a touch more urgency: "It is imperative that we begin speaking plainly about the absurdity of most of our religious beliefs."[26] Furthermore, Harris argues, "Religious unreason should acquire an even greater stigma in our discourse (than someone who believes that "the media are perpetuating a great fire conspiracy" or that "molecular biology is just a theory that may prove totally wrong" for example), given that it remains among the principal causes of armed conflict in the world."[27] Harris charges societies world-wide with allowing religion to flourish unfettered: "Our fear of provoking religious hatred has rendered us unwilling to criticize ideas that are increasingly maladaptive and patently ridiculous."[28]

In his introduction to *The Portable Atheist*, Hitchens explores various tenets of certain religions such as the idea of a creator god who chooses to reveal himself only to "semi-stupefied peasants in desert regions" and the notion that believers must claim to have some understanding of the mind of god. Hitchens concludes that it is time to "withdraw our 'respect' from such fantastic claims" as "all of them (are) aimed at the exertion of power over other humans in the real and material world."[29] This quote, as well as that from Harris, is telling because it hints at the underlying cause for the antitheists' "disrespect": moral outrage. They see religion as the root of many, if not all, modern evils, and the only path to a better world is one that is paved with reason, not faith.

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[24] Emile Zola, quoted in *The Age of Reason Magazine*, October 1958, 10. Reprinted in *The Atheist Viewpoint: Atheist Magazines: A Sampling*, 1927-1970 (New York: Arno Press and The New York Times, 1972).

[25] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 27.

[26] Sam Harris, *The End of Faith: Religion, Terror, and the Future of Reason* (New York: W.W Norton & Company, 2004), 48.

[27] Ibid., 77.

[28] Ibid., 80.

[29] Christopher Hitchens, introduction to *The Portable Atheist: Essential Readings for the NonBeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), xviii.

Anti-theists are not content simply to criticize conservative religion and fatten up their ranks. After all, critiquing fundamentalists is easy. Of all the authors of the New Atheism movement, perhaps Harris stands out the most for his controversial and often repeated rejection of not only religious extremists, but moderates as well. Harris argues that the tolerance of moderation allows for the actions of extremists. Perhaps Voltaire said it best: "Those who make you believe in absurdities can make you commit atrocities."[30] In his book, *The End of Faith*, Harris admonishes the idea that religion of any sort should be respected and devotes several pages to discussing the harm of religious moderates alone. Now, as Harris will readily admit, atrocious acts such as 9/11 are being carried out by religious extremists, not moderates. But, Harris argues, extremists are protected by moderates. According to Harris, "religious moderates are themselves bearers of terrible dogma: they imagine that the path to peace will be paved once each of us has learned to respect the unjustified beliefs of others."[31] Harris further argues that such respect is really impossible because belief in the truth claims of one faith necessarily disables the practitioner of that faith to "respect" the beliefs of others, "for he knows that the flames of hell have been stoked by these very ideas and await their adherents even now."[32] The core problem of religious moderation is that "it offers no bulwark against religious extremism and religious violence."[33]

It is their fervor that has often led people to criticize New Atheists for being just as dogmatic as the religious zealots they condemn. For example, Philip Johnson writes that Dawkins tends to "come across as a bully rather than an embodiment of scientific reason."[34] Ian Markham calls the trinity "fundamental atheists," a label he acknowledges will "annoy Dawkins" but that he feels is appropriate because anti-theists, like Christian fundamentalists before them, hold to "an unambiguous assertion of a world view in which the authors are entirely confident that they are right."[35, 36]

The true reason for the fervor of anti-theists is explained simply in the pages of New Atheist writings. For example, Richard Dawkins, while maintaining that he does not "by nature, thrive on confrontation," nevertheless

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[30] The Quotations Page, http://www.quotationspage.com/quote/26816.html (accessed November 12, 2010).

[31] Sam Harris, *The End of Faith: Religion, Terror, and the Future of Reason* (New York: W.W Norton & Company, 2004), 14–15.

[32] Ibid., 15.

[33] Ibid., 20.

[34] Phillip Johnson and John Mark Reynolds, *Against All Gods: What's Right and Wrong About the New Atheism* (Downers Grove: IVP Books, 2010), 17.

[35] Ian Markham, *Against Atheism: Why Dawkins, Hitchens, and Harris are Fundamentally Wrong* (Malden: Wiley-Blackwell, 2010), 7.

[36] These critiques may be guilty of being *ad hominem* arguments because they serve to ignore the thought-provoking points of New Atheists by alluding that they are hypocritical and therefore not worth listening to.

admits that he does not have the same "live and let live" attitude that many of his less passionate atheistic colleagues espouse. He first points out that any hostility on his part, as well as on the part of other anti-theists, is limited strictly to words.[37] He then moves on to address the accusation that he is in fact a "fundamental atheist." Dawkins argues that a religious fundamentalist believes what he or she believes because it is written in a "holy" book. A scientist, on the other hand, believes what he or she believes based on evidence, and his or her individual investigation of that evidence. The point here is that when a religious fundamentalist is faced with evidence that opposes his or her holy book, the evidence is thrown out. When a scientist is faced with evidence that opposes previously held explanations of that phenomenon, he or she will gladly change their mind.[38]

Hitchens responds similarly in *god is not Great: How Religion Poisons Everything*. He writes, "Our belief is not a belief. Our principals are not faith. We do not rely solely on science and reason, because these are necessary rather than sufficient factors, but we distrust anything that contradicts science or outrages reason."[39] Victor Stenger also refutes accusations of being dogmatic:" Science and atheism must never be dogmatic. That is not to say you will not find individual scientists and atheists who are dogmatic, but the very essence of the scientific method eschews dogmatism. And atheism strives to rely primarily on the scientific method, where it can be applied."[40]

Dawkins argues that passion is often confused with fundamentalism. He defends evolution with vigor and vim not because he is a fundamentalist, but because he is genuinely distressed that his opponent cannot see, or refuses to see, the overwhelming evidence *for* evolution. New Atheists are passionate about their beliefs. They tend to be the type who will argue with anyone at anytime. Their opinions are well thought out and they tend to be well-educated in matters of faith and dogma. In fact, a recent Pew Forum Survey revealed that agnostics and atheists out scored Jews, Catholics, and Protestants on questions of religious knowledge.[41]

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[37] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 281.

[38] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 283.

[39] Christopher Hitchens, *god is not Great: How Religion Poisons Everything* (New York: Twelve Hatchette Book Group, 2007), 5.

[40] Victor Stenger, *The New Atheism: Taking a Stand for Science and Reason* (New York: Prometheus Books, 2009), 161.

[41] "U.S. Religious Knowledge Survey: Executive Summary," The Pew Forum on Religion and Public Life, http://pewforum.org/other-beliefs-and-practices/u-s-religious-knowledge-survey. aspx (accessed December 1, 2010).

3. Concern for the children.

"All children are Atheists, and were religion not inculcated into their minds they would remain so..." — Ernestine L. Rose[42]

Richard Dawkins in particular takes issue with the religious education, or indoctrination, of the young. In his book, *The God Delusion*, after admonishing fundamental religious beliefs for "ruining the scientific education of countless thousands of innocent, well-meaning, eager young minds" he notes that "non-fundamentalist, 'sensible' religion may not be doing that. But it is making the world safe for fundamentalism by teaching children, from their earliest years, that unquestioning faith is a virtue."[43] In his subsequent chapter on child abuse and religion, Dawkins first targets the Catholic Church. He is not only disgusted by the overwhelming claims of sexual abuse at the hands of trusted priests, but he is even more upset by the psychological trauma inflicted by the very tenets of the Church. He recalls one letter he received from a woman who had been molested by her parish priest, but had been even more scarred by the thought that her close childhood friend, who had died in a car accident, was destined to burn in hell because she was Protestant. She spent many nights lying awake, tormented by the idea that her loved ones would go to hell.[44]

Dawkins' use of the following quote by Nicholas Humphrey sums up well his views on the religious education of innocent children:

> Children have a human right to not have their minds crippled by exposure to other people's bad ideas—no matter who those people are. Parents, correspondingly, have no God-given license to enculturate their children in whatever ways they personally choose: no right to limit the horizons of their children's knowledge, to bring them up in an atmosphere of dogma and superstition, or to insist that they follow the straight and narrow paths of their own faith. In short, children have the right not to have their minds addled by nonsense, and we as a society have a duty to protect them from it.[45]

Sam Harris agrees: "Every child is instructed that it is, at the very least, an option, if not a sacred duty, to disregard the facts of this world out of deference to the God who lurks in his mother's and father's imaginations."[46] At this point, the anti-theists do not propose that you substitute religious ideologies with scientific ones, but instead would encourage parents to teach their children how

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[42] Annie Gaylor, introduction to *Women Without Superstition: "No Gods — No Masters": The Collected Writings of Women Freethinkers of the Nineteenth and Twentieth Centuries*, ed., Annie Gaylor (Madison: Freedom From Religion Foundation, 1997), 9.

[43] Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin Company, 2006), 286.

[44] Ibid., 317–318.

[45] Ibid., 326.

[46] Sam Harris, *The End of Faith: Religion, Terror, and the Future of Reason* (New York: W.W Norton & Company, 2004), 65.

to think critically, gather all the information necessary to make an informed decision, and then make up their own minds.

Christopher Hitchens takes a slightly different approach, and focuses on the impact of nonsensical religious practices or ideologies that do physical harm to children. For example, in 2005, Islamic religious figures in Nigeria issued a fatwa that the polio vaccine was a "conspiracy by the United States against the Muslim faith," which resulted in an upsurge of Polio in Nigeria and other previously Polio-free countries.[47] Hitchens also takes on the Muslim practice of female genital mutilation, as well as the Hasidic Jewish tradition of *peri'ah metsitsah*, during which a mohel (an appointed circumciser and foreskin remover) takes "a baby boy's penis in his hand, cuts around the prepuce, and completes the action by taking his penis in his mouth, sucking off the foreskin, and spitting out the amputated flap along with a mouthful of blood and saliva."[48] Hitchens concludes his chapter "Is Religion Child Abuse?" by asserting that "'Child abuse' is really a silly and pathetic euphemism for what has been going on: we are talking about the systematic rape and torture of our children…." Lest the reader should hesitate to blame religion for these unacceptable acts, Hitchens continues, "This is not the result of a few delinquents among the shepherds, but an outcome of an ideology which sought to establish clerical control by means of control of the sexual instinct and even of the sexual organs. It belongs, like the rest of religion, to the fearful childhood of our species."[49]

Though I have not found any critiques of Hitchens' portrayal of the religiously sanctioned horrors imposed upon children (who would dare?), there is at least one rebuttal to the other anti-theists' view that religious teaching is in fact dangerous indoctrination. Ian Markham argues that, "Knowledge is always local. And the spread of knowledge always requires another individual to appreciate and enter into the worldview of the person who has discovered the knowledge."[50] Markham assumes the parent to be the "person who has discovered the knowledge" and asserts that a spiritual sense must be cultivated in an individual while they are young, so that they will be better equipped with the capacity to communicate with the divine as they mature.[51]

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[47] Christopher Hitchens, *god is not Great: How Religion Poisons Everything* (New York: Twelve Hatchette Book Group, 2007), 45.

[48] Ibid., 49.

[49] Ibid.

[50] Ian Markham, *Against Atheism: Why Dawkins, Hitchens, and Harris are Fundamentally Wrong* (Malden: Wiley-Blackwell, 2010), 51.

[51] Ibid., 53

4. Self-realization through Knowledge/Humanism/Morality.

"If people are good only because they fear punishment, and hope for reward, then we are a sorry lot indeed. The further the spiritual evolution of mankind advances, the more certain it seems to me that the path to genuine religiosity does not lie through the fear of life, and the fear of death, and blind faith, but through striving after rational knowledge…" — Albert Einstein[52]

The atheist argument that one does not need religion or the supernatural to behave ethically is as old as atheism itself. Indeed, Titus Lucretius Carus, who wrote over 2,000 years ago, charged religion as being the true harbinger of wrongdoing, as it has "brought forth deeds sinful and godless."[53] New Atheists carry Lucretius' torch still today, albeit with a modern flare.

In his article "When Religion Steps on Science's Turf: The Alleged Separation between the Two Is Not So Tidy," Richard Dawkins critiques Stephen J. Gould's idea of NOMA, mentioned earlier. Aside from highlighting the fact that religion is notorious for "stepping on science's turf" (he recalls the Pope's comments on evolution), he also argues that religion has no "special expertise to offer us on moral questions," although this idea is usually blindly accepted, even by non-believers.[54] Granting that science "certainly cannot answer" the question of right and wrong, Dawkins argues that absolute moral principles must come from "un-argued conviction," but that is not found in religion (by which he means "some combination of authority, revelation, tradition, and scripture."[55]) Certainly, Scripture cannot be relied upon entirely. In *The God Delusion* Dawkins discusses how both the Old Testament and the New Testament outline standards of behavior that are just plain despicable by modern standards. Still yet, people often turn to the Bible for moral guidance. In these cases, Dawkins surmises that people pick and choose the "nice bits" of Scripture as they see fit, while out-rightly ignoring the "nasty bits."[56] The true source for much of our modern moral code actually "seems to be some kind of liberal consensus of decency and natural justice that changes over historical time, frequently under the influence of secular reformists."[57]

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[52] Austin Cline, "Einstein Quotes on Ethics & Morality: Humans, not Gods, Define Morality: Albert Einstein Denied any Supernatural, Divine Aspect to Morality, Moral Acts," About.com, http:// atheism.about.com/od/einsteingodreligion/tp/EinsteinMoralsEthicsMorality.htm (accessed December 1, 2010).

[53] Titus Lucretius, "From *De Rerum Natura* (On The Nature of Things)," in *The Portable Atheist: Essential Readings for the Nonbeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), 2.

[54] Richard Dawkins, "When Religion Steps on Science's Turf: The Alleged Separation Between the Two is Not So Tidy," *Free Inquiry Magazine* 18, no. 2 (1998), http://www.secularhumanism.org/ index.php?section=library&page=dawkins_18_2 (accessed October 27, 2010).

[55] Ibid.

[56] Ibid.

[57] Ibid.

This is an appropriate place to insert some feminist secular thought. Although they were late comers to the conversation, female freethinkers were often passionate, eloquent, and logical in their arguments against religion. They also offered far more practical arguments than many of their male counterparts. In their works, one heard a distinct call to action—not only a convincing narrative of the evils and problems of religion, but also a motivational cry to encourage their audience to work to rectify the problems.[58]

In the introduction to her collection of feminist freethinking writings, A.L. Gaylor notes that "every freedom won for women, large or small, from women wearing bloomers to riding bicycles to not wearing bonnets in church, to being permitted to attend universities and enter professions, to vote and own property, was opposed by the churches."[59] It should come as no surprise, then, that skeptics, freethinkers, and the "unorthodox" were among the first to argue for women's rights. The first significant call for women's rights was written by freethinking Deist Mary Wollstonecraft in 1792. In 1856 Ernestine L. Rose was referring to the Bible when she said, "Books and opinions, no matter from whom they came, if they are in opposition to human rights, are nothing but dead letters."[60] The first feminist thinkers drew out biblical passages to illustrate the evils of religion. According to Gaylor, women have been the most ardent supporters of secularism. She cites examples such as Elizabeth Cady Stanton, who led the campaign to keep the Sabbatarians from closing the World's Fair on Sundays; and Vashti McCollum, who brought the first lawsuit successfully challenging religious instruction in public schools in the United States.[61] The examples go on and on, and the fiery eloquence of these women is something to be admired. It is a shame there are so few examples of similar feminist thought in New Atheism today.

One of the few *female* voices in the New Atheist movement is that of Elizabeth Anderson, who does an excellent job of getting to the heart of the morality debate. She explains that for religious fundamentalists, the cause of immorality is evolutionary theory itself. The "evil tree" of evolution is planted in unbelief and therefore bears the "bad fruit" of "abortion, suicide, homosexuality, the drug culture, hard rock, alcohol…"[62] Anderson cites quotes from Dostoyevsky and Senator Joe Lieberman as succinctly expressing the idea that without god or religion, there is no standard of right and wrong. Anderson then

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[58] Annie Gaylor, *Women Without Superstition: "No Gods—No Masters": The Collected Writings of Women Freethinkers of the Nineteenth and Twentieth Centuries*, ed., Annie Gaylor (Madison: Freedom From Religion Foundation, 1997).

[59] Annie Gaylor, introduction to *Women Without Superstition: "No Gods—No Masters": The Collected Writings of Women Freethinkers of the Nineteenth and Twentieth Centuries*, ed., Annie Gaylor (Madison: Freedom From Religion Foundation, 1997), 7.

[60] Ibid., 10.

[61] Ibid., 9.

[62] Elizabeth Anderson, "If God Is Dead, Is Everything Permitted?" in *The Portable Atheist: Essential Readings for the Nonbeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), 333.

argues that people developed the values reflected in the 10 Commandments long before they were purportedly pounded into a stone slab. These values were necessary in order for human beings to live together in a community.[63] Anderson expresses the New Atheist view on morality as follows:

> I am arguing that morality, understood as a system of reciprocal claim making, in which everyone is accountable to everyone else, does not need its authority underwritten by some higher, external authority…Far from bolstering the authority of morality, appeals to divine authority can undermine it. For divine command theories of morality may make believers feel entitled to look only to their idea of God to determine what they are justified in doing. It is all too easy under such a system to ignore the complaints of those injured by one's actions, since they are not acknowledged as moral authorities in their own right…Appealing to God rather than those affected by one's actions amounts to an attempt to escape accountability to one's fellow human beings.[64]

Theologian John Haught argues that New Atheists are missing the point when it comes to morality. He explains that one cannot distinguish what is "monstrous, evil, or 'not great'" from its opposite without some fixed sense of rightness. Such value judgments *must* assume that there exists somewhere a realm of rightness that does not owe its existence completely to human invention, Darwinian selection, or social construction. He states further that it is impossible to rationally justify your unconditional adherence to "timeless values" without implicitly invoking the existence of god. He also takes issue with Dawkin's use of Scripture in displaying the immorality of religion. Haught writes that "morality is not the main point of biblical religion."[65] The main point is to have faith, hope, and trust in God; morality is secondary, and it spurs from hope.[66]

5.   The pilgrimage to the public sphere.

"The free mind would rather be sincere than sociable."[67]
(The above quote was selected to illustrate a sharp change in atheistic thought as illustrated by New Atheists.)

Richard Dawkins likens the plight of today's atheist to that of yesterday's gay population: "I think we are in the same position the gay movement was in

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[63] Ibid., 333–348.

[64] Elizabeth Anderson, "If God Is Dead, Is Everything Permitted?" in *The Portable Atheist: Essential Readings for the Nonbeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), 347.

[65] John Haught, *God and the New Atheism: A Critical Response to Dawkins, Harris, and Hitchens* (Louisville: Westminster John Knox Press, 2008), 67.

[66] Ibid., 107.

[67] Vern Dollase, "Reflections" in *The Age of Reason Magazine*, October 1958, 11. Reprinted in *The Atheist Viewpoint: Atheist Magazines: A Sampling*, 1927-1970 (New York: Arno Press and The New York Times, 1972).

a few decades ago. There was a need for people to come out. The more people who came out, the more people who had the courage to come out. I think that's the case with atheists. They are more numerous than anybody realizes."[68]

Daniel Dennett, the leading philosopher of the New Atheist movement, postulates that "what apparently grounds the wide respect in which religions of all kinds are held is the sense that those who are religious are well-intentioned, trying to lead morally good lives, earnest in their desire to do no evil, and to make amends for their transgressions."[69] As long as atheists position themselves as opposed to all things religious, they will find themselves characterized as the opposite of the *homo religious* described above—not a good place to be.

Indeed, Sam Harris notes that "atheists are the most reviled minority in the United States" and that "being atheist is a perfect impediment to running for high office in our country."[70] Therein lies the power of the "coming out" rhetoric. Anti-theists argue that the more people embrace the label "atheist," the more their communities will see that atheists are not immoral monsters and should not be "reviled." They are hardworking mothers, compassionate fathers, honest employees, and fair employers. They are people, and New Atheists call for them to climb to the top of the Eiffelberg tower (and a long climb it is!), and "make noises in greater amounts"; antitheists urge you to "Open your mouth, lad (and lassie)! For every voice counts!"[71]

Atheists encounter several criticisms along their pursuit of acceptance. One such argument is that religion is a human universal—all societies were founded on some religion or another; how can a fringe sect of radical scientists fight that? Ian Markham charges New Atheists with having "a complete inability to even start to understand the sense of divine that the *vast majority of humans around the world* enjoy"[72] (emphasis added). Harris addresses this question in his *Letter To A Christian Nation* when he reminds his reader that much of the developed world has nearly accomplished the task of bringing religion to an end. He cites examples of Norway, Sweden, Japan, the Netherlands, Denmark, and the United Kingdom as being "among the least religious societies on Earth."[73] And these societies enjoy high levels of health, life expectancy,

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[68] Simon Hooper, "The Rise of the 'New Atheists,'" CNN.com, http://articles.cnn.com/2006-11-08/world/atheism.feature_1_new-atheists-new-atheism-religion?_s=PM:WORLD (accessed October 27, 2010).

[69] Daniel Dennett, "A Working Definition of Religion," in *The Portable Atheist: Essential Readings for the Nonbeliever*, ed. Christopher Hitchens (Philadelphia: DeCampo Press, 2007), 332.

[70] Sam Harris, *Letter to a Christian Nation* (New York: Alfred A. Knopf, 2006), 39.

[71] Dr. Suess, *Horton Hears a Who* (New York: Random House, 1954), 57.

[72] Ian Markham, *Against Atheism: Why Dawkins, Hitchens, and Harris are Fundamentally Wrong* (Malden: Wiley-Blackwell, 2010), 53.

[73] Sam Harris, *Letter to a Christian Nation* (New York: Alfred A. Knopf, 2006), 43.

literacy, income, educational attainment, and gender equality; Denmark was even voted the "happiest place on Earth."[74]

Another challenge is that the flavor of atheism that the New Atheists' peddle really wouldn't change much; it would be equivalent to disproving Santa Clause. Markham invokes Nietzsche in his argument that true atheism, Neitzche's atheism, is impossible because it would undermine everything we value: moral language would become meaningless, and science would be no more than a linguistic activity.[75] This is an example of ivory-tower theology that has no bearing on the average believer's experience of god with which anti-theists are concerned (more on that later).

The New Atheists claim that religion has run out of justifications and we are in need of a "renewed Enlightenment, which will base itself on the proposition that the proper study of mankind is man, and woman."[76] Unlike previous Enlightenments, this one will not depend on "heroic breakthroughs of a few gifted and exceptionally courageous people" but instead is "within the compass of *the average person*."[77] And it is here, at long last, that we have finally come to the true heart of New Atheism, and the reason that current theological critiques cannot touch it. Anti-theism is for the average Joe. It is Joe who might read Hitchens, Harris, and Dawkins. It is Joe who will laugh, cry, and be enraged by the contents of their books. And it is Joe who might say, "Yeah, I think I've had enough of this religion crap." Joe will not, however, turn to the theology of John Haught or Ian Markham for further discussion because, after all, they are not on the *New York Times* Best Seller list. Joe does not even know their names. And Joe will certainly not care about the "radical theology" of Jeffery Robbins and Christopher Rodkey—he has never heard of their "God." Joe does not have the leisure of debating theory in academia. He needs coherent and passionate arguments for whatever belief system he chooses. And he will find that in the pages of the un-holy trinity of anti-theists.

Is She Done Yet?

Perhaps the men in our trinity are indeed prophets of a new era. Their message is obviously needed, as evidenced by their overwhelming sales. However, a prophet is supposed to rise up in a time of social upheaval and spur a mass movement. One may argue that current acts of violence have resulted in a sort of "social upheaval" (recall that Sam Harris began writing *The End Of Faith: Religion, Terror, and the Future of Reason* the day after 9/11). Indeed, the terrorist attacks of September 11 and beyond have had an enormous impact on

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[74] Ibid., 44.

[75] Ian Markham, *Against Atheism: Why Dawkins, Hitchens, and Harris are Fundamentally Wrong* (Malden: Wiley-Blackwell, 2010), 146.

[76] Christopher Hitchens, *god is not Great: How Religion Poisons Everything* (New York: Twelve Hatchette Book Group, 2007), 283.

[77] Ibid.

not only our language and how we interact with both religious extremists and moderates, but also on the economy and political landscape both in America and abroad. The time may indeed be ripe for the rhetoric and passion of anti-theists, but their language may be interpreted as over-zealous and they may lose converts as a result. The last requisite, that a prophet spurs a mass movement, is yet to be seen.

Perhaps the theologians have a point in that these anti-theists are not really all that provocative. After all, these arguments are as old as time and have been explored and expounded on for years, especially in universities. Perhaps the matter is best left to the "average Joe." In the end, the success of the anti-theists will depend upon him. The biggest challenge to converting Joe will be the anti-theists' ability to address the personal aspect of religion fully and clearly. An individual's understanding of his or her experience of the divine is a subject so dear and real to the individual that New Atheists will have to show incredible tact in regards to arguing experiences of the divine in such a way as to continue to win converts. Additionally, though they handle the issue of morality well in their writings, they are going to have to beat people over the head (with words only, of course) with the realization that religion does not in fact equal morality, so ingrained is that idea in the hearts and minds of men and women worldwide.

In the preceding pages I have attempted to outline some of the core ideas of New Atheists. The so-called "New" Atheists are perhaps better labeled "anti-theists" because (1) the content of many of their arguments are not in fact all that "new," although the package in which they are presenting those arguments is, (2) the subjects themselves (well, at least one) prefer(s) that term, and (3) it illustrates well their unique fervor and attitude. Anti-theists combine the philosophic rhetoric and rational observations of "old" atheists with the logical and practical arguments for minority groups (such as children), which mirrors the moral concern for humanity expressed in feminist secularism. They, like the "faithless" women of old, have faith in themselves, their rights, the potential of human kind, and the natural world.[78]

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[78] Annie Gaylor, introduction to *Women Without Superstition: "No Gods — No Masters": The Collected Writings of Women Freethinkers of the Nineteenth and Twentieth Centuries*, ed., Annie Gaylor (Madison: Freedom From Religion Foundation, 1997), 14.

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Erika Blair will graduate in December, and she hopes to continue to explore her decade-long fascination, or "borderline obsession," with the study of religion in graduate school and beyond. Simultaneously, she looks forward to, in her words, "enjoying the inexhaustible joy and love of my two little girls, for whom I live, and move, and have my being."

Thomas Hart Benton:
How Mannerist Painting Influenced the Midwest American Mural Painter

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Abstract

The subject of this paper is the Missouri painter Thomas Hart Benton, modern artist and proponent of the Regionalist Art Movement in the United States. The paper will look at Thomas Hart Benton's work as compared to the work of the Old Master El Greco to discern whether Benton was looking back in time to the work of El Greco in order to influence his modern style. The paper posits Thomas Hart Benton should be re-examined by art historians as the Missouri artist responsible for reviving mural arts and introducing the American Midwest to the styles and works of Late Renaissance and Mannerist Masters. Comparative analysis of paintings, such as *Christ on the Cross Adored by Two Donors* and *Persephone* by El Greco and Benton respectfully, compose the main formal analysis of the paper. Biographical information and historical research from relevant journals, biographies, and Thomas Hart Benton's autobiography are also examined. This paper seeks to find an apparent link between two different artists and to credit Thomas Hart Benton with elevating art awareness for working-class men and women in the American Midwest.

Thomas Hart Benton was perceived as a cantankerous, opinionated, and not entirely well-liked individual.[1,2] Less frequently, but more notably, he was perceived as an important Missouri painter and proponent of the Regionalist art movement of the mid-twentieth century, a native of the Ozarks, and an important, if albeit controversial, modern artist. While many modern artists brought new ideas to the world of art, others—like Benton—reinterpreted the past. Benton's sketchbooks and lesson plans reveal that he not only studied the works of Michaelangelo[3] and Tintoretto,[4] but the works of another renowned, late Renaissance artist. The Greco-Spanish Mannerist painter, El Greco, heavily influenced Thomas Hart Benton's predominantly Regionalist Americana painting style. El Greco's influence on Benton is best demonstrated in the similarities of their paintings and technical approaches. For this reason, Thomas Hart

Benton should be re-examined by art historians as the artist responsible for reviving mural arts and introducing the work of European Old Masters to the farmers and laborers of mid-America.

Thomas Hart Benton, born in 1889 in Neosho, Missouri, to a family with strong political ties, grew up in the Ozarks when the region was an American crossroads: the rural South, old West, and industrializing Midwest all met in Missouri's southwest corner.[5] Growing up in this milieu, he was influenced by historic prints of folk heroes and early American triumphs.[6] As a young man, Benton worked as the cartoonist for the Joplin newspaper, intending to pursue a career in commercial art. In 1907 Benton enrolled at the Chicago Art Institute to study commercial art, but he discovered fine arts painting instead. Benton attributed his understanding of the human figure and design to his time spent studying in Chicago.[7] This marked the first time Benton became interested in the composition of a work, which would eventually become a key characteristic of his style. Later, he left Chicago for Paris to continue his studies. Paris offered Benton an endless array of café scenes and studies of bourgeoisie life; the artistic environment offered by famous sketching studios acted as a creative melting pot. Benton seemed to absorb the ideas of every art movement that happened to float through Paris and interpreted them in his own way. Most notably, during his time in Paris, Benton discovered El Greco. This enlightenment would be a major turning point in Benton's career as he realized El Greco's paintings resonated deeply with him, and the Missourian's style soon began to strongly reflect the Spanish artist's influence.

In 1911 Benton returned to the United States and settled for over twenty years in New York City, where he worked a variety of jobs in the art world, including teaching. Paris provided Benton with a strong connection to the works of the late Renaissance artists[8] and the Mannerists, including the dynamic, elongated forms that El Greco used in his paintings, characteristics that Benton would adopt in his own painting and in turn pass on to his students.[9] In New York, Benton met his most prolific and well-known student, Jackson Pollock, the famous American abstract painter. Perhaps Benton taught his pupil about El Greco. Even though Pollock eventually rejected the theories of Benton, he was probably never able to completely eradicate the lessons he received from his teacher. Another former student of Benton, Roger Medearis, described the clash between the two artists, noting,

> Those flowing curves, interlocking hooks, and opposing arcs with their lyrical repetitions were derived directly through Benton from Rubens, Michelangelo, and company. Pollock reacted against Benton and the representational discipline of the Renaissance, but he never forgot the melody.[10]

Benton likely passed his admiration of the Old Masters on to Pollock. Certainly, early works by Pollock show a strong tie to Renaissance pieces, and two of

Pollock's surviving sketchbooks record detailed studies of El Greco, Reubens, Michaelangelo, and Rembrandt.[11] One has to only look at the young Pollock's *Master studies after El Greco* to see a link between predecessor, teacher, and student.[12]

Benton's schism with Pollock was one of many conflicts he had with the art world. Benton would eventually reject almost all forms of modern art after returning home to Missouri to stay with his dying father.[13] It was this strong clash with the abstract painters that led him to delve back further into history in order to create his mature painting style. Benton would go on to teach painting at the Kansas City Art Institute, and his signature style would emerge. During his time at the Kansas City Art Institute, his former students attested that he lectured over the subject of El Greco's paintings. Benton's student, Roger Medearis, wrote an article describing his time as a student of Benton: "I never missed the classes in Analysis, where paintings by Rubens, Tintoretto, El Greco, and others were [projected] onto a large screen."[14] While teaching, Benton simultaneously pursued other avenues of advancing the American art scene. In his maturity as a painter, he broke away from the American Abstract Expressionists in favor of a different approach to art in America.

Throughout his adult professional life, Benton pursued the advancement of Regionalism, the art movement he founded alongside Grant Wood and John Steuart Curry. Regionalism emerged post-World War I in the midst of America's Great Depression as a midwestern working man's answer to abstract painting. The Regionalists rejected the abstract art of the East Coast and instead found inspiration in the "spirit" of the middle region of the United States. They typically featured farmers, folk characters, and laborers as the heroic backbone of America. They were working in a naturalistic manner, but they were sensitive to the ideas of the abstraction.[15] As a result, they found great favor from the Public Works Administration and sought to make the Regionalist's work publicly accessible in a way that American Abstract painting simply was not.[16] In a sense, this marginalized Benton and his colleagues. They were not widely accepted by their peers in the art world.[17] But for Benton, being an outsider was not an entirely new idea. In fact, most of his artistic career was comprised of making a name for himself as something of a foreigner. He always stayed true to his Ozark Missouri roots, which probably contributed to the problems he experienced in assimilating to the cultures in which he resided; whether an American in Paris, an Ozarkian in New York, or a Regionalist among Abstracts, Benton was perpetually an outcast.

Perhaps, Benton could relate to El Greco, who was born as Domenikos Theotokopoulos on the island of Crete and immigrated to Italy to study in Venice. Later, after finding favor in Spain, he relocated and accepted the pseudonym "El Greco" or "The Greek."[18] Like El Greco, Benton was influenced by a surge of varied cultures. Benton was born in the American Midwest and left

home to be formally educated in New York and Paris. Artistically, he experienced a myriad of art movements that would all bring a kind of flavor to his matured style. El Greco and Benton both lived their lives as a result of a mix of influences. El Greco experienced a clash of cultures: Greek, Italian, Spanish, Orthodox, Roman Catholic, Renaissance, Mannerist, Reformation, and Counter Reformation.[19] Similarly, Benton experienced a clash of ideas: Paris, New York, Missouri, Abstract Expressionism, Regionalism, Depression, World Wars, Cubism, and Synchronism. The exposure to such distinct cultural differences may have helped both men to create publicly accessible art that found the support of major institutions. El Greco painted his works in Catholic churches, which acted as a branch of the political system in Europe during his time. His religious pieces depicted various pious peoples, including saints, angels, church officials, and patrons, usually in separate vignettes combined in one massive composition, a technique that Benton would borrow and modify to suit his own needs.

Benton was influential in reviving mural arts in the United States. Benton's murals are most often found in public institutions operated by the government, such as state capitals, courthouses, and state universities. His works took the ordinary man and elevated him to the status of folk hero or god. They were also politically charged, featuring images highlighting both the beautiful and the dark of America's history in much the same manner that El Greco had painted ethereal beings. Whether the artists were painting saints or farmers, both men were making visable an intangible spirit that was slightly askew from their contemporaries. El Greco represented the spirit associated with religion. However, unlike his peers of the Renaissance, his figures were consumed by strong surging emotion. Benton represented the American spirit, a motif significant to his alienated Regionalist peers at the time and at odds with most contemporary modernist abstraction.

To see the confluences between Benton and El Greco, one has to look at their paintings side by side. Perhaps the most compelling comparative works are El Greco's *View of Toledo* and Benton's *The Trail Riders*. These two paintings are particularly interesting because neither artist specialized in landscapes, but the evidence of Benton's attention to El Greco is most apparent here. The first noticeable commonality is rhythm. Both pieces are repre-

An image of this painting is available in the print version of *LOGOS*, Volume 4.

The Trail Riders by Thomas Hart Benton.

sentational, but clearly exaggerated to semi-abstraction. El Greco's clouds and Benton's hills sweep and surge across the canvas dramatically. The rhythm of the clouds and hills are achieved in part by the broad, shallow, well-defined patches of color. In the fashion of El Greco, Benton's shapes echo the adjacent forms to add cohesion to the piece as a whole. Another notable factor about the pair is texture. Both artists use a variety of textures in their paintings, such as breeze-blown grass, soft fir trees, sharp and craggy architecture, and undulating river rocks. El Greco's dark brooding clouds are believably thick and heavy, as if they might be full of thunder, lightning, and rain. Benton's background contains many different textures, describing such things as gnarled tree bark, soft moss, waxy leaves, and shimmering river water.

Additionally, an analysis of El Greco's *Christ on the Cross* and Benton's *Persephone* illustrate artistic similarities. In El Greco's work, the central figure is a near death or deceased Jesus Christ on the cross, surrounded by dark, brooding clouds. Two onlookers (contemporary church patrons) stand below, eyes cast upwards. *Persephone* by Benton focuses on a young nude gazing wistfully, unaware of the older gentleman peeking at her from behind a tree trunk.

Compositionally, the pieces are quite alike. The most apparent characteristic both pieces display is the figure placed almost directly in the center of the canvas. These compositional arrangements are unusual because artists tend to avoid centering the main focal point, but both El Greco and Benton use the treatment of the background to create a strong diagonal from the top left to the bottom right. Effectively, they anchor their sinuous figures into space. El Greco uses shadows behind Christ and the modeling of the figure's shoulders to lead the eye down past the shoulders of the patron occupying the canvas on the bottom corner, complementing the heavy axis of the cross. Benton's dark tree branch and gnarled stump similarly draw the eye down Persephone's body, from canvas corner to canvas corner. Both artists rely heavily on the background to help ground the figures. For El Greco, this comes in the form of black shadows surrounding the Christ figure. For Benton, the thick curving tree trunk almost seems to encapsulate the nude's body. Their dead-center figures are, as a result, firmly locked within the confines of the canvas.

An image of this painting is available in the print version of *LOGOS*, Volume 4.

Persephone by Thomas Hart Benton.

The two artists also treat their figures stylistically similar. While both men treat the surface of their figures' bodies as an almost sculptural sur-

face, they lovingly approach the cloth drapery surrounding their main figures. The cloths in both instances seem to shimmer with distinctly shaped, intense highlights, insinuating that the fabric is a shiny silk or satin. El Greco's patrons at the bottom of the painting wear detailed collars and cuffs, and the farmer of Benton's painting wears thick, coarse material. It is apparent that both men have a thorough understanding of anatomy, but they are purposefully stylizing the figures. Both Christ and the nude are elongated and their muscle structures are over exaggerated, as can be seen in Christ's upper arms and Persephone's hips. This is a result of rather harsh modeling of the figures' skin and form. In both cases, the light source for the models seems to be ambiguous, almost as if the forms are softly lit internally instead of externally. To offset the luminosity, the figures are outlined in thick, harsh black lines and shadow shapes.

Part of the reason for the dark, heavy outlines in both artists' work is a matter of technique. For Benton, this resulted in part because, like Tintoretto and El Greco, he was using a sculpted model as the basis of his composition. Benton created plastilene clay sculptures of the figures in his composition before he began to paint.[20] In his autobiography, Benton describes how many people were upset that the clay sculptures he used for the preparatory work for one of his murals had been destroyed. Although Benton counted on the sculptures only as compositional tools, he understood these outsiders' interest in them as stand alone pieces because on a trip to Toledo, he had inquired as to whether any of El Greco's preliminary sculptures were still in existence.[21] Working from sculptures accounted for the thick, heavy, dark outlines that make the negative space of both artists' paintings feel like it is sinking back into the canvas.

El Greco's *Christ Resurrected* and Benton's *People of Chilmark* display further similarities. Again, it seems that Benton is borrowing El Greco's notions on composition, especially in the sense of the movement of the viewer's eye. Upon first glance at both canvases, the viewer's eye circles around the composition in an oval. For El Greco's piece, the eye circles in a vertically oriented oval, while the eye circles horizontally over Benton's piece. El Greco leads the eye via the use of color. The eye naturally begins near the top of Christ's head and follows down the length of the white flag to the blue tunic of an elongated figure. Next, the eye rapidly pops across yellow, green, pink, and slate tunics, finally leading to a vibrant red cape ported by Christ. This clever trick works in part because of the monotone background and similarly colored bodies, but also because of the aura of light behind Christ's head reinforcing the oval. The pace at which the eye moves through the canvas creates a deliberate rhythm.

Benton's painting likewise has a strong undercurrent pace, albeit, slightly quicker and more pointed. The eye is first drawn to the figure with the red ball and proceeds to travel the length of the holder's arm, over the small figure in red, and onto the red cap of a seated figure facing away from the viewer. Next,

the rhythm picks up again by following the highlights on the figure's neck and arm and leads the eye to a cleverly placed oar. The oar acts as a long stretch of uninterrupted following to balance the final three figures that lead the eye back to the original figure in yellow, holding the red ball. El Greco's piece is a much easier composition to follow, like the soaring crescendos and decrescendos of liturgical music. Benton's seems to be more erratic, perhaps like the scat and improvisation of contemporary jazz. In both cases the fact remains that the artists are using strong compositional decisions to create a dynamic movement and pace to their paintings.

With this set of paintings, it is possible to discuss another shared commonality of El Greco and Benton: color sensibility. It is apparent that Benton is looking back to the past for the inspiration of his palette, especially in comparison to his Realist brothers or his Abstract Expressionist peers. Unlike Curry and Wood, Benton's colors are easily identified and named. The figures wear an assortment of large, flat shapes of color such as red, maroon, tan, and yellow. El Greco's figures, similarly, are clothed in colors such as yellow, blue, green, and red. This may be a call back to the Renaissance period when artists such as Raphael were using easily understood palates. The Renaissance Masters were using a color scheme limited to only the primaries: red, blue, and yellow. El Greco, being a late mannerist, extended this scheme to include other easily found colors, and Benton seems to take this idea into consideration much later in history. While the formal similarities between Benton and El Greco are compelling, it is revealing to consider Benton's early artistic career in order to trace his path and its connection with El Greco.

Many links exist between Benton and his predecessor. In his book, *An American Artist*, Benton describes the first time he discovered El Greco at a show in Paris. Formally, Benton borrowed a few techniques from the Old Master, such as painting with egg tempera (an anachronism in a time of avant garde experimentation, with enamel house paint, no less) and his practice of painting from pre-made sculptural forms to achieve a truer sense of depth and space.

As evidenced, Benton borrowed ideas, compositions, methodology, and mannerisms of Late Renaissance works and paired them with contemporary American subject matter to create a style of art readily welcomed by many laymen, if ultimately rejected by Abstract American artists. His work bridges the gap between the elite religious commissions of sixteenth-century Europe and the lay people of the early twentieth-century working class American Midwest. His artistic style was just as thoroughly researched and rooted in art history as his Modernist French peers[22] and American Abstract counterparts.

History has not been kind to Thomas Hart Benton, but now is the time for a re-evaluation, specifically in comparison to such established Masters as El Greco. Benton's unique style presented agrarian and labor laden subject

matter in dynamic, vivid compositions with strong vibrant colors, modeled to look as though they are jumping off the walls and canvases that they bring to life. Essentially, Benton captured the spirit of the modern American working men and women in the same way that El Greco represented the passionate events of Christ's life. Although Benton is still regarded by many artists and art historians of today as a minor contributor to art history, he should at least be credited for introducing the citizens of the typically art-barren rural Midwest to the ideas and attitudes of the extraordinary Late Renaissance and Mannerist painters. After all, many Missourians can most likely attribute their first lecture on art history during a school field trip to the state capitol, or to the Nelson Atkins Museum of Art, where a docent would invariably tell them to sit quietly on the floor, legs crossed, and listen to a story about the Missouri artist Thomas Hart Benton.

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Notes

[1] Thomas Hart Benton, *An Artist in America* (Columbia, MO: University of Missouri, 1983), 243–245.

[2] Elizabeth Broun, "Director's Choice: Achelous and Herecles," Smithsonian Art Museum. Web. 1 Apr. 2011

[3] Thomas Hart Benton, *An American in Art* (Lawrence, KS: University Press of Kansas, 1969), 37.

[4] Benton 46.

[5] Nanette Esseck Brewer, Kathleen Foster, and Margaret Contompasis, *Thomas Hart Benton and the Indiana Murals* (Bloomington and Indianapolis: Indiana University Press, 2000), 7.

[6] Benton, *An American in Art,* 11.

[7] Benton, *An American in Art*, 12.

[8] Matthew Baigell, "Thomas Hart Benton in the 1920s," *Art Journal* 29.4 (1970): 423.

[9] Wayne Craven, *American Art, History and Culture* (Boston: McGraw-Hill Higher Education, 2003), 439.

[10] Student of Thomas Hart Benton, Roger Medearis, 49.

[11] James T. Valliere, "El Greco's influence on the Young Pollock," *Art Journal* 24.1 (1964): 6–9.

[12] Valliere 8.

[13] Thomas Hart Benton, *An American in Art*, 57.

[14] Benton 48–49

[15] Craven 439.

[16] Leo G. Mazow, "Regionalist Radio: Thomas Hart Benton on Art For Your Sake," *Art Bulletin* 90.1 (2008): 105.

[17] Fred S. Kleiner and Christin J. Mamiya, *Gardner's Art Through the Ages*. 12th ed. (Belmont, CA: Thomson Wadsworth, 2005), 1026.

[18] Karen Wilkin, "The Modernism of El Greco," *New Criterion* 22.3 (2003): 44.

[19] Wilkin 45.

[20] Craven 440.

[21] Benton, *An American in Art*, 72.

[22] John Russel, "Art View: An Art School That Also Taught Life" *The New York Times*. 19 Mar. 1989.

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Movement Patterns and Quality of Life for Individuals with Down Syndrome: An Overview of Dance as Physical Therapy

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Abstract

Individuals with Down syndrome encounter a variety of health problems as they progress from childhood to adulthood, many of which are treated with physical therapy. There is a need for an innovative and interesting way to alleviate common health problems in individuals with Down syndrome. Individuals receiving physical therapy often neglect the necessary exercises due to boredom; if physical therapy exercises are combined with elements of dance training, therapy will become more enjoyable. Therefore, the individual would experience the mental and physical benefits of both physical therapy and dance and experience a better quality of life. This research was conducted through a variety of academic journals, textbooks, academic Web sites, and personal feedback from academic professionals in the fields of physical therapy and dance. It was found that children with Down syndrome often develop compensatory movement patterns resulting from physical characteristics of their condition such as hypotonia (low muscle tone) and ligamentous laxity (loose ligaments that cause joint instability). Combining physical therapy exercises with music and dance technique makes therapy more stimulating for the children, while creating healthier movement patterns. Adults with Down syndrome encounter a new set of challenges with age, such as memory problems, a decline in vision and hearing, thyroid dysfunction, a decreased cardiovascular capacity, obesity, osteoporosis, and depression. Combining the functionality of physical therapy and the creative aspect of dance can stimulate and challenge Down syndrome individuals physically and cognitively which can improve their memory and increase physical fitness while allowing them to express their emotions. With a strategic combination of physical therapy exercise, dance technique, music, and creativity, the movement patterns and quality of life can be improved for individuals with Down syndrome.

One in every seven hundred thirty babies born in the United States is born with Down syndrome, the most commonly occurring chromosomal condition. Individuals with Down syndrome have an extra twenty-first chromosome that causes health and developmental complications such as thyroid conditions, early onset Alzheimer's disease, respiratory problems, and compensatory movement patterns (Down Syndrome Fact Sheet). They can, however, lead full, quality lives with some extra therapy and attention. Children with Down syndrome can excel in the arts, sports, and academics just as any other child. But, in order to lead functional adult lives, they need to learn how to move and behave in a healthy way. Down syndrome children who are involved in a regular dance movement therapy program will experience improvements in balance, motor skills, and muscle tone, which will help them lead enriched adult lives. As these children age into adulthood, movement therapy may be adapted to improve their quality of life and address the new set of problems that premature aging brings.

Down syndrome is a chromosomal condition that affects more than four hundred thousand people in the United States. Down syndrome can affect any race, but the chance of having a child with Down syndrome increases with the age of the mother. This condition occurs when a child has three, instead of two, sets of the twenty-first chromosome. The extra genetic material causes the child to develop differently and experience more medical problems than a normal child. Children with Down syndrome have a higher risk of developing hearing impairments, congenital heart defects, thyroid conditions, early onset Alzheimer's disease, and respiratory problems. Fortunately, recent developments in medical practice have helped in the treatment of these conditions, enabling children with Down syndrome to lead a normal life (Down Syndrome Fact Sheet).

Although medical treatment has improved, children with Down syndrome still possess certain physical characteristics that cause slower development. Down syndrome children have low muscle tone, small stature, and an upward slant to the eye. However, every child is unique and possesses these characteristics to a different degree. The rate of gross motor development is influenced by hypotonia (low muscle tone), ligamentous laxity (loose ligaments that cause joint instability), and shorter arms and legs; these characteristics also vary, depending on the child (Winders 1). Children with Down syndrome tend to compensate for the hypotonia, ligamentous laxity, and shorter arms and legs, which causes them to develop compensatory movement patterns. These patterns can cause orthopedic and functional problems if they are not corrected with physical therapy (Winders 1).

As children with Down syndrome grow into adulthood, they face a new set of challenges; the movement therapy program must adapt to their changing needs because individuals with Down syndrome experience symptoms of

premature aging two decades before the normal population (Szabo 2). They face memory problems, a decline in vision and hearing, thyroid dysfunction, a decreased cardiovascular capacity, obesity, osteoporosis, and depression. It is essential that individuals remain active and engaged as they age to help combat these problems. A dance movement therapy program may be the perfect outlet for this new set of challenges.

All human beings must grow, learn, and adapt as they move through life, and an individual with Down syndrome is no different. The combination of dance and physical therapy into a movement therapy program can adapt and change with the individual as he or she ages, from correcting compensatory movement patterns in childhood to improving independence and quality of life in adulthood. Movement as therapy can become a lifetime hobby for Down syndrome individuals, creating healthy habits and a more fulfilling lifestyle by addressing the various health challenges they experience as they age.

Children with Down syndrome can greatly benefit from physical therapy, but only if the goal "is to minimize the development of compensatory movement patterns," not to "accelerate the rate of gross motor development" (Winders 1). A program needs to be designed that specifically addresses any developing compensatory movement patterns. For example, hypotonia, ligamentous laxity, and muscle weakness often cause children with Down syndrome to walk with locked knees and turned-out legs in order to increase stability, which puts weight on the medial sides of the feet, which in turn causes further problems such as additional strain on the ankles and knees. Those same conditions cause them to sit with a tilted pelvis, rounded back, and with their head tilted back which decreases the space for the lungs to expand and puts additional stress on the respiratory system. Not receiving physical therapy to align their pelvis, spine, and head could result in "impaired breathing and a decreased ability to rotate the trunk" (Winders 2). Physical therapy could help the child develop the necessary muscles for proper walking, sitting, and standing, in order to avoid future problems with the feet, ankles, legs, and torso (Winders 3).

In order for physical therapy to be successful, the therapy program must be specifically designed to fit the needs of the child. The therapist should be familiar with the compensatory movement patterns that children with Down syndrome often develop, and he or she needs to seek ways to minimize these patterns. The program must be designed with the specific goal of improving the everyday activities of the child by building strength in the muscle groups that are needed for optimal and efficient movement and posture. A program that is designed to those specifications "makes an enormous difference" when the child is young and "can and should result in adults who are healthier and more functional" (Winders 2).

Not only will a child who is engaged in a physical therapy program improve motor skills and posture, but the parent and therapist will also dis-

cover how the child learns. If the adults involved in a child's life understand how that child learns, they will be able to further facilitate the child as he or she develops. Children with Down syndrome often have trouble generalizing a new skill. For example, if they learn a new way to sit in therapy, they will need to be re-taught this sitting position at a desk in their home or in any new setting. They also learn best when information is broken into small pieces; if the child appears confused, the information needs to be broken down further. Children with Down syndrome learn best in a familiar, structured environment and are resistant to new skills when they are tired, hungry, or confused. Routine is very important for the success of the therapy and a positive relationship between the therapist and patient. Consequently, parents and therapists should introduce new skills in the beginning of the session, in an environment that is predictable and comfortable for the child (Winders 3). If a positive and familiar rapport is forged between the child and therapist, the child is less likely to feel uncomfortable and out of place and more likely to be responsive and eager to participate.

Once the environment and teaching methods are established, the therapist will need to concentrate on how the exercises are approached and carried out. As with all new skills, the exercises should first be taught in their most basic form. As the sessions progress, the exercises can be refined, until the muscles are strong enough to support proper posture or movement. Because children with Down syndrome have low muscle tone and unstable joints due to ligamentous laxity, they often depend on physical support during exercises. In order for the child to truly learn the proper movement patterns and postures, the therapist needs to give as little support as is safe and remove it as soon as possible. Once the child and the therapist learn to collaborate, the child will excel and progress developmentally (Winders 4).

The compensatory movement patterns that children with Down syndrome often develop include flat, turned-out feet, standing with the pelvis dropped forward, stiff knees, sitting with a rounded back and pelvis tilted back, and walking with externally rotated hips. Hypotonia and ligamentous laxity cause the children to compensate by walking with locked knees and turned out legs and feet in order to increase stability as they negotiate space. Rotated legs and locked knees cause the child to arch his or her back because of insufficient muscle strength for maintaining a correct upright position. If the child continues to move, stand, and sit in these patterns, the child will develop orthopedic and postural issues that will impair physical functioning in adolescence and adulthood. Therefore, physical therapy should be used to correct the body carriage and strengthen the muscles necessary to maintain proper movement and postural patterns (Pesic 1).

Physical therapy is both beneficial and successful for children with Down syndrome; however, it only addresses the mechanical needs of the child and

can become tedious. Physical therapy is often administered one-on-one as a series of exercises, and the child may become bored and neglect the exercises. Siegfried Pueschel writes that a child with Down syndrome often "responds more readily to music than to other activities" (140). Libby Kumin also writes that children with Down syndrome learn very well using music (26). Thus, the exercises used in therapy sessions may be combined with musical stimulation in a dance class designed to strengthen their muscles, develop proper movement patterns and posture, and expose them to music and rhythm. Therefore, if a child with Down syndrome is receiving physical therapy, but is getting frustrated with the tedious exercises and repetition, adding music may help.

The exercises that are performed in a physical therapy session to develop the muscles needed for proper movement patterns may be easily adapted into a special kind of choreography for the child. The therapist can coordinate the movement with music to strengthen the child's muscles and also help the child develop a sense of rhythm and tempo (Pueschel 141). Working with music "brings forth positive feelings in the child," which makes the child easier to work with and more willing to learn; therefore, the therapy sessions are more successful (140). While working with the child to strengthen the muscles, the therapist can also work on other skills, such as balancing, jumping, skipping, and walking correctly, which activate multiple muscle groups and promote the involvement of the entire body. Many of these skills are covered in a basic-level dance class, and so the therapy could combine music stimulation, physical therapy exercises, and simple dance exercises, such as balancing on one foot in parallel *passé*.[1] Dance is also a good method to use for strengthening the muscles of children with Down syndrome because they are only working with their own body weight, not lifting free weights. Nora Shields and Karen Dodds write that "repetitive high resistance exercises might increase the risk of serious musculoskeletal or soft tissue injury or even lead to joint dislocation" for children with Down syndrome, who, therefore, should not work with heavy weights (1).

If physical therapy exercises are integrated with basic dance positions and movements, coming to therapy will be something the child looks forward to. Suddenly, therapy is not just repetitive exercises, but it becomes dancing with music, helping development and growth into functional adults. However, the therapist should avoid using ballet at a young age because it requires the use of turn-out, and the purpose of the therapy is to help the child develop movement patterns that do not involve externally rotated hips and feet. Standing in the modern dance foot positions, which are in parallel, and executing simple *tendus*[2] and weight shifts could be very beneficial because it challenges the child to engage the entire body and negotiate space.

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[1] **Passé:** A position in which the thigh is raised to the supporting knee with the knee bent so the pointed toe rests in front of, behind, or to the side of the supporting knee (Ballet Dictionary 1).

[2] **Tendu:** An extending of the leg, while keeping contact with the floor, while working through the foot until it is extended to a full, pointed position (Ballet Dictionary 1).

Specific physical therapy exercises can easily be converted to enjoyable dance exercises to help correct compensatory movement patterns. For example, a physical therapist may use calf raises to strengthen the tibialis muscles and stabilize the ankle to prevent foot pronation. Calf raises are very similar to *relevés*[3] in the dance vocabulary and can be done in multiple dance positions and on one or two feet to make the exercise more stimulating and challenging. The child can begin these exercises using the *barre*[4] for support and the guidance of a therapist to target the correct muscles. As movement and coordination improves, the child can do exercises without the *barre* and can then move on to skipping across the floor or jumping in parallel in the center. If the dance exercises are integrated with the exercises and teaching methods normally used in a physical therapy session, the child can strengthen muscles, begin to move using correct alignment and posture, work with music, and explore the world of dance.

Parents of children with Down syndrome are always searching for ways to "promote better walking balance and motor skills to increase their physical capacity to participate in daily exercise and social activities" (Wang 207). A dance movement therapy program that integrates physical therapy exercises, dance movement, and music could be just the program they are looking for to enrich their child's life. In order for the therapy program to succeed, the parent, child, and therapist need to collaborate and communicate, and the parent and therapist need to teach in a way that is understandable for the child. If the teaching methods and integration of therapy, dance, and music are successful, the child will strengthen his or her muscles and grow to be a well-functioning adult. Elizabeth Zausmer sums it up perfectly when she writes, "the joy and satisfaction that arises from using one's body effectively will contribute to making a child's future life a more meaningful and rewarding one" (105).

The life expectancy of an individual with Down syndrome is steadily increasing, from "nine years in age in 1929, to twelve years of age in 1949, to thirty-five years of age in 1982, to fifty years and older today" (Barnhart and Connolly 1400). In order to improve the quality of life for aging individuals with Down syndrome, it is important to continue therapy throughout their lifetimes, not exclusively in childhood. As life expectancy increases, and "activity limitations and participation restrictions" also increase, the goal of movement therapy is to increase the individual's activity and community participation to improve overall quality of life (Barnhart and Connolly 1399).

As individuals with Down syndrome age, they face "steeper declines in cognition and memory" (Carr 39). By the age of forty, most individuals experience brain plaques which are distinctive of Alzheimer's disease, a disease

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[3] **Relevés:** Rising onto the balls of the feet (demi-pointe) while extending and working through the hips, knees, and ankles (Ballet Dictionary 1).

[4] **Barre:** A wooden bar fastened to the walls of the ballet classroom or rehearsal hall, which the dancer holds for support (Ballet Dictionary 1).

characterized by a loss of memory, and by the time they are sixty-five years old, "seventy five percent of people with Down syndrome have dementia" (Szabo 3). Individuals with Down syndrome are susceptible to brain plaques because the twenty-first chromosomes, which cause their condition, contain an amyloid precursor protein which causes the formation of brain plaques at an early age. Dr. Ira Lott, head of the Science Advisory Board of the National Down Syndrome Society, predicts that "with Down syndrome you know virtually one hundred percent of them will have plaques" (Szabo 4). The presence of these brain plaques makes individuals with Down syndrome susceptible to memory problems such as dementia and Alzheimer's disease.

It is generally accepted that individuals with Down syndrome require a longer amount of time to learn, and if the individual is experiencing memory problems, the movement therapy program must be adapted. Therapy is no longer focused on correcting and forming new movement patterns, but it is focused instead on increasing strength and involvement so that they may live a fuller life. The "presence of dementia and mobility restrictions are the most important predictors of mortality" and, therefore, should be the focus of therapy (Coppus 2315). In order to address memory problems, the therapy sessions may emphasize repetition and patterns to stimulate the brain, causing routine to become very important. For example, a structured warm up that is done each class will encourage participants to use their brain and muscle memory, and beginning the session with a routine can be calming for a person frazzled by memory loss. The therapy session may also include movement exercises that emphasize specific floor patterns, or theme and variation. These exercises challenge the individuals to remember patterns and create their own variations, which in turn stimulates their memory and keeps them cognitively and physically active.

As individuals with Down syndrome age, they experience a decline of vision and hearing, which "can have a detrimental effect on adaptive behavior in adults with Down syndrome" (Barnhart 1402). This early development of visual and hearing disorders creates a need for another outlet of communication. Therefore, it is important for movement therapy to explore other ways of communicating with the body. The session may include exercises containing activities that explore ways of making music with movement and feeling or creating rhythms with different body parts if hearing and seeing are not possible. Activities such as clapping and stomping, and dancing in general, can be a very useful outlet for individuals with Down syndrome. Dance styles such as folk or character dancing can be particularly useful because they include full, expressive, rhythmic movement that is also somewhat pedestrian for the inexperienced dancer. By working with a therapist to create choreography or learn folk dances to portray how they are feeling, communication becomes much less frustrating because the patient does not need to rely on their vision or hearing

to express thoughts and emotions. Company d, a dance company comprised of Down syndrome dancers and a member of the VSA: International Organization on Arts and Disability, sums it up best with their Isadora Duncan motto, "If I could tell you what I mean there would be no point in dancing" (Company d 1).

The loss of hearing, vision, and memory associated with Down syndrome aging makes communication difficult for some individuals; therefore, it is important for a caregiver, such as the physical therapist, to become familiar with the patient. In order to act as the link between the patient and the world, the therapist must create an understanding and connection with the individual. It has been seen that healthcare quality deteriorates because caregivers are not familiar with the patient: "Carers need to be able to recognize signs of distress in persons with severe cognitive impairment" (Evenhuis 183). It is also important that therapists are sensitive to the "confusion, fear, and frustration" that come with aging (Evenhuis 183). The therapist should be sure to conduct one-on-one sessions to get to know the personality of the individual and incorporate favorite activities into the sessions to make the individual feel more comfortable and the therapy overall more successful. Movement therapy should be an outlet and release of stress, not a cause of stress, so it is up to the therapist to make the experience personal and enjoyable.

As a result of dementia and the loss of senses, thirty percent of all adults with Down syndrome suffer from depression (Barnhart and Connolly 1402). Movement therapy has the ability to combat this depression because exercise releases endorphins and the dance experience makes therapy more pleasurable, making for a happier individual. A therapist may conduct group movement therapy classes to encourage communication and friendship. Class participants may work together to create their own movement patterns, stimulating their memory and supporting each other with teamwork, which creates positive energy. Members of the class share the bond of Down syndrome, and the group environment encourages them to socialize without feeling out of place, promoting a happier individual.

People with Down syndrome are "more susceptible to age related physical conditions than the general population" as they age, and these conditions may have a negative impact on their quality of life (Barnhart and Connolly 1400). One such condition is hypothyroidism, which is evident in twenty-eight percent of children with Down syndrome and increases to forty percent for adults with Down syndrome. The thyroid gland releases hormones that control the body's metabolism, if there is a decrease in thyroid activity, which is known as hypothyroidism, the entire body will be affected. The most frequently exhibited symptoms of hypothyroidism are "decreased energy, decreased motivation, weight gain, and bradycardia (slower than normal heart rate)" (Barnhart and Connolly 1400). Hypothyroidism may not be solved by movement therapy, but involvement in consistent movement therapy sessions

increase exercise, which, in turn, increases blood flow and endorphins in the body which can combat many of the main symptoms. It is important to have an interdisciplinary approach to such health issues and work with other doctors to create a care plan to address the specific health needs of the individual, so movement therapy can supplement other medical care (Evenhuis 184). By increasing awareness of "specific age related health risk factors… it can lead to enhanced prevention" and a longer life expectancy (Evenhuis 178).

Adults with Down syndrome suffer from a lower cardiovascular capacity, which means they do not efficiently circulate oxygen during physical activity. This poor cardiovascular capacity contributes to hypotonia, low muscle mass, low muscle strength, and obesity. These conditions, in turn, contribute to osteoporosis (Barnhart and Connolly 1401). Because adults with Down syndrome suffer from hypotonia, they are prone to hip instability and foot pronation because they lack the strength to stabilize the joints. Movement therapy has the ability to improve the lifestyle of individuals with Down syndrome by increasing cardiovascular capacity, increasing muscle mass, decreasing body weight, and strengthening bones.

Researcher Dr. Robert Barnhart writes that a person with Down syndrome often lacks the opportunity to participate in recreational activities, resulting in a sedentary lifestyle (1403). The sedentary lifestyle decreases their cardiovascular fitness, which can increase their already elevated risk for heart disease. According to clinical studies, "Adults with Down syndrome… may show improvements in cardiovascular fitness following a well designed and closely supervised aerobic exercise program," such as movement therapy (Evenhuis 1404). As a result, movement therapy sessions should include activities such as *sautés*[5] and skipping to encourage cardiovascular fitness. Without involvement in physical activity, cardiovascular capacity will continue to decrease with age, which may "result in their inability to perform activities of daily living," thus decreasing their quality of life (Evenhuis 1404).

According to a study by Dr. Christopher Draheim, "No adults with Down syndrome over thirty years of age reported participation in vigorous physical activity"; this contributes to the high rate of obesity in people with Down syndrome (Evenhuis 1401). As children, individuals with Down syndrome have a lower resting metabolic rate, which predisposes them to obesity as an adult; therefore, they must monitor their weight closely. In order to promote healthy weight, involvement in regular exercise and movement is crucial. Dr. G.T. Fujiura discovered that there is "a significant link between friendships, access to recreation, and body mass index" (Evenhuis 1401). Group movement therapy sessions promote community interactions and make physical activity more enjoyable, which will promote weight loss.

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[5] **Sauté:** A small jump (Ballet Dictionary 1).

Individuals with Down syndrome have a low bone mass density, which combined with a sedentary lifestyle and hypotonia, may lead to osteoporosis (Evenhuis 1403). In order to strengthen bones, one must participate in weight bearing activities to promote new bone formation, and a demand must be placed upon the bone by the skeletal muscles. Thus, movement therapy works well by emphasizing activities that use body weight for resistance, such as *pliés*,[6] balancing exercises, and *sautés*. These activities are especially beneficial because they force the patient to engage multiple joints, challenging them to stabilize their body as a whole and use multiple muscle groups. Because the individual has already developed proper posture in childhood movement therapy sessions, the therapist must challenge the individual and push to increase his or her strength with more difficult exercises. Participating in these types of exercises also improves overall balance and stability, which will decrease the risk of falls that may cause fractures that result in decreased independence. These types of weight bearing activities not only increase bone mass density, but also muscular strength, which results in a healthier individual.

Hip instability and foot pronation are the most common joint weaknesses in people with Down syndrome. Therefore, movement therapy is useful when focused on specifically strengthening the areas of the ankles and the hip. Exercises such as *relevés* promote balance and strengthen the ankle and muscles of the talocrural joint that stabilize the area. By strengthening these muscles, individuals will be able to stabilize the standing position and prevent weight from falling to the medial side of the foot, resulting in less stress on the knees and making walking and standing easier. The hip, a ball and socket joint, has an extended range of motion, and people with Down syndrome struggle to control this joint because of their low muscle tone. In order to strengthen this joint, movement therapy should target exercises that include repeated hip flexion and extension such as *pliés*, *battements*[7], skipping, and extensions. These exercises should be done in parallel first, and as the joint grows stronger, can be eased into turned out positions to strengthen both the medial and lateral rotators. If both the hip and ankle are strengthened for stabilization, the individual will have an easier time with daily activities and, thus, will be less likely to suffer from a fall, resulting in greater independence.

It is important to realize that not all individuals with Down syndrome have access to movement therapy from childhood to adulthood. As a result of this lack of therapy, the individuals may not have developed and maintained proper movement patterns as they aged. As a result, they may lack the technique foundation and muscular strength needed to successfully complete the adult movement therapy classes described earlier. Such a movement and

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[6] **Plié:** A bending of the knee or knees, "an exercise to render the joints and muscles soft and pliable and the tendons flexible and elastic, and to develop a sense of balance" (Ballet Dictionary 1).

[7] **Battement:** A beating action of the extended or bent leg (Ballet Dictionary 1).

strength intensive class may not be feasible for an adult who has not received lifelong therapy. At this point, movement therapy becomes more about quality of life and less about transforming the body and its movement patterns. Simply because certain individuals with Down syndrome have been previously denied access to movement therapy classes does not mean they should not be able to benefit from the opportunity when it is presented. A simplified session can still enhance mood, promote socialization, and get the individual moving and active, which improves quality of life.

Individuals with Down syndrome face many challenges both in their health and in their life experiences. Movement therapy serves as an outlet for stress and an enhancement of health for these individuals. By combining the healing techniques of physical therapy and the joy and strengthening associated with studying dance, a movement therapy program is created to help individuals with Down syndrome achieve a healthier lifestyle. Participation in movement therapy allows them to develop proper movement patterns, strengthen muscle and bone, alleviate health problems, socialize, and lead a fuller life. The practicality of physical therapy integrated with the creative outlet of dance allows individuals with Down syndrome to express themselves and attain better health, which makes movement therapy highly beneficial.

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From Fidus to FKK:
A History of German Nudism

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Abstract

This paper investigates the development of nudism within the larger context of German culture. While the practice of nudism is still prevalent in Germany today, it has transformed drastically since its beginnings. Using both primary and secondary sources from different periods in German history, this paper traces nudism from its beginnings as a movement based on racial hierarchy to the free-time activity it is today. The racist ideologies of Heinrich Pudor and Richard Ungewitter are compared to the socialist ideology of Adolf Koch, the militaristic ideology of Hans Surén, and Germany's legal stance on nudism over time. The historical context and its effect on the development of nudist ideology is also examined, including major events such as the publication of Charles Darwin's *On the Origin of the Species* as well as the Industrial Revolution and the First and Second World Wars. Because of this historical context, nudism has developed from a *völkisch* (traditional German, often racist) ideology to a leisure time activity enjoyed today by many Germans.

Introduction

In 2008, a travel agency was forced to cancel a fully booked nudist flight from East Germany to the North Sea due to public concern for the sanitary conditions on such a flight.[1] While nudism is taboo in most regions of the world, *Freikörperkultur* (free body culture, FKK for short) is prevalent and widely accepted in Germany. Nudism is nothing new in Germany; nudist ideology began blossoming in Germany in the late nineteenth and early twentieth centuries as a reaction to modernity and industrialization. Almost from its beginning, nudism attracted people for many different reasons and with various political ideologies, ranging from the far right to the far left. Though many authors, such as Chad Ross and John Alexander Williams, find direct connections between the political ideologies and nudist practices, it is important to see the nudist movement in the greater German context and as a product of

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[1] "Reisebüro streicht Nacktflug," *FOCUS*. 23 May 2008, http://www.focus.de/panorama/vermischtes/fkk-flug-reisebuero-streicht-nacktflug_aid_303671.html.

the tumultuous history of Germany throughout the late nineteenth and early twentieth centuries. Nudism, as it is seen today, is the result of a long transformational process, through which a nationalist, right-wing nudist ideology was influenced by political and historical events of the twentieth century until it became the progressive leisure time activity of today's Germany.

Early Nudist Ideology

Historians commonly regard the figures Karl Wilhelm Diefenbach, Hugo "Fidus" Höppener, Heinrich Pudor, and Richard Ungewitter as the originators of the German nudist movement, a part of the greater *Lebensreform* (life reform) movement. Their specific actions and ideas were influenced by the social and political atmosphere in the German nation during the late nineteenth century.

The artist Karl Wilhelm Diefenbach and his protégé Fidus were some of the first victims of German opposition to nudism. Diefenbach was an eccentric artist who lived outside of Munich, Germany, and was known for his use of alternative treatments for illnesses such as vegetarianism and, more importantly, nudism. Fidus followed Diefenbach's example; the two were seen walking nude near Diefenbach's house and were tried for immoral behavior in 1888.[2] After the trial, both Diefenbach and Fidus gained a cult following in the avant-garde community. Of Diefenbach's multiple followers, only Fidus went on to greatly influence the *Lebensreform* movement with his paintings, while Diefenbach, tired of the German intolerance of his lifestyle, hiked through the Alps and into Italy where he settled and continued painting.[3]

Heinrich Pudor's dramatic nudist ideology suggests a fanaticism eerily similar to the later Nazi rhetoric. Pudor, a natural healing practitioner, believed that "a clothed person is interred alive, standing with one foot already in the grave."[4] Pudor asserted that those who practiced nudism would be both healthy and beautiful, as did many proponents of nudism. In Pudor's opinion, nakedness was inherently beautiful, rather than simply a path to the creation of a beautiful body.[5] Pudor also believed that practicing outdoor nudism under all weather conditions would be beneficial and even strengthen the body.[6] Lack of access to Pudor's works makes it difficult to comment further on his ideology, though he is widely acknowledged as one of the first nudist ideologues. Richard Ungewitter began publishing works around the same time as Pudor.

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[2] Matthew Jeffries, "Lebensreform: A Middle Class Antidote to Wilhelminism?" *Wilhelminism and its Legacies: German Modernities, Imperialism, and the Meanings of reform, 1890–1930*, ed. Geoff Eley and James Retallack, 91–106 (New York: Berghahn Books, 2003), 95–96.

[3] Eckart Menzler-Trott, *Logic's Lost Genius: The Life of Gerhard Gentzen*. Translated by Craig Smorynski and Edward Griffor (American Mathematical Society 2007), 4.

[4] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 25–26.

[5] Chad Ross, *Naked Germany: health, race and the nation* (New York: Berg, 2005), 112.

[6] Ibid., 96.

Their ideologies are very similar—so much so that Pudor accused Ungewitter of plagiarism.[7] Ungewitter even states that "our current common clothes can be regarded as the 'gravedigger' of health," which is strikingly similar to Pudor's assertion about the dangers of clothing.[8] Regardless, Ungewitter was much more successful than Pudor in both book sales and the size of his nudist club. In his work *Die Nacktheit*, considered by many to be the Old Testament of German nudism, Ungewitter describes the recent discovery of evolution and its subsequent influence on the decisions of man to clothe or not clothe himself.[9] He also also discusses the specific dangers of clothing, especially women's clothing. Ungewitter uses a humorous poem entitled "*Feigeblatt*" (or fig leaf) to emphasize the ridiculous lengths that women go through to have a "perfect" body. The poem refers specifically to corsets and is accompanied by photographs of the damage done to the female body by corsets. He goes on to discuss the health benefits of nudism and how much man inherently enjoys being nude, even stating that nudism is the only path to true morality.[10] Ungewitter praises the Greek practice of naked gymnastics among young people, and he encourages German people to employ similar practices.[11] Throughout his work, Ungewitter inserts drawings by Fidus, whose undeniable Greek-inspired style further expresses Ungewitter's affinity for the Greek body image. This exaltation of the Greek ideal body was part of a larger neoclassicist movement in German art and literature starting as early as the fifteenth century.[12]

Ungewitter's *Die Nacktheit* includes many drawings by the aforementioned Fidus, as well as many poems. Though it is possible that Ungewitter's extensive use of nude photographs and drawings, as well as the comical poetry included in his work, were the reason for his success relative to Pudor, lack of access to Pudor's work makes comparison of the publications difficult.

In terms of the size of their nudist organizations, neither Pudor nor Ungewitter was particularly successful. Nudist organizations from this time period were quick to break up, likely because of lack of interest. Chad Ross mentions that most nudist organizations at this time consisted mainly of male

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[7] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 17.

[8] Richard Ungewitter, *Die Nacktheit: in entwicklungsgeschichtlicher, gesundheitlicher, moralischer und künstlerischer Beleuchtung* (Stuttgart: Richard Ungewitter [Im Selbstverlag des Herausgebers], 1907), 21.

[9] Richard Ungewitter, *Die Nacktheit: in entwicklungsgeschichtlicher, gesundheitlicher, moralischer und künstlerischer Beleuchtung*. trans. Tessa Wilson (Stuttgart: Richard Ungewitter [Im Selbstverlag des Herausgebers], 1907), xi.

[10] Richard Ungewitter, *Die Nacktheit: in entwicklungsgeschichtlicher, gesundheitlicher, moralischer und künstlerischer Beleuchtung* (Stuttgart: Richard Ungewitter [Im Selbstverlag des Herausgebers], 1907), 48.

[11] Ibid., 83.

[12] Joachim Heinzle and Jutta Osinski, "Griechen Und Germanen. Die Entwicklung Des Deutschens Nationalbewusstseins in Literatur Und Kunst" (lecture, Philipps-Universität Marburg, Marburg, Hessen, Germany, April 26, 2010).

members. When women joined the organizations, groups often broke apart due to jealousy when female members spent more time with certain members of the group individually.[13] This exposes the lack of adherence to *Lebensreform* ideologies as a major problem for nudist groups.

Both Ungewitter and Pudor were known for their anti-Semitism. Pudor wrote two entire volumes supporting laws against Jewish immigration to Germany entitled *Deutschland für die Deutschen*! (*Germany for the Germans*). In these volumes, Pudor asserts that Jews are racially different than Germans and should not be given government jobs or even German citizenship. He did not believe that Jews could assimilate into German society, and he advocated their expulsion from Germany.[14] Ungewitter praised the Aryan race and followed the views of *Die Ostara*, a Viennese journal which advocated a *Nacktkultur* that excluded all but Aryan males who embodied "heroic manliness."[15] Both Pudor and Ungewitter also expressed their exasperation with the idea of a "white" race. As nudists, these men believed that sun exposure was essential to the health of humankind; therefore, bronzed skin was an indicator of good health (though it did not follow that black skin was a better indicator of health). Pudor uses even this idea to assert that the Jews were in fact a detriment to society by blaming Jewish tailors for clothing people and, therefore, depriving them of the sunlight they need to be healthy.[16] The nationalist and anti-Semitic rhetoric employed by both Pudor and Ungewitter allowed nudist ideology to later be accepted and even encouraged by the Nazi regime. Conservative nudists carried their nationalist and racist rhetoric into the Weimar era and beyond, becoming part of the eugenics movement and using nudism as a tool to distinguish between the stronger and weaker races.

All of these creators of the nudist ideology were greatly influenced by the developments of the time in which they lived. Industrialization was booming, and more and more people began to leave their agricultural posts for factory jobs. It was widely believed by socialist nudists that mechanization of the workplace led to the bodily decline of their fellow workers.[17] Charles Darwin's *On the Origin of the Species* was published in 1859, popularizing the theory of evolution. This led many to question the Christian belief of creationism and, therefore, the biblical assertion that man should wear clothes in order to avoid

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[13] Chad Ross, *Naked Germany: health, race and the nation* (New York: Berg, 2005), 18.

[14] Heinrich Pudor, *Deutschland für die Deutschen!: Vorarbeiten zu Gesetzen gegen die jüdischeAnsiedlung in Deutschland* (München, Leipzig: Hans Sachs Verlag, 1912), 9–12.

[15] Karl Toepfer, *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935*. Berkeley: University of California Press, 1997.

[16] Ruth Barcan, "'Regaining What Mankind has Lost Through Civilization:' Early Nudism and Ambivalent Moderns," *Fashion Theory* 8, no. 1 (2004): 73.

[17] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 35.

shame.[18] This huge development in human history had its hand in the origins of nudist ideology. A common trend in German culture and society, long before the advent of the nudist movement, was idolatry of the ancient Greek culture—particularly in art and literature. Many of the photos from nudist literature, as well as Fidus's drawings and paintings, emulate the Greek ideal body.

Despite the political and social climate in the country at the time, the pre-World War I Wilhelmine, Germany, was highly unreceptive to the nudist lifestyle. Their conservative and prudish ways severely stunted the growth of the nudist movement. The Catholic Church and other morality leagues were unsurprisingly opposed to the nudist lifestyle. In moral terms they believed nudism to be "extremely dangerous and thus absolutely reprehensible."[19] In fact, the term *Freikörperkultur* was coined because the Catholic Church was using the term "nude culture" to refer to strip tease.[20] Ungewitter, in particular, was often subjected to legal action on terms of his "immorality," though the courts usually sided with Ungewitter, believing his books to be morally decent on the whole. Ungewitter's opponents attempted to further block the dissemination of his writings by prosecuting booksellers who sold his work, leading Ungewitter to begin a mail-order only business to continue selling his books without harming booksellers.[21] The courts were not as kind to Diefenbach and Fidus, sentencing Diefenbach to six months in jail, and Fidus to three.[22] Prior to this instance, Diefenbach's children had been taken away from him because he allowed them to wander about naked outdoors.[23] Despite all of the opposition to the early nudist movement, FKK persisted into the post-World War I Weimar era.

Weimar Era Nudism

After World War I, the German nudist movement enjoyed a significant increase in popularity. Ungewitter's nudist organization of around four hundred members was dwarfed by the coalitions of nudist organizations that emerged during the Weimar years. New nudist organizations were formed, and a much larger portion of the population accepted the nudist lifestyle as a valid and even superior one.

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[18] Ibid., 64.

[19] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940*. (Stanford: Stanford University Press, 2007), 27.

[20] Ibid.

[21] Chad Ross, *Naked Germany: health, race and the nation*. (New York: Berg, 2005), 45–46.

[22] Matthew Jeffries, "Lebensreform: A Middle Class Antidote to Wilhelminism?" *Wilhelminism and Its Legacies: German Modernities, Imperialism, and the Meanings of Reform, 1890–1930*, ed. Geoff Eley and James Retallack, 91-106 (New York: Berghahn Books, 2003), 95.

[23] Karl-Heinz Ignatz Kerscher, "Nacktgymnastik und Körperkulturschulen nach Adolf Koch." *Sexualmoral und Sexualerziehung in Vergangenheit und Gegenwart: Zu den Grundlagen der Sexualpädagogik* (Norderstedt: GRIN Verlag, 2008), 12.

Part of the new popularity of the nudist lifestyle had to do with the fact that nudism was no longer associated almost solely with reactionary nationalist rhetoric (though nationalists were still supporters of FKK). The socialist branch of nudism, famously led by Adolf Koch, attracted factory workers and their families to its ranks. Koch's main goal was, like earlier nudist ideologues, to reform and rejuvenate the German body, though for somewhat different reasons than his predecessors. Koch focused on the effect of capitalism on the German body, claiming that the mechanization of the production process created an unnatural, unhealthy work environment in which many Germans spent the majority of their time.[24] He stated that "the rhythm of the machine was taking over society and subjugating human life."[25] He believed that if people were to practice nude exercises, they would see the damage that the capitalist system had done to their bodies and be motivated to change them. Rather than stressing any sort of racial hierarchy, Koch strove for social equality, allowing those from all races, ages, genders, and religions to join his group. He stressed that "*Es gibt keinen hässlichen Menschen. In der Bewegung ist jeder Mensch schön,*" meaning, "There are no ugly people. In the movement, every person is beautiful."[26] His movement also sought to remove bodily shame from society, and in effect, create a more sexually moral society in which the sight of a naked human body would not lead one to temptation and lust. Koch is best known as a teacher in Berlin Public Schools who practiced nude exercises with his students. Though Koch was given permission to do so by his students' parents, the practice was eventually deemed inappropriate and he was fired from his position in the Berlin Public School system. Koch went on to open his own schools which focused on teaching the benefits of nude exercise to German workers. The Koch schools became very popular during the Weimar era, but they were later shut down by the Nazi regime.[27]

The changing atmosphere in Germany after World War I created a situation in which Germans felt the need for *Lebensreform*. Economic downturn and a recently lost war led people from both sides of the political spectrum to the nudist movement. The highly industrialized German cities led to unprecedented health concerns. In fact, many nudist heliotherapists endorsed the use of sunbaths in order to cure TB, a disease widely believed by nudists to be a result of clothing and modernization.[28] Ungewitter wrote that he received many let-

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[24] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 30.

[25] Ibid., 35.

[26] Karl-Heinz Ignatz Kerscher, "Nacktgymnastik und Körperkulturschulen nach Adolf Koch." *Sexualmoral und Sexualerziehung in Vergangenheit und Gegenwart: Zu den Grundlagen der Sexualpädagogik* (Norderstedt: GRIN Verlag, 2008), 18.

[27] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 32.

[28] Ruth Barcan, "'Regaining What Mankind has lost through Civilization:' Early Nudism and Ambivalent Moderns." *Fashion Theory* 8, no. 1 (2004): 71–73.

ters from soldiers during the war, saying that entire companies utilized naked air baths on the front. Others recount that it became normal for soldiers to go for a naked swim in their free time with their company. These soldiers were likely not acting on any sort of nudist ideology, but simply enjoying the act of nudity.[29] Their newfound comfort with nudity would leave them more susceptible to nudist ideology.

Though the Weimar Republic was largely more liberal and accepting than the Kaiserreich, nudists were not free from opposition after the First World War either. Most notably, the Berlin School Board fired Adolf Koch for practicing gender-segregated nude exercises with his students, even though the students' parents had given permission for him to do so.[30] The school board had been under pressure of a wider Catholic campaign against nudism. Generally speaking, the church tended to be more strongly opposed to nudism than the state was. Many morality campaigns focused on nudist publications rather than nudism itself. Many felt that the nude photographs often present in nudist publications were contributing to the perceived moral decline of German society—part of a wider movement to rid German society of *Schund und Schmutz* (filth and smut).[31]

The Nazi Era and Nudism

The popularity that the nudist movement enjoyed during the Weimar era came into question during the Nazi *Gleichschaltung* period. As the Nazis sought to control and standardize all aspects of society, the existence of any sort of individual expression (including nudism) was threatened. The Nazi regime originally regarded the nudist movement as a socialist or Marxist phenomenon, which they immediately rejected as detrimental to their goals and ideology. On March 3, 1933, Hermann Goering, the Prussian Minister President and Interior Minister, urged policemen to take any measures to stifle the naked culture movement because it was a danger to German culture and morality.[32] The *Reichsverband für Freikörperkultur* (RFK), an umbrella bourgeois nudist organization that included many smaller nudist groups at the time, took this opportunity to denounce "naked culture," claiming it was not to be associated with their "free body culture."[33] In April of 1933, the RFK implemented their own *Gleichschaltung*, either voluntarily or because of pressure from certain pro-Nazi members of the RFK. Under the leadership of pro-Nazi commissars, the RFK excluded any groups or individuals from their organization that the

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[29] Chad Ross, *Naked Germany: health, race and the nation* (New York: Berg, 2005), 20.

[30] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 31.

[31] Chad Ross, *Naked Germany: health, race and the nation* (New York: Berg, 2005), 45.

[32] Matthew Jeffries, "'For a Genuine and Noble Nakedness'?: German Naturism in the Third Reich." *German History* 24, no. 1 (2006): 67.

[33] Ibid., 68.

Nazi regime would not approve of, in hopes of perpetuating the nudist movement throughout the era of Nazi rule.[34] Shortly thereafter, the new RFK leaders founded a new organization, called the *Kampfring für völkische Freikörperkultur* (Ring of Struggle for Racial Free Body Culture). The name of this organization was an obvious attempt to prove the organization's support of the goals and ideals of the Nazi regime. The organization would go through one final name change, as Karl Bückmann changed the name to the *Bund für Leibeszucht* (BfL, meaning the League for Body Cultivation). Bückmann created a new constitution for the organization that explicitly excluded the words "nudism" and "naturism." The organization described itself as a "sports" organization, which likely allowed the group to persist through the duration of the Third Reich.[35]

Bourgeois nudist organizations were not the only ones to change their terminology in order to bypass the Nazi regime. Adolf Koch jumped through many hoops in order to keep his socialist nudist organization alive throughout the Third Reich. Though Koch's schools were forcibly closed in 1932, he continued to lead one of the largest socialist nudist groups in Germany at the time—the Adolf Koch League for Social Hygiene, Body Culture and Gymnastics.[36] In 1933, Koch himself joined the SA, the Nazi paramilitary group, presumably in order to keep his organization under the radar of the Nazi regime.[37] Koch would later explain in his post-war writings that he went to any means, legal or otherwise, in order to perpetuate his nudist organization and was not, in fact, a Nazi sympathizer.[38]

Regardless of Goering's denouncement of nudism, nudist groups (particularly bourgeois groups) were not persecuted as intensely as one might imagine. The fact that upper-level leaders (Hitler in particular) were disinclined to express a decisive opinion on the nudism question led to a lot of inconsistency in the treatment of nudist groups in the Third Reich.[39] A well-known proponent of nudist exercise, Hans Surén, worked for the Nazi regime as an inspector for their physical education program.[40] During the Weimar era, Surén created a name for himself by publishing multiple best-selling books on nudism.[41] He sought to teach every German, male or female, how to acquire the ideal body. In his book, *Surén Gymnastik: für Heim, Beruf und Sport* (*Surén*

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[34] Ibid.

[35] Ibid., 71–72

[36] Ibid., 69.

[37] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 52.

[38] Ibid., 56.

[39] Matthew Jeffries, "'For a Genuine and Noble Nakedness'?: German Naturism in the Third Reich." *German History* 24, no. 1 (2006): 74.

[40] Ibid., 73.

[41] John Alexander Williams, *Turning to Nature in Germany: Hiking, Nudism, and Conservation: 1900–1940* (Stanford: Stanford University Press, 2007), 28.

Exercises: for Home, Work, and Sport), he urged all Germans, men and women, to use his exercises to gain the strength and beauty they naturally desire. He also urged employers to encourage their employees to exercise. Surén's militaristic approach to nudism, inspired by ancient Greece, appealed unsurprisingly to the Nazis.[42] Because his approach to physical fitness was so appealing to them, the Nazis seemed to ignore the nudist aspect of his ideology. Adding to the confusion on the Nazi stance on nudism, a journal entitled *Das Schwarze Korps*, the official journal of the SS, expressed views opposite Goering's statement. The journal published many articles denouncing the prudery inherent in Christian morals, and though the Nazis denied any association with the Marxist idea of "free love," the journal often encouraged nudism and sexual intercourse for pleasure's sake. *Das Schwarze Korps* was generally a hypocritical publication, exalting things such as nudism and extramarital sex, while simultaneously denouncing groups such as the Jews and Marxists for supporting the exact same things.[43] Weimar nudism was misconstrued as something erotic and immoral, while exalting the purity of Nazi nudism.

Much of the literature on the topic of nudism during the Nazi period is as confusing and contradictory as the Nazi policies themselves. Generally speaking, nudism was both denounced as a leftover immoral trend from the Weimar era as well as a Marxist "free love" movement, while also being exalted as a way to express and celebrate the superiority of the Aryan race. After the war, split opinions concerning nudism continued. West Germans returned to nudist activity relatively quickly, while nudism was contested and eventually banned in East Germany during the time directly following World War II.

Post-War Nudism

The nudist ideology that re-emerged in West German life after World War II reflects the changed German social and political landscape. The Allies were unaware, it seems, of any association nudism might have with Nazism. A *Los Angeles Times* newspaper article from 1946 expresses the confusion the American military government felt when exposed to nudists who claimed that nude sunbathing was beneficial to their health. The American military was unsure whether or not this practice was in line with the moral education they were attempting to implement in Germany at the time.[44] These nudists that the Americans encountered were surely not spouting any sort of ideology; otherwise, the American military government would have considered their actions a threat to its mission. Nudism became more of a leisure time activity rather than a strict ideology after the war, which parallels the emergence of consumer cul-

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[42] Hans Surén, *Surén Gymnastik für Heim, Beruf, und Sport: Für Männer, Frauen alt und jung*. Stuttgart: Dieck & Co., 1927.

[43] Dagmar Herzog, "Hubris and Hypocrisy, Incitement and Disavowal: Sexuality and German Fascism." *Journal of the History of Sexuality*. 11. no. 1. (2002): 11–12.

[44] "German Nudist Clubs Giving A.M.G. Worries." *Los Angeles Times*. 14 June 1946, p. 1.

ture in Germany. Nudist tourism became popular during this period. Germans traveled to warmer regions in order to practice nudism while vacationing, though they were not always welcomed at these vacation hot spots.[45] Nudism during this period should be seen as an escape from the worries of the modern world, rather than as a political reform movement.[46] While nudists were not without an ideology at this time, they were more motivated to participate in nudism for the recreational aspect than by their adherence to a political group.

The situation in East Germany was a completely different story. Post-war East Germany was downright hostile to the idea of nudism. To the communist East German government, nudism represented the trio of enemies that were social democracy, Nazism, and sex.[47]

The East German regime, though itself employing a leftist ideology, did not approve of even the left-wing nudist ideologies of the Weimar era, discarding them as detrimental to progress. Adolf Koch, considered too progressive by the Nazi regime, was seen as too conservative for the East German regime. His pacifism and sexual liberalism were also frowned upon by the militaristic, prudish East Germans.[48] Koch's association with the Nazi regime as a member of the SA also led to the unfriendly relationship between him and the East German regime. Equally as threatening to the East German state was the idea of a resurgence of *völkisch* nudism with its racist ideology and emphasis on racial hierarchy.[49] The Socialist Unity Party (SED) also saw nudism as a bourgeois movement—a manifestation of "imperial decadence."[50] Generally speaking, everything old was not new again for the East German regime, regardless of how progressive it seemed. They did not take any chances and threw out many aspects of civil society remaining from previous German traditions.

Nudism was not only seen as dangerous because of association with the Weimar era; the late Nazi regime's acceptance of nudism called into question the possible fascist underpinnings of nudism.[51] The East Germans, like most of the world at the time, were eager to condemn anything considered "Nazi." Because the Nazi regime tolerated nudism towards the end of its reign, the SED was eager to ban nudism.

The SED encouraged East German citizens to put all of their energy into the creation of the communist state, which of course meant that sexual intercourse for pure pleasure was not condoned. Nudism has been misconstrued as

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[45] Murray Seeger, "Buff Boom: Vacationing Germans go for Nudity." *Los Angeles Times*. 7 July 1977, p. C1.

[46] Chad Ross, *Naked Germany: health, race and the nation* (New York: Berg, 2005), 161–167.

[47] Josie McLellan, "State Socialist Bodies: East German Nudism from Ban to Boom." *Journal of Modern History*. 79. (2007): 50.

[48] Ibid., 54.

[49] Ibid., 50.

[50] Ibid., 54.

[51] Ibid., 50.

something inherently sexual since the origination of the nudist movement; the SED also followed this train of thought, equating nudism with eroticism and denouncing it as a distraction from the *Aufbau* (buildup) of the socialist state.[52]

It is no surprise that the East German regime eventually banned nudism. At first, nudism was simply frowned upon, and the only illegal aspect of nudism was membership in a nudist organization. However, in 1954 nudism itself was outlawed.[53] Rather than quell the amount of nudists, this law outraged East German nudists and provoked them to continue nude bathing at local beaches as acts of civil disobedience. Those who practiced nudism were not necessarily protesting the communist rule, but were instead protesting their ridiculous policies. In fact, many SED party members also practiced nudism. Nudists believed themselves to be ethically and morally superior to the government, who they deemed not progressive enough. Nudism, they argued, was a truly progressive movement that should be embraced by all states claiming to be as progressive as the East German regime claimed to be.[54]

By 1956 a new law was enacted, which allowed officials to designate nude beaches, effectively overruling the previous ban on nudism.[55] Nudism increased in popularity throughout the East German era. Nudist rhetoric became increasingly more about the health and leisure benefits of nudism rather than the creation of a superior German warrior race. Although it is possible that racism and the idea of eugenics still existed in modern nudism, these views were not publicized. Whether this is due to repression of nudists or a change in ideology is not completely clear, though the advent of nudist tourism leads one to believe that nudism had become a leisure time activity rather than an ideologically based way of life.

Conclusion

Nudism is still prevalent in reunified Germany today. Scattered across Germany are FKK spas and beaches, still frequented by members of nudist organizations such as the *Deutsche Verband für Freikörperkultur* (DFK) as well as individuals who simply enjoy nude bathing. The nudism of today is drastically different from the nudism of Heinrich Pudor and Richard Ungewitter; Germany's tumultuous political history has played a huge role in transforming nudist ideology. Nudism as a part of the *Lebensreform* movement was inspired by Charles Darwin and the idea of evolution. In a climate of industrialization and modernization, nudism provided a way for many people to return to nature. After World War I, nudism became immensely popular in Germany in the midst of the Great Depression and growing concerns for the effect of indus-

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[52] Ibid.

[53] Ibid., 56.

[54] Ibid., 60.

[55] Ibid., 61.

trialization on the health of the German population. All the while, the idea that the Aryan race was supreme led many to practice nudism in order to perfect their Aryan physiques. The Nazi era effectively exterminated the most conservative branch of the ideology because the idea of racial hierarchy became taboo after World War II. Post-war nudism was scrutinized but in the end emerged as the leisure-time activity it is in Germany today.

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Goshen

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Abstract

In the spring of 2010, I was fortunate to receive an Asian Studies research grant through the College of Arts and Letters to fund my kiln-building research project this past summer in Goshen, Indiana. This project involved building a wood-fired ceramic kiln that my friend and respected ceramic artist colleague, Justin Rothshank, had adapted from a design originally made by Mark Lancet and Masakazu Kusakabe in their book Japanese Wood Fired Ceramics. Over the course of 2½ months this project was completed. Friends and fellow artists from Missouri, Indiana, and Sweden joined in to assist with this massive undertaking. I was able to live with some friends of Mr. Rothshank, who owed a small organic produce farm and ended up helping the farmer, Ben Hartman, design and build a small kiln of his own. This singular experience helped me to learn a great deal about kilns and organic farming. As an added bonus, I met and became friends with some truly amazing people. I hope my writing does justice to this truly fascinating summer spent researching ceramic kiln theory, building, and design.

The Experience

I am in the fourth year of my BFA program in ceramics at Missouri State University and plan to pursue an MFA once I finish my undergraduate studies. As I progress through my undergraduate education, I am becoming increasingly connected to a network of ceramic artists. Since starting my BFA program, I have been fortunate to have had several unique experiences and to have met many great people. It is these relationships that help to sustain me as I make my way into the world of ceramics. This increasing network of colleagues has led me to several unusual opportunities. When my friend Justin Rothshank asked for my help to build a wood kiln in

"Teabowl," 2010 Wood Fired Stoneware, Porcelain Additions

Goshen, I jumped at the opportunity knowing that this was the sort of experience that would allow me to learn, but also to build stronger relationships with the community of artist friends that I have developed. This would also serve as a great research opportunity in the field of kiln theory, design, and building.

Although Justin was more than glad to have me help him build a kiln in exchange for being able to use his studio to make some of my own artwork, he was unable to provide me with a place to stay during the course of the kiln construction. He put me in contact with a local farmer and friend of his, Ben Hartman. Ben and his wife Rachel co-own and operate a five-acre organic produce farm on the outskirts of Goshen. I was happy to learn that in exchange for two days a week of farm work, I would be provided with a place to live and a diet of organic produce. This opportunity to live on a produce farm made what I was about to do seem all the more.

Having secured a definite place to live, I began to research my soon-to-be summer home of Goshen, and from what I could initially ascertain, this small farming town of thirty-thousand in the middle of Amish country had little-to-nothing significant to contribute to the world of ceramics. I learned that Dick Lehman, an internationally known and respected ceramic artist, lived and worked in the area, but I figured that he did so mostly in search of the seclusion that a place such as Goshen likely provided.

My first week on the farm was eye opening to say the least. I was living in a very "rustic" barn loft complete with more flying insects than I could count, a lack of air conditioning or insulation, and a farm cat named Ida who lovingly greeted me every morning of my first week around 3 AM by throwing her latest catch, be it mouse or bird, into my sleeping bag. My living situation quickly improved, however, as Ben and Rachel noticed an abundance of mosquito bites and my apparent sleep deprivation due to Ida's midnight mischief. The

"Bottle," 2010 Wood
Fired Porcelain

loft was cat-proofed and a mosquito net and fan soon arrived. These improvements, along with the friendship of Ben, Rachel, and other farm interns, made what could have been a difficult summer enjoyable.

During one afternoon of farm work, Ben coyly asked if I would be willing to build him a small kiln of his own in place of doing farm work. He had no design, no plans, and a supply of six hundred or so firebricks. I was surprised to learn that despite being a full-time produce farmer, he still had time to pursue his passion for ceramics. Within a few weeks, we had worked up a design for a small catenary arch gas/wood kiln that would suit his firing needs. I came into my time at Goshen

"Teabowl," 2010 Wood Fired Stoneware,
Porcelain Additions

expecting to build one kiln for Justin and was ecstatic to learn that I would be able to design and build another.

Over the course of the next few weeks, as construction and preparation progressed at both kiln sites, I began to see a side of Goshen that was not initially apparent. Nearly every person I met was quick to mention the pots of Dick Lehman when I told them what I was doing in Goshen. This small community that appeared to be out of touch with the world of ceramics was, in fact, anything but. Several local restaurants served their food on hand-made ceramic plates or bowls, and nearly everyone knew the local potters who dominated the ceramic scene. Justin took me on a tour of the local clay artists' guild and showed me the studio space shared by Dick Lehman and another local potter, Mark Goertzen. Increasingly, I could not go much of anywhere without noticing something related to ceramics. My perceptions of Goshen had taken a 180-degree turn.

Construction of Ben's gas/wood kiln finished up, and I was given time off from farm work to devote myself to an intense week of kiln building at the site of Justin's up-and-coming wood kiln. The month of June was primarily spent cutting, splitting, and stacking wood and hauling brick in preparation for the actual kiln building to take place. The tedious job of leveling the foundation and laying the floor was finished, and the actual kiln construction, the fun part, began. A small but dedicated crew with members from Indiana, Missouri, and Sweden had formed and, within the span of a long week, was able to complete the kiln. This small yet diverse group of friends was something that I found to be very comforting throughout the whole construction process. Hauling ten tons of firebrick is much more enjoyable if you have a few friends alongside. Somehow, the conversations and laughter made the back breaking and continuous labor of wood kiln construction enjoyable.

When I was planning for my summer in Goshen, I made many assumptions, nearly all of which were shattered. I was expecting a town devoid of any knowledge or passion for ceramics. What I found was a town that celebrated its local ceramic artists and appreciated their craft. I was expecting to stay on a farm doing menial, farm-related tasks. I ended up living two of the most enjoyable months of my life in a place full of energy and run by a farmer who was as knowledgeable and passionate about clay as he was about organic farming. I ended up applying kiln design, theory, and building principles to not one

kiln as originally intended, but two. And, most importantly, I was able to enjoy the whole process with my friends. These relationships that I have developed with people in my field are what keep me going. Having people to share the joys and pains of clay with, people to bounce ideas off of, or just people who do not think you are crazy for doing what you do is the most valuable tool any ceramic artist can have.

The Artwork

The three things that most appeal to me about working with clay are history, community, and process. History is what inspires me, community is what supports me, and process is what captivates me. I have found that finishing my work in the wood kiln provides me with an opportunity to experience all of these aspects of clay that I value most. The life of the pot inside of the kiln is beautifully expressed by the flashing marks, ash drips, and crusty surfaces. I continually find it fascinating that each work that gets put into the wood kiln comes out with a personality and story of its own.
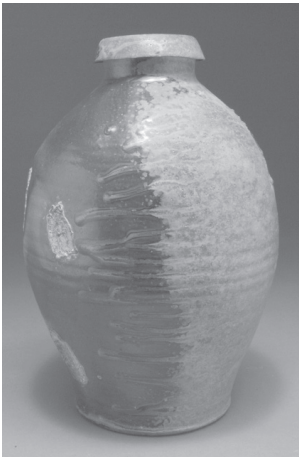
"Large Ash Bottle," 2010 Wood Fired Stoneware

This body of work is based on utilitarian forms and the idea of the vessel as an object. What I strive to do with my work is to create work that has value as hand-made objects and communicate this value to the user or viewer. In our daily lives, we are inundated with thousands of machine-made objects—many of which are eventually thrown away. I want my work to speak of a desire to create something that is not temporal, but rather something that is lasting. I want to create valued objects. Value relates not only to the durability of the material, but also to the planning and care that is put into each object. Unlike the thousands of throw-away objects that we interact with each day, I want my work to speak of something more. I want it to reference the same history, community, and process that I value from clay.

I believe the term vessel has a very complex set of connotations accompanying it. The traditional utilitarian vessel is meant to hold something, to contain. This body of work, largely, though not entirely functional, is meant to contain the totality of my experience with clay up to the point that each object was made. This work references my personal history with clay, my own story, in a way similar to how each piece tells its own story of life in the wood kiln.

In my daily life I try to place more emphasis on listening than talking, and because of this, I don't want my work to scream at the viewer. I feel that the surfaces of my forms are best understood after a visual conversation between the

work and the viewer, in which the work will hopefully show the viewer some beauty that they hadn't before seen. I strive for simplicity and appreciate the serendipitous outcomes that result from firing my work in the wood kiln. Just as in life, not all things are totally within my control. I like the way that this translates to this body of work. Just as in life, when unpacking a wood kiln, you can either be heart broken or elated—either way, life will go on, you will hopefully learn from mistakes, and everything will work out in the end.

"Lug Dish," 2011 Wood Fired Porcelain

Craig Hartenberger is a senior at Missouri State University pursuing a BFA with an emphasis in Ceramics. Craig plans to continue his study of ceramics by pursuing an MFA and hopes to one day teach university-level Ceramics. He has been involved in numerous kiln-building projects, juried exhibitions, demonstrations, and most recently spent his summer at Baltimore Clayworks as a Community Artist in Residence.

To Cheat or Not to Cheat: Academic Dishonesty in the College Classroom

By Emily Hendricks, Dr. Adena Young-Jones, and James Foutch
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Abstract

Within the academic domain, the pressure to excel in every course is paramount. Regardless of where the bar is set, educators teach students not to cheat. Yet academic dishonesty is pervasive in the higher educational setting due to several potential factors, including the pressure to excel, peer perception, and the lack of faculty enforcement. Current research shows the number of students who admit to academic dishonesty is increasing with time (Simkin, 2010; Chen, 2009). Other research points to a gap between moral beliefs and moral actions because what students believe is right may not affect what they do within the classroom (O'Rourke, Barnes, Deaton, Fulks, Ryan, & Rettinger, 2010). If professors knew why students cheat and how to prevent the "need" to be dishonest, students would benefit more from their classes and be less influenced by social factors. The purpose of the present study was to determine the impact of classroom environment and academic motivation on cheating and reporting the cheating of others. Additionally, we evaluated whether other students (i.e., social factors) or morality (i.e., personal factors) played a part in decisions to cheat. While this analysis suggested that several aspects of the students' personal feelings about themselves and their classroom could predict their honesty and integrity, it also contradicted previous studies in that very few students were willing to admit to cheating or report incidents of cheating.

Within the academic domain, the pressure to excel in every course is paramount. Professors set the bar high to make sure that students are benefiting from their education, not just going through the motions. Regardless of where the bar is set, educators teach students not to cheat. This starts at a young age and ranges in scope from plagiarizing, lying about missing class, or cheating on an exam. After constant reminders that cheating is not acceptable, delinquent behavior should decrease in the college years; unfortunately, it is actually quite prominent. The pervasiveness of academic dishonesty in higher educational settings could be due to several potential factors including the pressure to excel, peer perception, and the lack of faculty enforcement (Pino & Smith,

2003). Past research has identified differences within academic dishonesty in the educational setting, yet detail is lacking on how the student's perception, motivation, and success within the classroom predicts dishonest behaviors.

In a self-reported study by Staats, Hupp, Wallace, and Greseley (2009), more than 50% of college students admitted to cheating at least once in their academic career. According to Simkin (2010), the majority of both business and non-business college students admitted that they had cheated in college. A study by Chen (2009) showed that out of approximately 800 participants, only 3 claimed they had never academically cheated in college. The amount of students who admit to academic dishonesty is increasing with time. Those in Chen's study who stated they had never cheated previously believed that cheating was not morally right. Though some students have this belief, unfortunately they are in the minority. With new technology and more creative ways to cheat, students have a greater opportunity to work the system for a better grade. Wowra (2002) found that students are less likely to cheat in school if they place a higher emphasis on their own moral identities than on their social evaluations by peers and faculty. Students are beginning to feel pressured and judged by their grades to such a degree that cheating becomes more of a social influence than a moral decision (Slobogin, 2002).

Though most professors assume that a handful of students might cheat, it is important to assess why a student cheats in order to prevent academic dishonesty from growing into a common occurrence. The gap between moral beliefs and moral actions seems significant because what students believe is right may not affect their actions in the classroom. O'Rouke, Barnes, Deaton, Fulks, Ryan, and Rettinger (2010), concluded that cheating is a social decision where a student must choose between his or her moral values and group accepted behaviors in academic settings. A student's attitude toward cheating can be influenced by simply witnessing a peer's dishonest behavior. When students see cheating as predominately a social issue, they are more likely to be swayed by how their peers act; since others are doing it, the student may feel safe to imitate.

Cheating occurs in the college classroom for various reasons and at differing rates, depending on the particular student and the particular classroom. The implications of this occurrence have expanded the scope of cheating to include lying to professors, plagiarizing papers, using nonverbal signals during tests, texting answers, and trading papers. There may be no limit to the types of academic dishonesty within a college setting. Roig and Caso (2002) found that 70% of students stated that they had falsified an excuse to their professors at least once during college. Students are beginning to utilize academic dishonesty for better faculty and peer perceptions rather than just for their grades. Due to hopes of attending graduate school or obtaining an ideal career after graduation, students are feeling added demands to receive higher grades

in college and added pressure to succeed within the classroom (Slobogin, 2002). A significant conflict exists between students' motivation and academic demands; sadly, this issue may lead to the temporary solution of cheating.

While other studies have indicated the use of deceptive excuses and the prevalence of cheating, more studies need to be conducted on the relationship between academic dishonesty and students' motivation and success. Although educational institutions have strict academic dishonesty policies, the professors are the ones responsible for enforcement. If professors knew why students cheat and how they could improve a student's motivation and success to not feel the "need" to be dishonest, students may benefit more from their classes and be less influenced by social factors. This current study examined these relationships using students' environments, motivations, and success rates within the classroom compared to their rates of academic integrity. Thus, participants who are in their ideal environments, who are intrinsically motivated, and who have their basic needs met will have higher levels of academic integrity. Additionally, due to previous claims that cheating is more prevalent and is more a social choice than a personal one, we evaluated whether other students (i.e., social factors) or morality (i.e., personal factors) played parts in decisions to cheat.

Method

Participants

Participants in the present study included 212 undergraduate students enrolled in an Introductory Psychology course at a mid-western university (94 male, 118 female). Participants were primarily between the ages of 18 to 21 ($n = 193$), fifteen were 22 to 25 years old, two were between the ages of 26 and 29 years old, and two were 30 years old or above. The majority of participants were freshmen ($n = 145$), but sophomores ($n = 34$), juniors ($n = 4$), and seniors ($n = 4$) were also included. Only 3.3% of the students were declared Psychology majors with 96.2% as other majors. Of these participants, 206 were full-time students while five students were part-time. A total of 180 were White/Non-Hispanic, 11 were African-American, and 19 were of other ethnic origin. Participants were informed of their right to not participate and that their information would be held in the strictest confidentiality.

Instruments

Participants completed an online questionnaire to assess the impact of the Introductory Psychology course, receiving extra credit for their participation. The questionnaire consisted of three scales: the Basic Needs Satisfaction (BNS) scale, which measured self-reported levels of autonomy, competence, and social relatedness; the Intrinsic Motivation Inventory (IMI), which measured personal and environmental variables like class usefulness and value, class importance

and effort invested in it, class interest and enjoyment, and whether students took the class because they had to or wanted to; and finally a Class Assessment and Retention Scale (CARS), which measured the students' positive or negative perceptions of the classroom environment, their motivation to attend class, and academic honesty. Of the 114 questions throughout the CARS, IMI, and BNS, 93 of these items were Likert-style rated from 1 (no/strongly disagree) to 7 (yes/strongly agree), 15 were yes/no, and 6 were exploratory open-ended questions. Each subscale of the BNS (autonomy, competence, relatedness), IMI (effort, choice, value, interest), and CARS (integrity, environment, retention, motivation) were averaged separately to form 11 unique quotients. Higher scores denoted either more needs satisfaction (BNS), more intrinsic motivation (IMI), or more positive perceptions of the classroom environment (CARS).

Results

Students' scores on the IMS, BNS, and CARS subscales were used to predict levels of academic integrity. The data were screened for missing data, outliers, and regression assumptions. One participant failed to answer any questions and eight multivariate outliers (using Mahalanobis, Cooks, and Leverage cutoff values) were found and eliminated from the analysis. Linearity, normality, multicollinearity, homogeneity, and homoscedasticity were all met.

The overall regression model was significant, indicating that the combination of the three scales predicted students' levels of integrity, $F(10, 182) = 5.93$, $p < 0.001$, $R^2 = 0.06$. Of the 10 subscales, only motivation, competence, and class interest were significant predictors of academic integrity. The CARS motivation subscale showed the most positive change in academic integrity as students who were more motivated were more likely to be honest students, $\beta = 0.34$, $t(182) = 2.53$, $p = 0.001$, $pr^2 = 0.06$. Those students who were more comfortable in their academic abilities as shown on the BNS subscale for competence showed a higher predilection for honesty, $\beta = 0.26$, $t(182) = 2.92$, $p = 0.004$, $pr^2 = 0.04$. Finally, students whose attention was held by the class, as shown on the IMI subscale for class interest, were more likely to refrain from cheating, $\beta = 0.28$, $t(182) = 2.41$, $p = 0.02$, $pr^2 = 0.03$.

Some data also showed a marked departure from established research. For example, of the 212 respondents, 190 said they had not witnessed any cheating, 21 said they had, and one did not answer. Of the 21 people who had witnessed someone cheating, 71.4% ($n = 15$) would have difficulty telling the professor, and of those, 67% ($n = 10$) would absolutely refuse to tell. If that person was their friend, those numbers go up to 76.2% ($n = 16$) and 81.3% ($n = 13$) respectively (see Figure 1). Of the 190 who had not witnessed any cheating, 47.9% ($n = 91$) would have difficulty telling the professor, with 54.9% ($n = 50$) of those absolutely refusing to tell. Also, if that person was their friend,

58.9% ($n = 112$) would have problems telling the professor, with 58.9% ($n = 66$) of those absolutely refusing to tell (see Figure 2).

Discussion

We hypothesized that students' environment, motivation, and needs (both social and personal) could be used to predict their levels of academic integrity. Only one quotient from each scale was a reliable predictor, so this hypothesis was partially confirmed. The analysis suggested that a professor could safely assume a high level of academic integrity from students who were motivated to go to class, were confident in their scholastic abilities, and were either interested in or enjoyed the class. These findings further suggest a roadmap for professors who wish to tailor their classrooms to produce these kinds of students. A classroom which engages its students and motivates them to attend while instilling confidence in their abilities to succeed should sufficiently deter cheating.

If we are to believe the social environment models proposed by O'Rourke, et al. (2010) and Wowra (2002), this is to be expected. Two of the remaining subscales, the BNS for relatedness and the CARS for environment, are inseparably linked to social influences. With relatedness showing how interpersonally connected they feel to other students, and environment being a reflection of the external conditions affecting the student, they are measurements of how well the student feels he or she fits into the class group. Connections also exist between the remaining subscales and social influences. For example, a student's capacity to make moral decisions (i.e., autonomy) will be influenced by the group's moral compass; the more people a student sees doing something against his or her personal morals without punishment, the less likely the student could be to continue following that moral guide. Also, the group can expand or limit the choices available to a student, which can affect how much choice the student feels he or she has.

Given the O'Rourke, et al. (2010) and Wowra (2002) models, which indicate that the social environment would influence academic integrity, this study should have seen higher rates of self-reported cheating in large-scale classrooms where the cheating environment is ideal. Whereas the analysis suggested that several aspects of the students' personal feelings about themselves and their classroom could foretell their honesty and integrity, our findings did not match up with the social environment models. This could be due to how the questions of cheating and integrity were asked because this study asked the question outright. Previous research also suggests that incidents of cheating are becoming more prevalent, but if that were the case, we should have seen more than 10% of students claiming to have witnessed such an event. Contrarily, we found that a vast majority of students would not report such incidents *even when they saw them occur*.

The individualized aspect of higher education could be one of the culprits for this behavior. Students are in a constant competition with everyone else in their department, if not their entire school, for top honors, top accolades, the dean's list, scholarships, and a seemingly endless list of other variables. It could be reasonably argued that this kind of environment should produce people who would prevent cheating. However, people may be more likely to recognize an incident of cheating as a one-time offense than to see those circumstances as part of a system of repeated incidents which could negatively impact them. If someone else's cheating does not immediately affect the other student's grade, the student may be less likely to report the incident. Or if reporting the cheater could negatively impact the student's grade, such as in the case of a weighted test, the student could be less likely to report it as well.

The professor could inhibit reporting too. If the student feels the professor is not approachable, or if the student feels he or she would be called to publicly identify someone later on, the student could be less likely to report. While professors are the ones responsible for enforcing the academic integrity policies, students are responsible for reporting cheating, and they simply are not doing so. Finally, there is the problem of defining cheating and integrity. A behavior that was considered cheating 30 years ago may not be considered so today. With the prevalence of online classes increasing, students are becoming more comfortable with the idea of looking up an answer online when they are taking an online test. Who would be able to police them, to tell them it is wrong, or even do anything about it? Does the teacher of an online class really know which student is taking which test online? As learning moves more and more to the digital frontier, professors will have to redefine what it is to cheat and will be required to come up with new and more innovative ways in which to prevent and detect it.

In an effort to understand whether students cheat or not, this study simply asked the question outright as mentioned earlier. Future efforts may be more fruitful if researchers found ways to ambiguously ask the question of cheating. However, due to the vague and changing nature of what it means to cheat, this could be more difficult than it sounds. Further, for this study, each student's name was recorded during the survey process. While it could be argued that this likely affected the accuracy of the results, if this were true, we should have seen a much larger percentage of the sample profess a willingness to report cheating. Our operational definition of academic integrity was purposefully broad to include as many aspects as possible in the research; however, we recognize this could have also affected the results by diluting the meaning of "academic integrity." This study also interchanged the terms "academic integrity" with "cheating" rather casually, but the two are not always synonymous. Academic integrity as a whole includes reporting cheating as one of its aspects, but not reporting such behavior is not an act of cheating in itself.

Do students define cheating in the same way as their schools or their professors, and if not, what is their definition? In that same vein, are there levels of cheating? For example, is one type of cheating more offensive or harmful than another, or is it all the same? More research should be conducted on how the students perceive cheating and academic integrity. This study showed that students' academic integrity was promoted by classrooms wherein the students were more engaged, more competent, and more motivated. However, it showed that those qualities were severely lacking in classrooms as so few were willing to report incidents of cheating. To universities, this study suggests that students must be treated differently and faculty must be given appropriate latitude if an environment of academic integrity is to be encouraged with any semblance of authority.

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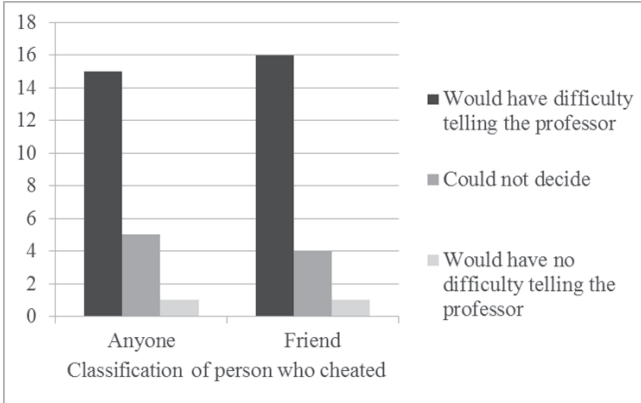
Figure 1. Frequency of students willing to inform the professor of cheating if they witnessed the behavior.
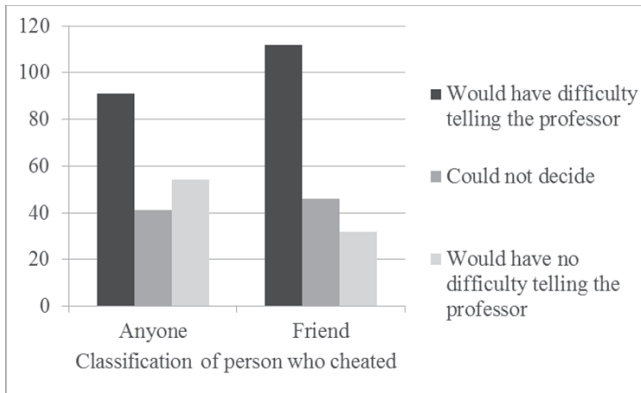
Figure 2. Frequency of students willing to inform the professor of cheating if they did not witness the behavior.

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Homeboys Don't Smile: Cross-Cultural Gender Transgressions in Men's Fashion

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Abstract

The photostory from *Vogue Hommes Japan* that is the fulcrum of this essay pictures an objectified and idealized form of masculinity: the Italian bad-boy, Jo Calderone. Jo is an alias. Both Jo and the major female pop star behind Jo are polarized impersonations of gender ideals, though they are not imitations of the "natural." Both are in drag. The duality of characters present within one body, and the ability to convincingly pendulate between them, is intrinsically androgynous and alluring. In this all-encompassing gender experiment, the familiar and often trivialized pop star functions as a safety net. The Japanese cultural context informing the character of Jo Calderone (as well as the gender matter at hand) reveals a further depth and nuance to the visual display and reception. Postured in a fashion magazine, a discursive arena often viewed as frivolous by the public and cultural critic alike, these images inhabit a unique dream-space where daring and audacious encounters can be explored.

Preface

A photograph, an image. An object of identification and desire. It draws us in on a most basic level, legitimizing both our own identity and the system that structures it. It is a myth of reality and being that can transcend the tangible and take us to the realm of fantasy. In private moments, we are soothed into situations only possible in a dream-state. A vessel of transgression altogether familiar and unusual.

Introduction

> *"What the eye can see for its-self here is precisely that which is not the case."*
> *–Victor Burgin (1982, p. 147)*

Upon first perusing the pages of the *Vogue Hommes Japan* spread, "The Tale of Jo Calderone, Homeboy's Don't Smile"[1]—the photostory at once stands out against the other spreads and advertisements in the magazine while fitting securely into the category of contemporary high fashion. The subject is a new

male model being photographed for the very first time, along with an accompanying interview, and a most coveted cover position. Fashion magazines remain one of the key mediums shaping the visual identity of people from cultures all over the world. The self-proclamation of *Vogue* as the "fashion bible" elevates it to the level of infallible and gives it the authority to set the pace of fashion. All the while, fashion remains a trivial fantasy craft in the eyes of the general public, as well as the critic. This creates a unique dream-space for daring and audacious statements to be made, accepted, and experienced by mainstream audiences without thought or heavy critique. A magazine such as *Vogue*, it must be remembered, is a consumer-driven machine. Readers look to *Vogue* for appropriate expressions or signifiers of identity, while at the same time shaping the magazine itself through their patterns of consumption. The series of images discussed in this essay happens to be made for a Japanese publication with a big name, yet fairly small circulation: *Vogue Hommes Japan*. The primary demographic targeted is homosexual men, principally in Japan. The circulation of this magazine suggests an audience that is not mainstream, and therefore, its images may be consumed and experienced in ways different from other fashion publications. The purpose of this essay is to challenge the primacy of gender as a basis for identity when the phallocentric norm is no more than a product created by culture.

The Images

Looking at the photostory "The Tale of Joe Calderone," one sees the style is gritty and raw, with mostly black and white images on a black page, in and out of focus with dramatic contrast of light and shadow. The photos at once give the impression of old Hollywood films and stereotypical rough, unrefined Italian-American characters through styling and photographic technique.

Such formal and surface observations set against both the interview and context of the magazine lead to a much deeper understanding of the images. Jo Calderone identifies himself as an Italian from Palermo, Sicily, and points to two iconic Italian Americans, Dean Martin and Frank Sinatra, as idols (Furniss, 2010, p. 47). The images and styling intentionally reflect these influences from the fashion (tuxedo) to the props (cigarettes).[2] Not only do the photographs reflect the images of Dean Martin and Frank Sinatra, but the story of Jo's life as a hard-working Italian who becomes a fashion icon and mingles with celebrities also has an eerie similarity. The Italian stereotyped images are very important, for they are both glamorous and iconic as well as mysterious and dangerous. Sicily is commonly perceived as the home of Mafia activities, and it was widely rumored that Frank Sinatra was involved in such dealings as well. All of these associations, through imagery, become a part of Jo's persona

and character: dark and dangerous, young and virile—a sort of objectified and idealized form of masculinity.

With these associations in mind, the props and styling take on a certain significance that may have been overlooked in a more superficial survey. The styling is masculine to the extreme, to the point of costume. The posture, gesture, supplementary headlines, and interview are laconic, unrefined, and decidedly casual.[3] Jo puts on a costume of ideal, pure masculinity—the dark and glamorous Italian bad boy. In context, such a strong image of masculinity is sure to stand out from the other more feminized images of models in the magazine.[4] However, the extreme show of apparent masculinity can only lead to the question of why the excessive show: what is the need for the display in the first place?

Readership

"The photograph is a place of work, a structured and structuring space within which the reader deploys, and is deployed by, what codes he or she is familiar with in order to make sense." –Victor Burgin (1982, p. 153)

Fashion, beauty, and grooming have long been the domain of women—a private world where women learn and practice the ideals set forth by normative heterosexual culture. It is often seen as a world without men, but still firmly set within a heterosexual context; women go through all of this trouble for men. The fashion magazine, as theorized by Reina Lewis and Katrina Rolley, is a kind of ultimate "formative" guide to being female in which the male is put into the role of "other" (Lewis and Rolley, 1996, p. 179). This act of role reversal is transgressive to the "normal" patriarchal society that we live in, but it is the idea that women do this for men that keeps it grounded in the mainstream.

This hypothesis is problematic for a number of reasons. First, it assumes that women dress and primp and paint primarily for men. Studies of both brain activity and behavior show that men are less astute at noticing these grooming details than women (Friedman, 2010). Whatever such studies can and cannot prove, a theoretical argument will suffice. As members of a patriarchal society in which we are bombarded by structuring forces of idealized femininity from cinema to advertising, both men and women are excellent at consuming the female form. The fashion magazine is a prime example. Not only are the models exhibiting idealizations of body, but also idealizations of structuring factors (clothes, make-up, hair style, etc.) of female identity to a female audience. In other words, women learn what it is to be "female" by consuming and critiquing the image of other women; at the same time, the very image of the "feminine female" legitimizes the idealization. To be female is to acquire and display certain characteristics that are by common definition in direct opposition of masculinity, to demonstrate a marked difference.

Another aspect of the fashion magazine to be considered is why and how we look at it. A portion of this question, the idea of identity and semiotics, has been conjectured to this point.[5] Equally relevant is the idea of escapism: the fashion magazine as a place to escape a hectic life of imposing ideas as well as to be lulled into a dreamlike fantasy world. Perhaps this points to one reason why fashion magazines have such a huge reader base while producing some potentially controversial images. The way that most people view fashion is akin to a private *tête-à-tête*. It is of course common to point out particular spreads or objects to friends, but the primary method of viewing is intimate. A scene is set and a story hinted at, and the rest is for the imagination of the reader to complete. At the same time, every reader, knowing that there are so many others reading the same publication, may be allowed a transgressive experience while being comforted by the notion of being part of a crowd.

To this point, the discussion of fashion has been focused on the normative, fashion being the realm of women and the consumption of the female form. This assumption may help to establish the context for the primary readership of a men's fashion magazine, such as *Vogue Hommes Japan*. The act of display is common in both normative, patriarchal society and transgressive sub-cultures. In the case of *Vogue Hommes Japan*, the target audience is very small in comparison to *Vogue*'s more mainstream publications,[6] and it can be safely postulated to be largely homosexual Japanese men. Display and gender take on an entirely new sense of importance within this group in which being recognized is key to personal identity and being known by others.

In much the same way, Lewis and Rolley have theorized lesbian visual pleasure consisting of a "double movement," in which lesbian viewers both identify with an image of female form and objectify it (Lewis and Rolley, 1996, p. 181); homosexual male viewers may have a similar experience with male fashion images. However, while fashion and the fashion image remain the realm of women in mainstream thought, they are increasingly influenced by and even created by men who lead transgressive lifestyles. Somehow the stigma for men to doubly transgress the boundaries of sexual orientation and traditional female activities is greater than the very common experience for women—straight or gay—to have transgressive experiences that are often highly eroticized and glamorized in the media (and in the minds of the public). Fashion, being a trivialized medium of expression and display, allows for such oscillations without critique.

The images of Jo Calderone, being both an idealized masculine archetype (a "man's man") and an objectified, homoerotic object of desire, locate him in a sexually ambiguous position. The interview that accompanies the photographs would seem to position him as a heterosexual man, while the context of the publication at once quells this notion. Contrary to what one might think, this is not really a problem for readers but, in fact, heightens the intrigue and

desire. Jo is presented as a newly discovered model who is posing for the first time. The rough and uncultured persona placed in the realm of high fashion give him a sense of impressionability that the other models in the magazine (who all resemble one another to a degree) have lost. This supposedly straight man among homosexual viewers invites an against-the-grain reading experience that is more exciting than the other overtly "feminized" models present. Moreover, the virgin position of the model, being photographed for the first time, gives readers the opportunity to be the first to discover him and shape a narrative (fantasy) for and about him. This is, of course, reversed in Jo's longing to be discovered by others. The parallel of being able to tell who is and who is not a part of gay culture and the act of discovering Jo's image is at once familiar, coveted, and enjoyed.

The act of display (or the performative nature of gender [Butler, 1990, p. viii]) in gay culture informs the reader about Jo. There are a lot of things in the images of Jo that place him in a traditional masculine role: strong racial identity and the myth of the Italian bad-boy, nostalgia, rawness, virility, nonchalance, etc.—not to mention actual clothing or prop choice. The gay male readers of *Vogue Hommes Japan* may be more adept at picking up on the nuances of display. The "performative nature of gender" depends on a system of signs and signifiers that portray a set of idealized and generalized characteristics. For the heterosexual (normative) population-at-large, these become a structure of control, keeping people in line with culturally prescribed ideals. In a transgressive demographic, the very same semiotic system, thematized, becomes a statement on gender itself (Butler, 1990, p. viii). If Jo Calderone's image is so insistently male, then he most assuredly is not.

Who's Who

"Gender is a kind of persistent impersonation that passes as real."
–Judith Butler (1990, p. viii)

Jo Calderone is an alias. He exists only on these few glossy pages of a fashion magazine and in a few brief scenes of a (rumored) fashion film, both by Nick Knight.[7] With a very small amount of digging and speculation, the people behind Jo come to light. Purely by association with the subjects of the surrounding articles (Terence Koh,[8] Terry Richardson,[9] Perez Hilton[10]), stylist (Nicola Formichetti), and photographer (Nick Knight[11]), it can be assumed that Jo Calderone is Lady Gaga. Not only is Jo Calderone Lady Gaga, but it is her publicity machine producing the images of Jo. If any doubt remains, a simple inquiry into the name Jo Calderone (while speculative) produces some interesting similarities and coincidences that reflect Lady Gaga's own life, as well as her alter ego. The spelling of Jo happens to be a common female spelling (like the interviewer Jo-Ann Furniss) but a rather uncommon male spelling (the more common being Joe). Lady Gaga's father's name is Joseph, a relation-

ship that seems to be of importance to both Lady Gaga and her alter ego. The Calderone part of the name might be seen as a little bit more loosely coincidental. References to Guiseppe Calderone[12] and Victor Calderone[13] are possible. The most important thing to take away is the gender-ambiguous given name and obviously Italian surname and heritage that are relevant to both characters.

For the majority of people, Lady Gaga, like Jo Calderone, exists as an image. The question begs: Who is more real? To this point there seems to be more evidence of a physical existence with Lady Gaga through concerts, appearances, etc., but ultimately we experience all these through images, whether still or in motion. The photo shoot that launches the beginning of Jo's career would allude to there being more appearances of him in the future. Of course it must be noted that both are characters, aliases, acts. Lady Gaga's character is based on glam rockers and pop stars such as Madonna, whose image, in turn, was based on Marilyn Monroe (who used an alias), an actress both explicitly female and sexualized. Both Lady Gaga and Jo Calderone are polarized impersonations of gender ideals, though they are not imitations of the "natural" (Butler, 1990, p. viii). Regardless of an original sex/gender, both personas are in drag.

With the knowledge that the images of Jo Calderone are in fact of the same figure that we know as Lady Gaga, the meaning of the image changes somewhat because the readership is expanded exponentially. The readers now consist not only of Japanese men but, potentially, her entire fan base. This allows for a great deal more people to have transgressive experiences, still through the trivialized and safe medium of the fashion image. While the fan base of Lady Gaga would most likely initially view the Jo Calderone images knowing that they are Gaga, many people who saw the images in *Vogue Hommes Japan* without necessarily being Lady Gaga fans get a kind of trick played on them. A homosexual man experiencing the excitement of discovering the new male model, upon further investigation, realizes that he has quite possibly been having a sexual fantasy about a woman. It is the opposite of the alarm of a heterosexual man who finds out that he has been courting a man in drag. Such reversals challenge all to consider for a moment what constitutes gender and sexuality. No longer can the images be seen purely as a man. Although there was always a sense of mystery, there is now revealed to be a duality of characters present within one person, and the ability to convincingly pendulate between them is intrinsically androgynous and alluring. Readers of any gender or orientation can experience both a sense of narcissistic androgyny within themselves, as well as voyeuristic bisexual pleasure at objectifying and being objectified by a plurality of invented positions. In this all-encompassing gender experiment, Lady Gaga (the familiar and trivialized) functions as a safety net.

East Meets West

"Japanese androgynes and their fans signify, allegorically, a national culture that is an ever-contemporizing, self-consciously hybrid formation."
–Jennifer Robertson (1998, p. 207)

Up to this point, this essay has entirely left out what insight might be gained from engaging the particular cultural contexts of *Vogue Hommes Japan* in order to present information from a more Western perspective. At this juncture, presenting the Japanese cultural insights informing of the character Jo Calderone, as well as the gender matter at hand, reveals a further depth and nuance to the visual display and reception. Furthermore, acknowledging that we do live in a globalized world (as fashion, celebrity, and music most certainly do), it is realistic to say that this type of multicultural viewing and evaluation is indeed the intention of the Gaga team. Although Lady Gaga, or her "people," have not confirmed the identity of Jo Calderone, knowing his underlying identity by association guarantees the expanded readership of Gaga's entourage, which benefits Lady Gaga, her upcoming album, and *Vogue Hommes Japan* on the consumer level, as well as the broader topic of gender and sexuality.

Cross-dressing has a long history in Japan from rituals to the theater stage (Robertson, 1998, p. 51). There, the idea of gender apart from genitalia (sex) has been conspicuous for much longer than in the West. At the same time, the polarization of gender roles and activities have historically been greater and more strictly regulated by governing bodies and hierarchy. As in Western psychoanalytic theory, the female body in Buddhist doctrine is seen as deficient and diseased. However, it also is "representative of a lower form of existence" and is therefore unable to achieve enlightenment until total transformation into a male body is actualized (Robertson, 1998, p. 54). It is this same concept (*henshin*) that takes place on the theater stage in the transformation of the actor from one gender to another prior to the role.[14] With a brief introduction to basic ideas of gender and sexuality in Japan, a re-analysis of the Jo Calderone images are in order.[15]

While women are seen in Japanese culture as less capable, physically and conceptually, Eastern men are seen as less masculine in Western culture (Franklin, 1998, p. 240–41). The racial archetype that the Jo Calderone images represent, being dangerous and masculine, allows for a change of power and an Asian dominance that is both feared and desired. A quick trip through *Vogue Hommes Japan* (not just the Jo Calderone spreads) reveals almost exclusively Western models. The cultural institution of dominance can be turned on its head. Here the Western man is put in the relatively passive role while the Asian man is the active one. In most of the images present throughout the publication, the models are "effeminate." This allows for both a (more familiar) narcissistic identification as well as a self-embodied exploration of the more active role. However, in the case of the Jo Calderone images, the challenge

is greater. The character presented is more masculine and confrontational to begin with and supposedly straight. To penetrate and explore his image is to make a conscious decision to dominate and queer it.[16] The choice is either dominate or be dominated. The test of controlling a dangerous, masculine figure can be done from the relative safety of the imagination. The knowledge of the underlying "woman" can, in fact, help this process along. Where failure to hold control is an ever-present threat if Jo is in fact a "real" man, the knowledge of his insincerity lets his image be dominated while his insufficiency lowers his threat capacity. Jo is displaced to the position of bottom, or woman. The underlying "woman" and positional relegation as "woman" grants the male reader control that is familiar in both Western and Japanese patriarchal culture.

Although the primacy of one gender over another in the case of Jo Calderone and Lady Gaga has not been postulated, the general assumption would be that the biological sex of this person is female. From this point of view, another correlation can be discussed from a more female point of view. Upon realization that Lady Gaga, in drag, is Jo Calderone, the Takarasienne, the androgynous (biologically female) actor who plays the role of both men and women on stage, is sure to come to mind to a Japanese reader. For some, an actress taking on male roles was a way to reintegrate masculinized females back into the traditional role of "good wife, wise mother." The male role worked as a way for a woman to experience the needs and desires of a husband (Robertson, 1998, p. 67). However, many Takarasiennes preferred to adopt masculine dress and lifestyles outside of the theater (Robertson, 1998, p. 71, 73), and through this knowledge, their fans also entertain a transgressive lesbian experience. It is through the means of fashion that both the male (playing female) Kabuki and female (playing male) Takarazuka performers express the smooth shifting between genders.

Just like the traditional Takarasienne, Lady Gaga as Jo Calderone gives her Japanese female fans and readers temporary, empathetic admittance to experiences normally designated for men (Robertson, 1998, p. 84). In this aspect, Lady Gaga's female persona is equally important. The assumed supremacy of the female gender (which has been called into question at various times) and overtly sensual femininity of that character puts her in the position of average Japanese women "who are socialized into gender roles not of their own making" (Robertson, 1998, p. 84). Jo Calderone, therefore, is a fulcrum of female equality. She is privy to activities that are not accessible to the average Japanese woman. As a man she can smoke, wear a tuxedo, be in a men's bathroom, and contain and elicit sexual desire. Anyone viewing can have the same transgressive, gender-bending experience.

Not Passing

"It involves the scrambling of gender markers – in a way that both challenges the stability of a sex-gender system premised on a male (masculine)/female (feminine) dichotomy and also retains the components of that dichotomy, now juxtaposed or combined. For an androgynous appearance or performance to turn heads on a street or to draw stares – and applause – in a theater, it must do both."
–Jennifer Robertson (1998, p. 47–48)

The ability of the person known as Lady Gaga to exist in two worlds and vacillate between them is androgyny. Lady Gaga subscribes to Robertson's "three basic, but overlapping, types of androgynous female":

> those whose bodies approximate the prevailing masculine stereotype; those who are charismatic, unconventional, and therefore not feminine females, and those who have been assigned to do "male" gender or who have appropriated it on their own initiative. (Robertson, 1998, p. 87)

The "draggy" appearance of both Lady Gaga and the alter ego Jo Calderone evokes a sense of mystery below the belt. It is this questionability that must exist in order for androgyny to be believable. It is also this awareness of not passing that keeps everything in order and accepted.

Successfully passing as a man would be "associated unequivocally with sexual deviancy" (Robertson, 1998, p. 66). It would be transgressing the normal social hierarchy for the average citizen; upsetting the social order is never popular. The Takarasienne who successfully passes as male would at once lose her appeal and lose the ability to uphold the social norm of patriarchal order (by embodying the ideal male and preparing for an eventual marriage). It is the knowledge of the underlying female (androgyny) and the male as the secondary gender that holds the intrigue and balance of power.

Conclusion

The study of visual culture acknowledges the fact that our world is becoming more connected. Images intended for a Japanese audience, for instance, are readily available via Internet to anyone with access. Thus, those who analyze such images must consider not only the original audience but all who may look. Furthermore, a pure culture no longer exists (and perhaps never did). While this does not necessarily anticipate the homogenization of culture, it acknowledges the simple fact that, now more than at any time in history, cultural influences can come from virtually anywhere. Such hybridization of culture is analogous to the androgyny of the subject of the photostory discussed here; it is neither one nor the other, but something new with roots in two or more pasts (Robertson, 1998, p. 91). In the photo spreads for *Vogue Hommes Japan,* the question of a hybrid cultural interpretation is at stake. After all, it

is always what the reader perceives of the image that gives it significance and meaning.

When dealing with visual codes, the language of representation draws upon a long history of textual context, thus we treat the image as a "photographic text" (Burgin, 1982, p. 143–144). In magazine format, this is always an amalgamation of text and images. Although we are adept at picking up nuances visually, it really is not until these visual codes are translated into verbal language (text, spoken word, etc.) that a more full-bodied meaning can be comprehended. This is a process of breaking down and fragmenting complex visual codes into manageable and meaningful bits.[17] The ability to read visual codes is extremely important in an ever-globalizing society if we are to maneuver not only physically but socially: to be able to tell who is, and who is not.

The images of Jo Calderone from *Vogue Hommes Japan* do, in fact, look "male" enough. It is the examination of the surrounding articles and elements that lead to doubt. If the reader did not pick up on the hints dropped by the contextual placement of the photostory within the magazine, still another clue remains. The levels of masquerade are not only in costume and appearance, but also in language and ethnicity. The accompanying interview is of a supposedly Italian man, interviewed in English and then translated into Japanese. In the midst of all of the coincidence, any kind of original being is lost. This is the point. The larger issue at hand, gender, is no longer based on biology but on markers and signs.

Our champion, Lady Gaga/Jo Calderone, has been the sounding board for a global transgressive experience. Through the images in *Vogue Hommes Japan*, we can experience not only insurrection in sexual positionality and gender (as has been primarily discussed), but also in other areas of privilege. This is less an act of rebellion than of breaking down barriers—an act of liberation. In this zone of narrative ambiguity, this intimate and vicarious dream-space, readers can safely explore these positionalities. Through the androgyne, we all can experience a little bit of what it is like to be at once marginalized (racially, sexually, socially) and entirely free of prescribed social/sexual position.

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Notes

[1] Jo-Ann Furniss. "The Tale of Jo Calderone, Homeboy's Don't Smile," *Vogue Hommes Japan*, A/W 2010-2011 Vol. 5, 36–47.

[2] A google images search on either Dean Martin or Frank Sinatra will bring up multiple examples.

[3] Lisa Tickner has shown how, early in the twentieth century, Augustus John, Roger Fry, and other European modernists donned personas such as gypsy, bohemian, vagabond, etc. For more on the parade of European modernists see:

Lisa Tickner. "Men's Work? Masculinity and Modernism," in *Visual Culture: Images and Interpretations*, eds. Norman Bryson et al. (Hanover and London: Wesleyan University Press, 1994) 50.

[4] Other images from *Vogue Hommes Japan*, in advertisements or photostory spreads, depict models that would be considered effeminate by most readers. Use of cosmetics is evident and fashions and poses are body conscious. The models tend to have refined, facial features and be clean-shaven and sleek. While this is a generalized comment the attention to male grooming remains a common thread throughout the magazine, placing the models in a traditionally female space.

[5] Scholars such as Erica Rand, Katrina Rolley, and Reina Lewis have discussed magazine readership, particularly in relation to lesbian viewing. Other

scholars such as Victor Burgin, Judith Butler, Sigmund Freud, Jacques Lacan, Laura Mulvey, etc. have theorized in depth the questions of why and how we look at images including semiotics and self-identity.

[6] Although to this point I have been unsuccessful at finding the circulation statistics for each publication, I think the difference of fan following evident on facebook can give us a sense of the relative size and readership of each.

9,554 fans as of November 7, 2010. *Facebook*, *Vogue Hommes Japan*, 2010. http://www.facebook.com/pages/VOGUE-HOMMES-JAPAN/52210458324. Accessed November 7, 2010.

1,002,043 fans as of November 7, 2010. *Facebook, Vogue*, 2010. http://www.facebook.com/vogue. Accessed November 7, 2010.

[7] "Well Jo is a tough character. Very much an Italian boy. There is something quite dark about Jo. It's that darkness that is in a lot of men. Actually the film we did of Jo I think shows more of his character than his pictures. He is really very interesting." – Nick Knight

Nicola Formichetti's Blog, "Jo-Ann Furniss," *Nick Knight interview for Vogue Hommes Japan 5, 2010*. http://nicolaformichetti.blogspot.com/2010/09/nick-knight-interview-for-vogue-hommes.html. Accessed November 8, 2010.

[8] Yumiko Sakuma, "Terence Koh," *Vogue Hommes Japan*, A/W 2010-2011 Vol. 5, 52.

[9] Yumiko Sakuma, "Terry Richardson," *Vogue Hommes Japan*, A/W 2010-2011 Vol. 5, 52.

[10] Kiori Okamoto, "Perez Hilton," *Vogue Hommes Japan*, A/W 2010-2011 Vol. 5, 53.

[11] "Photography Nick Knight, Styling Nicola Formichetti," *Vogue Hommes Japan*, A/W 2010-2011 Vol. 5, 37.

[12] Guiseppe Calderone was a Sicilian Mafioso boss who died in Palermo.

[13] Victor Calderone is a well-known house music producer and dj from Brooklyn, New York. He has worked with both Beyonce and Madonna, who both have connections with Gaga.

[14] The concept of henshin can take on a meaning of both biological transformation from one sex to another as well as the process of transformation between genders (such as on the kabuki theater stage). For further discussion of the concept of *henshin* see:

Jennifer Robertson. *Takarazuka: sexual politics and popular culture in modern Japan* (Berkeley and Los Angeles: University of California Press, 1998) 54.

[15] While I cannot provide complete insight into every nuance, I will do what I can to introduce relevant concepts and correlations that will illuminate the topic.

[16] An allegorical reversal of the sodomy fantasy-scenario within the Western gay sub-culture. For an in depth reading of Franklin's views on the asian male role within gay subcultures see:

Paul B. Franklin, "Orienting the Asian male body in the photography of Yasumasa Morimura," in *The Passionate Camera: Photography and bodies of desire*, ed. Deborah Bright, (London: Routledge, 1998) 241.

[17] However; even language is problematic when it comes to the subject of gender as it is based on difference and opposites, and with this in mind readers must be lenient.
Judith Butler. *Gender Trouble: feminism and the subversion of identity* (New York: Routledge, 1990) ix.

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Self-Efficacy and Motivation in Relation to Weight-Loss Reality Television

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Abstract

Numerous programs, incentives, and marketing dollars are spent attempting to motivate Americans to lose weight through healthier eating and exercise, and in so doing, curb the increasing obesity trend. Weight-loss reality television is the newest form of that trend, NBC's *The Biggest Loser* being the most popular. It is assumed that these shows will motivate viewers to adopt healthy lifestyle goals and habits. In fact, the unrealistic living situation may actually be de-motivating. Weight-loss oriented reality television sends the message that only individuals who employ two trainers and a nutritionist, and are capable of exercising at the gym eight hours a day, can become healthy and reach their healthy weight goals. The current study seeks to understand the role of an individual's level of self-efficacy in relation to watching weight-loss reality television versus reality television without weight-loss goals. Participants included 87 male and female undergraduate Missouri State University students who were 17 years of age and older. In addition to collecting demographic and weight data, individuals also completed a Body Shape Questionnaire, Weight Efficacy Life-Style Questionnaire, New General Self-Efficacy Scale, and Motivation for Healthy Living Questionnaire. Two ANOVAS (analyses of variance) were conducted, one for general and one for weight-related self-efficacy. The two levels of self-efficacy were high and low. Overall, it was found that it is not an individual's level of self-efficacy that matters in relation to how motivated they are to lose weight or live a healthy lifestyle. Content of programming did impact motivation, with participants who watched weight-loss reality television showing higher levels of motivation.

The caloric intake of the average American has grown immensely over the past decade, and so have their waistlines. Approximately 66% of Americans are overweight or obese, which increases their risk for many health problems, including diabetes and heart disease (Siddique, Mahmud, & Siddique, 2010). Factors which contribute to the obesity epidemic in America may include the

overabundance of fast food restaurants, a sedentary lifestyle, and the busy schedules that overwhelm the majority of society (Power & Schulkin, 2009).

Despite the continued epidemic of obesity, there remains a push for individuals to focus on living healthy. The emphasis on healthy living comes from medical, psychological, political, and media outlets. Numerous programs, incentives, and marketing dollars are spent attempting to motivate Americans to lose weight and exercise more.

Motivation for Healthy Weight Loss

Individuals can be either intrinsically motivated and/or extrinsically motivated to become healthy. Examples of intrinsic motivation include self-efficacy and self-interest, whereas social reward, peer pressure, lack of choice, and authority influences are examples of external motivation (Furia, Lee, Strother, & Huang, 2009).

The factors responsible for increasing an individual's motivation to become healthy influence how successful they will be in the endeavor. People may be motivated to lose weight in order to fit the prototype that society deems appropriate, or in order to satisfy their own healthy goals and desires. Previous research has established that individuals high in external motivation exert less effort toward attaining their goal and feel less responsible for their own success (Ryan, Plant, & O'Malley, 1995), thus, lowering their chances of attaining their goal (De Ridder, De Wit, & Adriaanse, 2008). Whereas internally motivated individuals have a higher chance of attaining and maintaining their healthy lifestyle goals (De Ridder et al., 2008).

Self-efficacy

Self-efficacy is one factor that influences the type of motivation an individual experiences (i.e., intrinsic or extrinsic). Ajzen, like Bandura, defined perceived self-efficacy as "people's beliefs about their capabilities to exercise control over their own level of functioning and over events that affect their lives" and as "beliefs in one's capabilities to organize and execute the courses of action required to produce given levels of attainments" (Ajzen, 2002, p. 667). Therefore, in relation to living a healthy lifestyle, it is extremely important for an individual to maintain motivation for a healthy life style and to have a high level of self-efficacy in order for them to feel capable of achieving their goal.

Weight-Loss Obsession

With the goal to become healthy, the people of this country have developed an obsession with weight loss. Goods and services related to weight loss vary from diet pills and weight-loss surgeries to gym memberships and healthy frozen dinners. It seems the ultimate goal of this health craze may not solely be to become healthy. Rather, the media sends a message that one should physically appear a certain way. Yet, knowledge about health is not the all-encompassing

factor that allows people to lose weight. People need to be taught techniques in order to exercise appropriately, eat properly, and manage stress. These individuals must also be motivated and willing to practice the techniques they are taught (O'Donnell, 2005).

The media exposes America to numerous techniques for losing weight that have both positive and negative influences. People may be positively influenced to become healthy but negatively influenced when it comes to how society deems they should look and feel about themselves. These techniques are conveyed through the use of advertisements in magazines, commercials, and billboards. Some positive influences include healthy restaurant advertising, such as Subway and Panera, and negative influences include pictures of extremely thin models, diet pill advertisements, and various other advertisements that depict overweight people as unappealing (Sabiston & Chandler, 2009). According to social-cultural perspectives, western societal principles highlight skinniness and body shapes that are genetically impractical for a large majority of individuals, women in particular, to achieve in a healthy manner (Sabiston & Chandler, 2009). Sabiston and Chandler (2009) found that fitness advertising alone increased feelings of negative body image among women, and these images also increased feelings of anxiety among women. The media has honed in on Americans' latest health fad, and the newest and most unique form of motivating individuals to become healthy is in the form of reality television (Heinberg, Thompson, & Matzon, 2001).

Reality TV and Motivation

Since reality television has become an enormous success in America, the content of the television programming has grown tremendously. People are no longer solely taking part in a reality television competition to earn money or gain their fifteen minutes of fame. Rather, new programs that deal with weight-loss and cosmetic surgery makeovers have become extremely popular (Mazzeo, Trace, Mitchell, & Gow, 2007). Some of these new television programs include *Fat Actress* starring Kirsti Alley, *Dance Your Ass off*, *Celebrity Fit Club*, and most popularly, *The Biggest Loser*.

The Biggest Loser is a weight-loss competition appearing on NBC that chooses obese individuals from around the United States to appear on the television show. These individuals are placed in a house on a ranch that includes a pool, a large workout facility, and a kitchen stocked with only healthy food for them to eat. This show is a competition, and most commonly, each competitor has a partner. The obese competitors are monitored by health professionals during their entire stay at the ranch. They also are given two physical trainers, Jillian Michaels and Bob Harper, who guide them in their weight-loss journey. While on the ranch, the sole job of the contestants is to exercise for 8–10 hours every day, eat healthy, and lose weight. The overall goal of this reality show

is to have the highest percentage of weight-loss and ultimately become the "Biggest Loser." The winner of *The Biggest Loser* receives $250,000.

The Biggest Loser draws an estimated 10 million viewers each week and is one of NBC's most watched prime-time programs (Wyatt, 2009). This is one statistic that reveals the obsession Americans have with losing weight. More than 200,000 individuals attend casting calls and present tapes in order to appear on this reality show (Wyatt, 2009).

This reality television program has positive and negative aspects. On the positive side, contestants lose a large amount of weight extremely quickly, and with the weight-loss, their overall health improves over the course of the show. Contestants begin to feel better about themselves emotionally, mentally, and physically, and the issues that have caused the individuals to become over-weight are usually brought to the surface and dealt with over the course of the reality season. The negative aspects of this program are that it may not always be healthy to lose an immense amount of weight extremely quickly, it is diffi-cult to keep the weight off once contestants return to their normal lifestyles and everyday activities—many contestants have been shown to gain their weight back once the show taping has ended—and the reality show may be emotion-ally and physically draining (Wyatt, 2009). Many doctors do not recommend losing more than one to two pounds per week, and doing so may cause waning of the heart muscle, reduction in potassium and electrolytes, and an uneven heartbeat (Wyatt, 2009). Not only is the weight lost rapidly through diet and exercise, but dangerous techniques are used by some contestants who compete on the show in order to lose weight quickly (Rawe, 2007).

It is assumed that these reality shows are motivating to the viewers and that they have a positive effect on the viewer's healthy lifestyle goals, but the premise of the show involves an unrealistic living situation. Therefore, these shows may not have a positive effect on a viewer's healthy lifestyle goals. Could it be possible that these weight-loss reality television shows are actually de-motivating? A viewer may not be motivated by the content of a weight-loss show because these are not practical circumstances by which to lose weight. Weight-loss oriented reality television sends the message that only individuals who employ two trainers and a nutritionist, and are capable of exercising at the gym eight hours a day, can become healthy and reach their weight-loss goals.

The purpose of this study is to determine if an individual's level of self-efficacy has any impact on their motivational status in relation to weight-loss reality television. It is hypothesized that individuals with high self-efficacy who watch reality weight-loss television will be significantly more motivated to live a healthy lifestyle than those who are either low in self-efficacy or do not watch reality weight-loss television. It is also hypothesized that individuals who view weight-loss reality television will be more likely to choose healthier

snacks and drinks when given the opportunity, compared to individuals who view non-weight-loss reality television.

Methods

Participants

The sample consisted of 87 undergraduate Missouri State University students 17 years of age and older. There were 37 males and 50 females who participated. The majority of the participants were Caucasian (83.9%), but African Americans (9.2%), Hispanics (2.3%), Asians (3.4%) and Turkic (1.1%) also participated. The entire research procedure lasted approximately 45 minutes per participant. The participants were treated ethically according to the guidelines of the American Psychological Association.

Materials

Demographic Questionnaire. Participants completed a basic Demographic Questionnaire, which assessed age, year in college, relationship status, race, height and weight, whether they were on a diet, and their lowest and highest adult weights.

Weight and Dieting Information Form. This form asked four questions about the participant's weight and dieting history. Items included "Do you often lose and regain weight?" and "Are you a yo-yo dieter?" (see Appendix A).

Body Shape Questionnaire (BSQ). The 34-item BSQ (Cooper, P. J., Taylor, M. J., Cooper, Z., & Fairburn, C. G., 1987) assesses how individuals feel about their body shape. Each question is rated on a Likert-type scale ranging from 1 (never) to 6 (always), (see Appendix B).

Weight Efficacy Lifestyle (WEL) Questionnaire. The WEL Questionnaire (Clark, M., Abrams, D., Niaura, R., Eaton, C., & Rossi, J., 1991) consists of 20 questions designed to assess an individual's level of self-efficacy in relation to their weight. The questions were rated on a Likert-type scale and ranged from 0 (not confident) to 9 (very confident), (see Appendix C).

New General Self-Efficacy Scale (NGSES). The NGSES (Chen, G., Gully, S., & Eden, D., 2001) consists of eight questions that assess an individual's overall level of self-efficacy. Each item was rated on a Likert-type scale ranging in score from 1 (strongly disagree) to 5 (strongly agree), (see Appendix D).

Video clip. Two short video clips were used in this study. An 11-minute video clip from the reality television show *The Amazing Race* was used as a control. The video clip displayed the competitive nature of the show and contestants winning and losing a competition. The experimental video clip was a 10-minute segment from the reality television show *The Biggest Loser*. This clip consisted of the contestants meeting with a doctor, experiencing an intense workout, and competing in a weigh-in, as well as a healthy living tip.

Motivation for Healthy Living (MHL) Questionnaire. The MHL Questionnaire (Martin, C. K., Drab-Hudson, D. L., York-Crowe, E., Mayville, S. B., Yu, Y., & Greenway, F. L., 2007) was adapted from the Motivation and Readiness Scale for Weight Loss (MARS-WL) and was used to assess an individual's level of motivation for beginning to live a healthy lifestyle. This questionnaire consisted of twelve questions, which could be rated from 0 (I would never consider using this strategy) to 4 (I am currently already using this strategy), (see Appendix E).

Procedures

This study was approved by the Psychology Department and the College of Health and Human Services Institutional Review Board at Missouri State University. All participation occurred on the Springfield campus. Student volunteers received course credit for participation. Upon arrival, participants were given information about the study and asked to sign an informed consent form. Participants then completed a basic Demographic Questionnaire, Weight and Dieting Information Form, BSQ, WEL, and NGSES.

Next, each participant was randomly assigned to either the control group or experimental group. Participants in the control group viewed *The Amazing Race*, and participants in the experimental group viewed *The Biggest Loser*. During the video viewing, participants had the opportunity to eat healthy or unhealthy snacks. Healthy snacks were 130 calories or less and consisted of individual packs of baked potato chips, pretzels, and diet soda or water, whereas unhealthy snacks were 160 calories or greater and had a higher fat percentage than the healthy snacks. These unhealthy snacks consisted of regular potato chips and regular soda. Participants were then asked to fill out the MHL Questionnaire.

Results

Descriptive statistics and correlations were computed for all study variables. Table 1 presents descriptive statistics for all study variables. Correlations between each pair of the study variables are presented in Table 2.

Standard classifications were used in the report of the participants Body Mass Index (BMI). Of the 87 undergraduate students included in the sample, the minimum BMI was 15.78 and the maximum BMI was 44.28. An individual was classified as underweight if their BMI was 18 (2.3%) or lower. They were classified as within the normal range for weight if their BMI was between 18 and 24 (67.8%). Participants were classified in the overweight range if their BMI fell between 25 and 29.9 (17.2%). The obese range included anyone with a BMI greater than or equal to 30 (11.5%). Only 11 participants claimed to be on a diet during the course of this study, while 76 claimed not to be on a diet.

It was expected that individuals with high self-efficacy who watch reality weight-loss television would be significantly more motivated to live a healthy lifestyle than those who are either low in self-efficacy or do not watch reality weight-loss television. To test this hypothesis, the NGSES scores were used to split the sample into two groups based on the mean score of the sample. A score of 34 or less was defined as a low level of general self-efficacy ($n = 48$) and a score of 35 or greater was defined as a high level of general self-efficacy ($n = 39$). Likewise, the WEL scores were used to split the sample into two groups based on the mean score of the sample. A score of 132 or less was defined as a low level of weight-related self-efficacy ($n = 44$) and a score of 133 or greater was defined as a high level of weight-related self-efficacy ($n = 43$).

A two-by-two analysis of variance (ANOVA) that was conducted to examine the interaction effect of the type of reality television watched (experimental and control) and general self-efficacy (high and low) on participants' motivation to live a healthy lifestyle was not significant, $F(1,83) = 0.001$, $p = 0.973$, $\eta^2 < 0.001$. The means and standard deviations are presented in Table 3. The main effect of type of show (experimental and control) was significant, $F(1,83) = 8.30$, $p = 0.005$, $\eta^2 = 0.091$. Participants who viewed weight-loss reality television reported higher levels of motivation than those who did not watch weight-loss reality television. The main effect for general self-efficacy (high and low) was not significant, $F(1,83) = 0.025$, $p = 0.875$, $\eta^2 < 0.001$.

A two- (experimental or control) by-two (high and low) ANOVA was also conducted to examine the effects of the type of reality television watched and weight related self-efficacy. The interaction was not significant, $F(1,83) = 1.26$, $p = 0.265$, $\eta^2 = 0.015$. The means and standard deviations are presented in Table 4. The main effect for weight related self-efficacy (high and low) was not significant, $F(1,83) = 0.379$, $p = 0.540$, $\eta^2 = 0.005$. A significant main effect was found for condition , $F(1,83) = 8.70$, $p = 0.004$, $\eta^2 = 0.095$. Participants who viewed weight-loss reality television as previously discerned reported higher levels of motivation compared to those participants who did not watch weight-loss reality television.

A Chi Square test was used to analyze the relationship between type of reality television viewed (experimental and control) and the drink choice (none, healthy, and unhealthy). The drinks chosen can be viewed in Table 5. Overall there was a significant interaction across conditions for drink type, $\chi^2(2) = 7.383$, $p = 0.025$. We then ran three separate Chi Square's, one for each drink level (none, healthy, unhealthy). There was a marginally significant result for the category of none, $\chi^2(2) = 3.596$, $p = 0.058$. Healthy ($\chi^2(2) = 2.91$, $p = 0.088$) and unhealthy ($\chi^2(2) = 0.889$, $p = 0.346$) drink choices yielded no significant results across conditions (experimental and control).

A Chi Square test was run to analyze the relationship between type of reality television viewed (experimental and control) and the type of food taken

(none, healthy, unhealthy). The food taken can be viewed in Table 6. Overall there was not a significant interaction across conditions for food type, $\chi^2(2) = 3.661$, $p = 0.160$.

Two additional Chi Square tests were conducted to look at the relationship between the drink type/food type and a participant's BMI classification (underweight, normal, overweight, obese). No significant results were found for drink type ($\chi^2(4) = 3.83$, $p = 0.430$) or food type ($\chi^2(4) = 5.44$, $p = 0.245$). Therefore, an individual's BMI classification had no significant impact on whether a participant chose zero, healthy, or unhealthy drinks and food.

Regression was used to determine if an individual's BMI score predicted original scores on the NGSES. This relationship was not significant ($F(1, 85) = 0.039$, $p = 0.843$). Therefore, an individual's BMI does not predict general self-efficacy. A separate regression found that a participant's BMI score was not a significant predictor of original scores on the WEL ($F(1,85) = 0.313$, $p = 0.577$). However, a participant's BMI score was a significant predictor of their MHL score ($F(1,85) = 7.78$, $p = 0.007$). Therefore, one can predict that the higher an individual's BMI, the more motivated they will be to live a healthier lifestyle.

Discussion

The original hypothesis was not supported. An individual's level of self-efficacy, general and/or weight related, has no effect on motivation regardless of the type of reality television viewed. Yet, there was a significant main effect for type of reality television seen. Therefore, participants who viewed *The Biggest Loser* reported significantly higher levels of motivation. Also, it was found that the higher an individual's BMI, the more likely they are to be motivated to lose weight and live a healthy lifestyle. This finding seems logical, due to the idea that the heavier an individual is, the more motivated they should be to want to live a healthy lifestyle and lose excess weight.

Although these significant results were found, there were some limitations to this study, beginning with the fact that only college students participated. Results can only be generalized to the population of college students. Expanding the study to a larger age and educational range could help improve its external validity. Increasing the sample size of this study may allow for a more complex model, such as multiple regression and/or structural equation modeling.

The weight and BMI of the sample may have impacted the results of this study. There were only three underweight individuals who participated in this study (BMI < 18), but there were a number of overweight and obese individuals. Most of the participants were of a normal weight range. This study could be replicated; including more underweight individuals may change or strengthen the results found.

   The decision to create discreet categories of high and low general and weight-related self-efficacy may have decreased our ability to find group differences. In order to conduct a factorial analysis of variance, we split our self-efficacy (general and weight-related) data into two groups (high and low). Some individual's scores were right on the edge of this split and some scores of participants in different groups were only separated by one point. Therefore, a number of high scores were not much larger than some low scores, and some low scores were not much smaller than some high scores. Splitting the groups right down the middle could have limited our ability to detect significant effects. Because the original values for the self-efficacy measures were continuous and regression techniques are better suited to continuous data, future studies and perhaps reanalysis of this data set could employ regression techniques to detect effects. This study could be enhanced by including a wider variety of healthy and unhealthy drinks and food. We used only chips (baked and regular) and pretzels for the food data and soda (diet and regular) and water for the drink data. Adding candy, fruit, juice, or other various foods and drinks to the study could appeal to a wider group of people, which may or may not strengthen the results.

   Overall, this study found that when it comes to being motivated by television, watching weight-related reality television is of the utmost importance in relation to how motivated they are to live a healthy lifestyle and lose weight. This means that it is not an individual's level of self-efficacy that determines how motivated an individual can be, but rather the weight-related reality television the individual views. We also found that there was not a significant difference between the food and drinks the experimental group chose in comparison to what the control group chose. Our findings support the view that weight-loss reality television shows are motivating to viewers and are positive for people regardless of the individual's level of self-efficacy or overall health.

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Tables

Table 1
Means, Standard Deviations, and Range of Questionnaires

	M	SD	R
BSQ	92.48	31.03	121.00
WEL	132.70	26.17	118.00
NGSES	34.37	4.19	16.00
MHL	30.17	8.29	39.00

Table 2
Correlations of Questionnaries

		BSQ	MHL	NGSES	WEL
BSQ					
	Pearson Correlation	1	0.340*	-0.608**	-0.528
	Sig. (2-tailed)	-	0.016	0.000	0.000
MHL					
	Pearson Correlation	0.340*	1	0.135	0.081
	Sig. (2-tailed)	0.016	-	0.214	0.458
NGSES					
	Pearson Correlation	-0.608**	0.135	1	0.489**
	Sig. (2-tailed)	0.000	0.214	-	0.000
WEL					
	Pearson Correlation	-0.528**	0.081	0.489**	1
	Sig. (2-tailed)	0.000	0.458	0.000	-

Note:
*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is signficant at the 0.01 level (2-tailed).

Table 3
NGSES Average Motivational Scores of Participants

	M	SD
Experimental Group (*n* = 44)	32.64	5.62
High Self-Efficacy (*n* = 18)	32.83	5.04
Low Self-Efficacy (*n* = 26)	32.50	6.07
Control Group (*n* = 43)	27.65	9.78
High Self-Efficacy (*n* = 21)	27.76	9.41
Low Self-Efficacy (*n* = 22)	27.55	10.35
Total (*n* = 87)	30.17	8.29
High Self-Efficacy (*n* = 39)	30.10	8.03
Low Self-Efficacy (*n* = 48)	30.23	8.58

Table 4
WEL Average Motivational Scores of Participants

	M	SD
Experimental Group (*n* = 44)	32.64	5.62
High Self-Efficacy (*n* = 21)	34.19	5.15
Low Self-Efficacy (*n* = 23)	31.22	5.75
Control Group (*n* = 43)	27.65	9.78
High Self-Efficacy (*n* = 22)	27.23	9.69
Low Self-Efficacy (*n* = 21)	28.10	10.10
Total (*n* = 87)	30.17	8.29
High Self-Efficacy (*n* = 43)	30.63	8.48
Low Self-Efficacy (*n* = 44)	29.73	8.18

Table 5
Drink Information of Participants

	None	Healthy	Unhealthy
Control (*n* = 43)	17	15	11
Experimental (*n* = 44)	30	7	7
Total (*n* = 87)	47	22	18

Table 6
Food Information of Participants

	None	Healthy	Unhealthy
Control (*n* = 43)	31	9	3
Experimental (*n* = 44)	37	3	4
Total (*n* = 87)	68	12	7

Appendix A

Weight and Dieting Information Form

1. Do you often lose and regain weight?   Yes   No
2. Are you a yo-yo dieter?   Yes   No
3. How often do you diet?   Always   Often   Sometimes   Rarely   Never
4. Have you ever lost the following weights on purpose (excluding illnesses and pregnancy)? If so, please indicate the number of times you have lost that much weight in *your lifetime* and in *one year*.

Weight	Ever Lost?	# of times in lifetime	# of times in 1 year
5–9 lbs	yes no		
10–19 lbs	yes no		
20–29 lbs	yes no		
30–39 lbs	yes no		
40–49 lbs	yes no		
50 lbs or more	yes no		

Appendix B

Body Shape Questionnaire (Cooper, P. J. et al. 1987)
All questions were rated on a Likert-type scale ranging from 1 (never) to 6 (always).

1. Has feeling bored made you brood about your shape?
2. Have you been so worried about your shape that you have been feeling you ought to diet?
3. Have you thought that your thighs, hips, or bottom are too large for the rest of you?
4. Have you been afraid that you might become fat (or fatter)?
5. Have you worried about your flesh being not firm enough?
6. Has feeling full (e.g., after eating a large meal) made you feel fat?
7. Have you felt so bad about your shape that you have cried?
8. Have you avoided running because your flesh might wobble?

9. Has being with thin women made you feel self-conscious about your shape?

10. Have you worried about your thighs spreading out when sitting down?

11. Has eating even a small amount of food made you feel fat?

12. Have you noticed the shape of other women and felt that your own shape compared unfavorably?

13. Has thinking about your shape interfered with your ability to concentrate (e.g., while watching television, reading, listening to conversations)?

14. Has being naked, such as when taking a bath, made you feel fat?

15. Have you avoided wearing clothes which make you particularly aware of the shape of your body?

16. Have you imagined cutting off fleshy areas of your body?

17. Has eating sweets, cakes, or other high calorie food made you feel fat?

18. Have you not gone out to social occasions (e.g., parties) because you have felt bad about your shape?

19. Have you felt excessively large and rounded?

20. Have you felt ashamed of your body?

21. Has worry about your shape made you diet?

22. Have you felt happiest about your shape when your stomach has been empty (e.g., in the morning)?

23. Have you thought that you are in the shape you are because you lack self-control?

24. Have you worried about other people seeing rolls of fat around your waist or stomach?

25. Have you felt that it is not fair that other women are thinner than you?

26. Have you vomited in order to feel thinner?

27. When in company have you worried about taking up too much room (e.g., sitting on a sofa or a bus seat)?

28. Have you worried about your flesh being dimply?

29. Has seeing your reflection (e.g., in a mirror or shop window) made you feel bad about your shape?

30. Have you pinched areas of your body to see how much fat there is?

31. Have you avoided situations where people could see your body (e.g., communal changing rooms or swimming baths)?

32. Have you taken laxatives in order to feel thinner?

33. Have you been particularly self-conscious about your shape when in the company of other people?

34. Has worry about your shape made you feel you ought to exercise?

Appendix C

Weight Efficacy Lifestyle Questionnaire (Clark, M. et al., 1991)
All questions were rated on a Likert-type scale ranging from 0 (not confident) to 9 (very confident).

1. I can resist eating when I am anxious (nervous).
2. I can control my eating on the weekends.
3. I can resist eating even when I have to say "no" to others.
4. I can resist eating when I feel physically run down.
5. I can resist eating when I am watching TV.
6. I can resist eating when I am depressed (or down).
7. I can resist eating when there are many different kinds of food available.
8. I can resist eating even when I feel it's impolite to refuse a second helping.
9. I can resist eating even when I have a headache.
10. I can resist eating when I am reading.
11. I can resist eating when I am angry (or irritable).
12. I can resist eating even when I am at a party.
13. I can resist eating even when others are pressuring me to eat.
14. I can resist eating when I am in pain.
15. I can resist eating just before going to bed.
16. I can resist eating when I have experienced failure.
17. I can resist eating even when high-calorie foods are available.
18. I can resist eating even when I think others will be upset if I don't eat.
19. I can resist eating when I feel uncomfortable.
20. I can resist eating when I am happy.

Appendix D

New General Self-Efficacy Scale (Chen, G. et al., 2001)
All questions were rated on a Likert-type scale ranging from 1 (strongly disagree) to 5 (strongly agree).

1. I will be able to achieve most of the goals that I have set for myself.
2. When facing difficult tasks, I am certain that I will accomplish them.
3. In general, I think that I can obtain outcomes that are important to me.
4. I believe I can succeed at most any endeavor to which I set my mind.
5. I will be able to successfully overcome many challenges.
6. I am confident that I can perform effectively on many different tasks.
7. Compared to other people, I can do most tasks very well.
8. Even when things are tough, I can perform quite well.

Appendix E

Motivation for Healthy Living Questionnaire (Martin, C. K. et al., 2007)
All questions were rated by participants using this scale:

0 = I would <u>never</u> consider using this strategy.
1 = I <u>do not</u> plan to use this strategy within the next 6 months.
2 = I am <u>seriously considering</u> using this strategy, but am not currently using it.
3 = I <u>plan to start</u> using this strategy within the next month.
4 = I am <u>currently already</u> using this strategy.

1. I will intentionally cut back on the *amount* of food that I eat <u>during meals</u>.
2. I will intentionally cut back on the *amount* of food I eat <u>between meals</u>.
3. I will intentionally <u>increase</u> the amount of *cardiovascular exercise/physical activity* (e.g., walking, jogging, swimming, aerobics) during each day.
4. I will intentionally <u>increase</u> the amount of *fruits and vegetables* I eat in my diet.
5. I will intentionally <u>reduce</u> the amount of *fat* that I eat in my diet.
6. I will intentionally <u>reduce</u> the amount of *sugar* that I eat in my diet.
7. I will eat *three meals a day* in order to manage my eating.
8. I will intentionally <u>reduce</u> the amount of *starches* that I eat in my diet.
9. I will intentionally eat *in selected places* during meals in order to manage my eating.
10. I will <u>eat meals</u> at *specific time periods* during the day in order to manage my eating.
11. I will intentionally <u>increase</u> the amount of *walking* I do each day.
12. I will intentionally <u>increase</u> the amount of *non-cardiovascular exercise* (e.g., stretching, lifting weights, yoga) I do each day.

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And How Do You Feel About Children?

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Abstract

I wrote this short story as an assignment for my ENG 315 class. I don't know where the idea came from, but it grabbed on and wouldn't let go. So as kooky as the idea was, I knew I had to just go with it. With this story, I wanted to pay homage to the fears and follies we experience in high school and the unexpected effect they often have on us. The protagonist of my story personifies that unforeseen effect — the idea that one little high school happenstance can change your perception of your life, and yourself, forever.

I'm never having children.

Sorry, I didn't mean to be curt with you or whatever, but that's my answer: I'm not having children. Ever.

Let me ask you this: Who *needs* me to have children? Plenty of kids my age are already shooting out babies like darts from a Nerf gun, thanks to our shitty I-Heart-Jesus sex-ed system. Seriously — how many of your patients are unwed mothers, or sophomores with pregnancy scares? I guess that's none of my business, given the whole confidentiality thing. Point is, the world is overpopulated enough, and my time and energy would be better spent doing things *other* than making babies. And what does it say about our society that I, a woman, have to explain to you my rationale for not having babies? Weird.

No. No, it's not because of any reason in particular; I just don't want babies. I'm not a mom-type person. Mackenzie isn't a mom-type name. Miriam, now *that's* a mom-type name. Thelma's a mom-type name. It's just not who I am, period. Why, do you think something, like, traumatic happened to me to make me not want babies? As if I was totally ready and willing *before* that? Why do I have to have a reason?

Well, yeah, I did say "that," but that doesn't mean…

Okay. Well…okay. There was this one thing that…didn't exactly help my decision…but I don't know if it's what you want to talk about today. It's not even that big a deal. It's just a stupid little story. Would my time here be better spent if we talked about something else today? Like my parents, or my childhood or something?

They're not clichés; they're just suggestions.

All right, I'll tell you. I guess that's what we're here to do, anyway.… I'm still not used to talking about myself like this. Okay, here we go.

So, like two years ago, all the freshmen were required to take Health. I think it's still like that; I haven't been in that hallway in forever. Anyway, it was pretty much your typical health class, you know: here's what happens when you jog; here's what happens when you sit on your ass; here's how to *not* eat fast food. And part of our curriculum was a quote-un-quote sex education unit, whereupon the girls and guys got split up and lectured separately about the inevitable consequences of touching each other. It was the sorriest excuse for a sex-ed unit you've ever seen—the kind that assumes kids are stupid, instead of teaching them how to be smart. All caution, no instruction. No demonstrations of how to put on a condom; no in-depth discussion on the pros and cons of birth control. No instructions about how to take a pregnancy test. I had to learn how to do that myself.… And you know what else? Part of our final exam involved going down this stupid laundry list of STDs and writing "curable" or "incurable" by each disease. My friend Tara and I spent the whole class coming up with dirty nursery rhymes to remember the symptoms. Syphilis: *If it's red when you spread, you'll be fucked-up in the head!*

Tara's words, not mine.

Anyway, the pinnacle of this whole unit was this one entire day of class devoted to watching a certain video. And I know what you might be thinking: What's the big deal about watching a video in class? Doesn't every lazy-ass high school teacher show videos?

Which, by the way, is completely stupid. If I want to watch a long-ass movie about the Hundred Years' War, I'll stay home with a mug of tea and turn on the History Channel. Whatever. My point is that in-class videos are a cop-out. If teachers are allowed not to teach, we should be allowed to walk out. I swear, it's one of my biggest pet peeves—right above vampire culture, right below shirts that say, "I'm Not Little, I'm Fun-Size."

But anyway.

Although the in-class video is a common occurrence, watching a video in History is way different than watching a video in Health, if you get my drift. In Health, we didn't watch documentaries about old, dead, white guys—we watched *The Miracle of Birth*.

Now, since the guys and the girls had separate classes, we were scheduled to see the movie at different times, and the guys saw it before us—and they were freaked out. My friend Luke actually went out of his way to find me and Tara at lunch one day. He sat down, totally serious, and he said, "I understand now what you guys have to go through, and I'm really sorry. Dudes don't have to go through that, so… way to go."

And as he got up to walk away, Tara said, "Is it that bad, Luke?"

Luke turned around and said, without hesitation, "I'd watch *Saving Private Ryan* a billion times before I'd sit through *that* again." Then he shuddered and walked away.

It didn't take long for Tara and me to notice that Luke wasn't the only one who was freaked. The repulsion was school-wide. "What was seen cannot be unseen" was the catchphrase *du jour* amongst most of the freshman guys, who were too shell-shocked to describe what exactly *had* been seen. Tara and I thought it was hilarious because we just couldn't fathom what the big deal was. It was kind of fun, looking back, to have that kind of power over the guys for once. That kind of blasé, I'm-a-female-I-know-what-my-body-can-do-so-what attitude baffled the guys, and it was delicious to watch. You know what I mean?

So Tara and I took that unfazed, unafraid ball and ran with it. We got candy. The night before the movie, we went to Walgreens and got Gummi Bears and Sno-Caps, quintessential movie trash food. On the actual *day* of the movie, we began a countdown—two hours and counting, thirty minutes and counting—that lasted right up until we got into Health, by which time we were stupidly giddy.

Our Health teacher, Mrs. Callahan, was the kind of prim, old woman you'd expect to see behind a library check-out counter, not in front of a class full of snickering fourteen-year-olds. I don't know whose idea it was to let her teach Health—she was *way* too old to still be talking about sex. Before the video, she stood up very straight and asked us to please behave like adults. Then she reminded us to hand in our Reflection Sheets afterward and turned off the lights.

When *The Miracle of Birth* appeared onscreen, we whipped out our candy and started shoveling it into our mouths. We were easily the least nervous people in the room, and you could tell everyone else was nervous because they were all moving around in their chairs. Darcy Weaver was particularly fun to watch. Darcy came from a really religious, conservative family, and she was high strung about everything. One time in Civics, we had a debate about abortion, and she got so vicious that Mr. Mackey threatened to take her out of class. For that whole debate, Darcy's face was fiery red, angry, and embarrassed. The day of the video, it was pale and completely still. Darcy looked terrified—she was tapping her foot so fast you could feel the vibrations in the floor. I remember biting the head off a Gummi Bear and thinking, *God, she is so not mature enough for this. I bet she's wishing her parents hadn't signed her permission slip.*

Looking back on it, I kind of wish my parents hadn't signed mine.

The star of the movie made her entrance on a gurney. She was a pasty white, little blonde thing who probably weighed one hundred pounds soaking wet, and it looked like about eighty pounds of that was baby. And she had big,

sparkly brown eyes. I remember thinking, *She's probably really pretty on normal days, when she's not wrapped in that ugly paper dress*. Her cheeks were bright red, and her chest was falling up and down, and she was gripping the sides of the gurney so hard that her knuckles were white. That's what I remember the most about her: her tiny, tense hands. They never moved—she was trying her hardest to stay totally in control. I marveled at her determination, all the while stuffing my face with candy like a kid at a horror matinee.

I'm not sure exactly when things started to feel different. I think it started happening when they put her—the birthing woman, I mean—into the hospital bed. This male nurse came over and started talking to her, walking her through what was going on. She didn't say anything, probably because she was out of breath, but mostly just nodded the whole time. Then the male nurse sat down at the foot of the bed and looked between her legs—you know, to see how much she was dilated? He touched her ankles, like really gently, to get her to move her legs apart, and then she did. And I felt this really sick heat go up my neck… and I was *really* glad all the lights were off because my face must've been really red. I don't know why. After that, I became an active audience member. I stopped eating.

Before any of us knew it, the whole birth thing was just kind of happening. And the camera was *in* there, man—the birthing woman could have kicked it. I wondered what kind of extra medical help had been sacrificed so this camera person could get the closest shot possible. Well, I didn't wonder that at the time, but I do now.

It got to the point where you could see the baby's head. By that time, I wasn't paying attention to Darcy Weaver, or Tara, or anything else. Nothing. For a split second, I noticed my own reflection in the TV screen, in the space right below the birthing woman's bed, and I looked really little next to her. I don't remember how I felt, looking at myself like that. All I can remember is that Nadia Kohler was sitting behind me chewing bubble gum—just sitting there, chewing with her mouth open like a cow. I guess she must've been chewing the whole time, but when the baby crowned was when I really started to hear it. And then I couldn't *stop* hearing it.

And then the baby was almost all the way out. The woman screamed. She literally *screamed* this horrible, shocking, unearthly sound. And Nadia Kohler was chomping on her gum, and my heart was pounding, and my eyes started to water, and I had never felt so unsteady before, and I was freaked. And then the baby was out. And it was dripping and purple, and I think if the doctor had dropped it, it would have popped like a water balloon. My mouth had fallen wide open, and I was breathing in the gross, fake-fruit stench of Nadia Kohler's dirty-pink gum, and it was so strong that for a minute I didn't notice the nurse's pair of scissors. They were shiny and surgical-looking, and he took them off a tray, and I knew what was happening, and I wanted to say, *No*. And

then he reached over, and opened those sharp scissor blades around the baby's droopy, trembling umbilical chord, and at the exact moment he snipped the chord, Nadia Kohler's bubble gum went *pop!*

You know that awful feeling you get right before you throw up? That unmistakable churning in your stomach that tells you to run to the bathroom? I didn't have that. My body didn't plan, it just reacted. And it reacted all over the floor of the Health room.

Everything after that is kind of a blur. I remember that Mrs. Callahan bolted from the back of the room and flipped on the lights. I've never seen a teacher run so fast. I remember her barking at someone in class to look for some paper towels, and I remember that everyone was so distracted that nobody bothered to pause the video. And I remember Darcy Weaver looking at me with these huge, surprised eyes—she looked more surprised by me than by anything in the video. I remember having to look away from her, and then I remember Tara volunteering to take me to the nurse, but I said "no," that I could go by myself. I remember the sound of the baby crying as I walked out the door.

I told the nurse I had period cramps so she'd let me have the cot—it's funny how that always works. She let me crash in that little room for the rest of the day, so I could "sleep off the cramps," but I didn't sleep at all. Instead I lay awake on those itchy, paper-thin sheets, wondering what the hell had happened to me. Whatever *had* happened to me, I knew, was the stuff of high school legend—and I was right. Two years, four plays, and three English awards later, and I'm still that girl who puked during Health class. People really don't forget, I guess. Would you?

I still don't understand what happened that day. I lost it. In front of *every-body*. I was humiliated. I was completely exposed. And I wondered if that's how the birthing woman in the video felt.

Well, I didn't wonder that at the time, but I do now.

No. You know what? I don't wonder if that's how she felt…I know that's *not* how she felt. That woman's knuckles were white as sheets; she was holding on tight. She was focused; she was listening; she was in control. She didn't seem embarrassed that people were watching, like some insecure little teenager…she was ready. She was a mom-type person. I mean, how do you do that? How do you get there? How do *I* get there? I couldn't even make it through the movie without throwing up—how the fuck could I handle the real thing? I couldn't. I can't. I can't handle any of it. And I don't buy what my mom told me when she picked me up that day, that thing about, "It won't seem as scary when you grow up." I don't care about that. I'm not *afraid* to have a baby—I've seen that; I know what happens. It's what I *don't* know about that freaks me out. What else "won't seem as scary" when I grow up? What else is gonna happen to me?

I don't want to know, but I can't stop thinking about it. It's growing up. *I'm* growing up. And I'm so afraid. Oh god, I am so afraid.

So…naturally, when that sex-ed class failed me a couple weeks later, my immediate impulse was to do whatever I could to…you know, not have to grow up faster than I wanted to. Or, want to. I meant what I said to you before: I do not want children. And neither did he, really. So I went to Planned Parenthood and starred in my very own cautionary tale. If I were a health teacher, I would make the freshmen watch a videotape of *that*. Instead of *The Miracle of Birth*, why not, *The Shame of Abortion: A Pregnant Sixteen-Year-Old's Last Resort*. And unlike Mrs. Callahan, I would include in my pre-video lecture *all* the super pertinent details. Like how you have to pay for it using the money you were saving up to buy a car. Or how, if you're extra screwed up from it, they recommend you for counseling—where you get to relive traumatic high school moments twice a week, until the hour runs out. Class dismissed.

Huh. I guess we really got somewhere today. It's been a while since I thought about that class. I haven't been in that hallway in forever. But anyway…

Does that answer your question?

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Music Therapy for Postoperative Pain Management: A Review of the Literature

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Abstract

Excessive postoperative pain can pose a significant drawback during a patient's surgical recovery by limiting mobility, restricting deep breathing, and in some cases, reducing appetite and inducing nausea. Standard treatment for severe postoperative pain includes narcotic pain medications that can further impair effective respirations, reduce the patient's mobility, and produce a variety of adverse reactions. In an effort to minimize the side effects from narcotic pain medications, researchers have studied the use of music as an adjuvant treatment for pain reduction. This article provides a critique and review of research related to the effectiveness of music therapy when used in conjunction with standard pharmacological treatment for postoperative pain management. A search of EBSCOhost, Academic Search, and CINAHL databases was conducted using the terms "music," "therapy," "pain," "postoperatively," "hospitals," and "surgery." Limits placed on the search criteria included full-text articles that were published in the past five years in English peer-reviewed journals. Seven studies met these criteria and are included in this literature review. The researchers found that music therapy decreased the patient's pain level and stabilized the patient's heart and respiratory rates significantly when used in conjunction with standard pharmacological treatments. Music therapy was found to reduce the amount of pain medication administered, and thus, reduce the side effects and adverse reactions associated with postoperative pain medications. Overall, the research supports the use of music therapy as an adjuvant measure to manage postoperative pain.

Music has the power to evoke a myriad of emotions, including joy, sorrow, anger, peace, hope, and relief. Music also influences physical responses, such as heart rate, respiratory rate, blood pressure, stress, and even pain perception (American Music Therapy Association [AMTA], 2010). The use of music to treat postoperative pain may aid a patient's recovery by reducing pain-related side effects and enhancing functional mobility after surgery (AMTA, 1999).

The beneficial effects of music, when used therapeutically, are related in a large part to the process of entrainment, meaning "to draw along." During the process of entrainment, the listener's mind and physiological processes align with the tempo or rhythm of the music to produce a therapeutic response (Chan et al., 2006). Types of music considered to be therapeutic may range from fast and upbeat to slow and soothing melodies in classical, country, easy listening, jazz, and rock genres, as well as others.

The purpose of this review is to explore the efficacy of music therapy as an adjuvant therapy for postoperative pain management. First, a brief history of modern music therapy is provided to establish a context of music as therapeutic. Then, the literature search process is reviewed, followed by an analysis and critique of each study and implications for health care providers.

The History of Modern Music Therapy

The introduction of music into health care facilities began in the early twentieth century (AMTA, 1999). Following World War I and World War II, skilled and untrained musicians volunteered in veteran's hospitals with the intent of cheering wounded soldiers. The positive physiological and psychological responses by the veterans were overwhelming. From these experiences grew the need for formalized curriculum and credentialing for music therapists. In 1994, Michigan State University became the first academic institution to develop a degree in music therapy (AMTA, 1999).

Realizing that surgical interventions can be emotionally and physically traumatic, researchers began exploring the use of music therapy for alleviating pain and anxiety. Since World War II, music therapy research has explored the effect of music on the perception of postoperative pain in a variety of patient populations and clinical settings. As research on the effectiveness of music has increased, the use of music to address the patient's emotional and physical needs has also increased. Therefore, it is important that health care providers are aware of the evidence and the implications for music therapy in their practice setting.

Literature Review Process

The review of the literature focuses on music therapy research conducted within the past five years on patients in the immediate postoperative recovery phase. A search of EBSCOhost, Academic Search, and CINAHL databases was conducted using the terms "music," "therapy," "pain," "postoperatively," "hospitals," and "surgery." Limits were placed on the search criteria, including full-text articles online, published in the past five years, and in English peer-reviewed journals. All articles reviewed are primary sources that studied postoperative surgical pain using music as an adjuvant therapy. The studies were not restricted based on the type of surgery. However, only studies using a quantitative means of measuring pain were reviewed. Seven studies meeting

these criteria are included in this literature review. Five of the studies used randomized, experimental designs with control groups; the others used a descriptive correlational and a mixed-methods design. The analysis and critique of each study is reported in the Literature Review Findings section.

Literature Review Findings

Each study was conducted using patients that were recovering from different types of surgeries. In addition, all studies used music therapy during the immediate postoperative period as a means of reducing postoperative pain. Within these studies, two themes became apparent based on the methods of music selection used. In three of the studies, researchers allowed the participants to choose the type of music they listened to following surgery (Chan et al., 2006; Ebneshahidi & Mohseni, 2008; Lukas, 2004). In the remaining four studies, the music was chosen by the researchers (Good, Anderson, Ahn, Cong, & Stanton-Hicks, 2005; Hatem, Lira, & Mattos, 2006; Ikonomidou, Rehnstrom, & Naesh, 2004; Pellino et al., 2005). Within the themes of participant-selected and researcher-selected music, the research procedures and findings of each study are reviewed and critiqued, followed by discussion and integration of the research findings as a whole.

Participant-Selected Music

An area of interest to researchers in the field of music therapy concerns the type of music one listens to and its therapeutic effects. A question of specific interest is whether music that is selected by the patient, based on personal preferences, has significant therapeutic benefits. In this section, three studies that allowed the participants to self-select the type of music are reviewed.

Chan et al. (2006) examined the effects of music on pain levels and physiological parameters following a c-clamp surgical procedure with a percutaneous coronary intervention. The researchers used a randomized, controlled, experimental research design to collect data over a seven-month period. The participants were selected from two hospital intensive care units in Hong Kong. All participants were previously diagnosed with a heart condition, were alert, and were able to communicate with health care providers. The effective sample size was calculated as 23 in each group, using a power of 0.80 and significance of 0.05%. Therefore, the initial sample included 46 participants who were 75 years of age or older. Most of the subjects were married men, which is consistent with the greater incidence of cardiac pathology in older men versus women. Participants were divided into two groups. The treatment group ($n = 23$) listened to their choice of soft music therapy through an MP3 player and the control group ($n = 23$) received no music therapy.

Data were collected using bedside monitors for physiological measurement (i.e., heart rate, respiratory rate, and oxygen saturation). Pain intensity

was measured using the University of Southern California's Universal Pain Assessment Tool (Chan et al., 2006, p. 673). To determine the statistical significance between the treatment and control groups, data were analyzed using a Mann-Whitney *U*-test. A statistically significant decrease in pain level was found in the treatment group. In addition, the music group also experienced a statistically significant reduction in heart rate, respiratory rate, and oxygen saturation levels (SpO2) (Chan et al., 2006, p. 677). Although a decrease in SpO2 levels is not typically viewed as a desirable effect, the SpO2 levels in this study remained within normal parameters. Therefore, the researchers concluded that the decrease was not clinically significant (p. 677). The control group that did not receive music therapy experienced greater pain levels, higher systolic and diastolic blood pressure, and higher heart and respiratory rates compared to the treatment group.

The sampling methods and measurement tools used by Chan et al. (2006) enhanced the internal validity of the study. They used the strongest sampling method, random selection, to obtain participants for the study. Physiological variables were measured using a reliable monitor rather than manual methods to measure blood pressure, heart rate, and respiratory rate. A limitation of the study is that the majority of the participants were male, married, and 75 years of age or older. The homogeneity of the sample may have resulted in sample bias that could distort the results and reduce external validity. For example, it is possible that a predominantly male sample, over 75 years of age, from Hong Kong, may have gender or cultural biases related to music and pain intensity that could have affected their responses to pain or their responses to the music. Thus, the results may not apply to younger men, women, or to a culturally diverse population. Another factor was that three participants in the music group withdrew from the study because they disliked the choice of music. This resulted in a final treatment group sample size of 20, instead of 23, which may have diminished the precision of the findings.

A 2008 study by Ebneshahidi and Mohseni explored the effects of music therapy on postoperative pain, anxiety levels, and hemodynamic functioning. They used a randomized, controlled, experimental research design to study pregnant Iranian women, ages 18 to 36 years old, who were undergoing cesarean sections (c-section). The authors calculated that 36 participants were needed for each group to achieve a power of 0.80 and a significance of 0.05 %. To account for possible missing data or technical problems, a total of 40 participants were obtained for each group. None of the women sampled had pre-existing health problems. While the women were being monitored in a postoperative recovery room after their c-section, they listened to previously selected music or silence through headphones for 30 minutes (p. 828). Their pain levels were measured using a visual analog scale (VAS), with zero representing no pain and 100 representing the most excruciating pain. Their anxiety levels also

were measured with this style of scale. A nurse who was blinded to the type of treatment being received, manually measured blood pressure and pulse rates twice. The average of the two measurements was used in the study.

To determine the difference in pain and anxiety levels between the two groups, a student's two-tailed *t*-test and x^2 tests were calculated. Ebneshahidi and Mohseni (2008) found that the pain ratings and analgesia needs were significantly reduced in the music group compared to the control group (p. 828). However, the differences between anxiety level, blood pressure, and heart rate were not statistically significantly for the music and no music groups.

Several strengths are evident in this study. First, the use of an experimental, randomized, controlled design enhanced the generalizability of the results to similar populations. Second, the use of relatively healthy pregnant women, within a narrow age range, limited potential confounding variables such as advanced age and secondary disease states. Third, the nurse who recorded the participants' blood pressure and pulse was not aware of which patients were in the treatment or the control group, thus further enhancing the internal validity of the study. However, as noted in the earlier study by Chan et al. (2006), both pain perception and music preference may be influenced by age and cultural affiliation. Thus, studying only young pregnant women from Iran limited the generalizability of the findings to young Iranian women.

A potential threat to the internal validity of the study was the use of headphones that permitted the participants to hear external noise. Some of the participants in the music group may have been exposed to noises that made it difficult to focus on the music; likewise, the no music group may have been exposed to distressing noises rather than silence. Another weakness of the research was that data concerning the participant's emotional experience during the therapy was not obtained. If qualitative data concerning the participant's experience was gathered, it could have been triangulated with the quantitative data to further validate the pain and anxiety measurements obtained.

The third and final study that incorporated patient-selected music for postoperative pain management was conducted by Lukas (2004). Lukas used a descriptive, mixed methods research design. The sample was solicited from an outpatient surgical center in the Southwestern region of the U.S. A total of 31 male and female participants (ages 20 to 70 years old), who were undergoing arthroscopic knee surgery during a two-month time span, were included. Participants were given a choice of four music styles: country, easy listening, instrumental, and classical. They listened to their choice of music from this selection for twenty minutes before surgery, as well as during surgery and during their entire stay in the post-anesthesia care unit (PACU). Length of stay in surgery ranged from thirty minutes to two hours and the length of time in PACU ranged from one to two hours. A numerical rating scale (NRS) was used to assess pain level preoperatively, and a Wong-Baker FACES Pain Rating Scale

was used on the day of surgery. Then, approximately 24 hours after discharge from the surgery center, participants were surveyed about their pain experiences. The survey included seven statements addressing the participant's satisfaction (yes or no) with aspects of the recovery room experience. Lukas (2004) found that 97% of those who listened to music reported positive experiences, defined as four or more "yes" responses to the seven survey questions. One of the participants stated that, "The music helped me get my mind on something else…because I could not hear the sounds around me I was less afraid…the music helped me take my mind off of my pain" (Lukas, 2004, p. 11).

Several research procedures enhanced the quality of Lukas' findings. These include the collection of qualitative and quantitative data as part of the research design and the ability of the participants to control the volume and style of music. However, several factors in the design and sampling methods threaten certain aspects of validity. First, the use of non-random (convenience) sampling decreased the external validity of the research. Whenever participant selection is based on convenience sampling, there is a possibility of sampling bias. Random sampling increases the probability that characteristics of the participants have equal opportunity to be included in the sample. In contrast, non-random sampling can result in sampling bias in which some individual attributes may be over or under sampled. The reasons why the individuals volunteered to participate also may threaten the external validity or generalizability of the results. For example, if the participants believed that they would benefit from participating in the study, they may have been more likely to participate and may have rated the experience differently than those who opted not to participate. Another threat to validity was the sample size; only 31 participants were included. A larger sample would have reduced the risk of type I and II error. Finally, the restricted time span of the study, from May to June, was a limitation. Sampling from a broader time frame may have produced more diversity in the findings.

Researcher-Selected Music

Another theme found in the research literature was the effectiveness of music chosen by the researchers. Good et al. (2005) studied the effects of music and relaxation therapy on patients' postoperative pain after intestinal surgery, using subjects from a larger randomized clinical trial. The participants ($N = 167$) were randomly assigned to one of three treatment groups: those who received music, relaxation, or a combination of music and relaxation. The control group received only standard pharmacological treatment for pain. Participants ranged from 20 to 70 years of age. The surgeries were conducted at two medical centers and two community hospitals in a mid-western city in the U.S.

Within the three treatment groups, the participants received music and/ or relaxation therapy for 15-minute intervals on the first and second postoperative days (Good et al., 2005). Participants' pain levels were measured using a VAS. To analyze the effect of multiple independent variables, the researchers used multivariate analyses of covariance (MANCOVA). They found that 96% of the participants in the experimental groups reported significantly less pain when receiving the treatments. Overall, the experimental groups reported 16% to 40% less pain compared to the control group using medication alone. Those who received the music therapy used it for relaxation, distraction, or both (Good et al., 2005, p. 247).

Random assignment of the participants into the treatment and control groups greatly strengthened the study's results by equally distributing any differences among all groups. Another strength was the use of four facilities of varying sizes to obtain the sample. This made the findings of the study generalizable to a wider range of facilities. Although the sample was randomized, the sample demographics reflected predominantly married, Caucasian females, who were Protestant, employed, and had completed some college education (Good et al., 2005). This narrow set of participant demographics could have a negative impact on the generalizability of the results because many racial and social demographics were not represented. Last of all, the time frame in which the data were collected (between 9:30 AM and 3:45 PM) could be a threat to the internal validity of this study. For example, family presence, or other distractions, could have influenced the patient's perception of pain during the given time span. The collection of data throughout the day and evening would have strengthened the findings.

Unlike the previous researchers who focused on adults, Hatem et al. (2006) studied the effects of music on postoperative cardiac pain in children. They conducted a randomized clinical trial, sampling 84 children from a pediatric cardiac intensive care unit, between the ages of one day to sixteen years old. Each child was randomly assigned to either the experimental or the control group. The experimental group listened to classical music at 30-minute intervals, whereas the control group listened to a blank compact disk (CD) for the same amount of time (Hatem et al., 2006). Pain level was measured during the first 24 hours after surgery, using the facial pain scale. Vital signs, including heart rate, blood pressure, mean blood pressure, respiratory rate, temperature, and oxygen saturation, were measured using a cardiopulmonary monitor. Central tendency, chi-square, Fisher, and Wilcoxon tests were used to analyze the data. Hatem et al. (2006) found that the experimental group experienced a statistically significant decrease in pain level, heart rate, and respiratory rate compared to the control group.

The use of a control group benefitted the study because the researchers could see the outcomes of music therapy and the outcomes of silence on each

group. The researchers also conducted a power analysis using a power of 0.80 and significance level of 0.05 % to determine the sample size needed for the control group (n = 18) and the treatment groups (n = 54). The final sample size of 21 (control) and 63 (treatment) exceeded the calculated sample size, thus increasing the confidence in the findings. Sampling children from ages one day to sixteen years also broadened the scope of generalizability. Using children from a wide spectrum of ages allowed the researchers to assess for variation related to different maturity levels. The use of a blank CD with headphones for the control group kept the conditions between the experimental and control groups similar and helped control for confounding variables (Hatem et al., 2006, p. 187).

A weakness of this study may have been the use of a subjective facial pain scale to assess the pain level in all children. The use of the facial pain scale assessment tool involves having a trained nurse or other health care provider quantify the level of pain intensity by assessing the child's facial expression. Although the use of the facial pain scale for all ages of children added consistency to the methods of measurement, it may not have fully reflected the pain experience of older children who were capable of communicating their pain level using other tools. However, due to the inclusion of children as young as one day old, a nonverbal method of pain assessment was essential.

In a Swedish study by Ikonomidou et al. (2004), the effect of flute music, preoperatively and postoperatively, on participants' pain was explored (p. 269). The researchers used a randomized, experimental research design to collect data on participants' pain level, vital signs, nausea, amount of analgesics used, and general well-being. Using a power of 0.80 and significance level of 0.05%, the sample size needed was calculated as 21 per group. The researchers oversampled, obtaining 29 in the treatment group, and 26 in the control group. The participants ranged from 25 to 45 years of age and all were scheduled for laparoscopic gynecological surgeries. The experimental group received peaceful flute music preoperatively and postoperatively for 30-minute segments. The control group listened to a blank CD preoperatively and postoperatively for the same amount of time. The participants' pain level, nausea, and well-being were measured using a VAS.

The researchers analyzed the data using a student's two-tailed t-test for paired and unpaired analysis. Ikonomidou and colleagues (2004) found that postoperative pain levels were significantly decreased in both groups. However, only the music groups showed a significant decrease in the amount of pain medication used and showed significantly higher well-being scores.

The study findings were strengthened by several design factors, including the use of a randomized, experimental design and blinding of the investigators to whether the participant was in the treatment or the control group. The nurses who administered pain medications were blinded to the patients' treat-

ment statuses, which prevented them from influencing the patients' perception of pain. Another factor that strengthened the study was exceeding the power analysis recommendations for minimal sample size.

However, a weakness that could decrease the internal validity of the study was the failure to measure the reliability of the before beginning the study (Ikonomidou et al., 2004, p. 270). Determining the reliability of the instruments used in a study is vital to establishing the reliability and validity of the data. External validity of the study also was limited because the study sampled only women living in Sweden. The cultural values and preferences of Swedish participants may have limited the generalizability of the findings to other cultural groups who may have different values and preferences related to pain and music.

The final study reviewed was conducted in the US on patients having a total knee or total hip arthroplasty (Pellino et al., 2005). The researchers used a descriptive, comparative, correlational research design. The participants were randomly divided into two groups; the experimental group received pharmacological and non-pharmacological therapies, whereas the control group only received pharmacological therapies. The non-pharmacological treatments included the patient's choice of a music tape, relaxation tape, stress ball, massager, or deep breathing exercises. The researchers compared pain and anxiety scores of those that utilized the non-pharmacological and pharmacological treatments. Using power analysis, Pellino et al. (2006) determined that a minimum of 31 participants in each group would provide a power of 0.80 with a significance level of 0.05%. A total of 65 adults, over age 18, were sampled from a medical/surgical unit of a hospital. Pain levels were measured using the Acute Brief Pain Inventory (ABPI) tool. Scores on the ABPI could range from zero indicating no pain to 10 indicating the worst pain possible. To measure anxiety levels, the State-Trait Anxiety Inventory (STAI) for Adults was used.

The data from the ABPI and STAI were analyzed for differences using chi-square tests and independent sample *t*-tests. Pellino and colleagues found that the participants who used a combination of pharmacological and non-pharmacological therapies had significantly lower pain ratings and used a smaller amount of pain medication postoperatively. Unfortunately, the study design did not enable the researchers to determine which types of non-pharmacological therapies resulted in lower pain and anxiety scores. Thus, the researchers could not determine the reliability of specific non-pharmacological methods.

One strength of this study was the wide age ranges of the sample. This made it possible to compare various generations and note whether they perceived or expressed pain differently. The randomization of the participants to a treatment and control group also reduced bias. However, the use of a convenience versus a random sampling method may have excluded participants

with sample characteristics that could influence the findings. Confounding variables such as past pain experiences, or variations in the duration and severity of their pre-existing orthopedic condition, could impair the internal validity of the study.

Discussion

The researchers used a variety of study designs, samples, settings, and instruments to investigate the effects of music therapy on postoperative pain management. Experimental designs were utilized in five studies (Chan et al., 2006; Ebneshahidi & Mohseni, 2008; Good et al., 2005; Hatem et al., 2006; Ikonomidou et al., 2004), whereas Pellino et al. (2005) used a descriptive correlational design with random assignment, and Lukas (2004) used a descriptive, mixed methods design.

In addition to the strong research designs used by the majority of researchers, the populations sampled were diverse as well. The ages of the participants ranged from one day old (Hatem et al., 2006) to over 75 years old (Chan et al., 2006). The sampling of different age groups strengthened the results and increased the generalizability of the findings to multiple generations. Participants from diverse geographic areas also were sampled. Three of the studies were conducted outside of the U.S., in China, Iran, and Sweden (Chan et al., 2006; Ebneshahidi & Mohseni, 2008; Ikonomidou et al., 2004). The remaining studies were conducted throughout the U.S. This geographic distribution enhances the generalizability to a global target population. Another strength is that each study focused on patients with different types of surgical procedures and different types of postoperative pain. The patients either had a c-clamp procedure, intestinal surgery, arthroscopic knee surgery, hip arthroplasty, knee arthroplasty, c-section, heart surgery, or a laparoscopic gynecological surgery. Diversity in the types of surgeries also enhanced the generalizability of the findings to patients with a wide range of postoperative conditions.

The sample sizes ranged from a low of 31 (Lukas, 2004) to a high of 167 (Good et al., 2005). Although on the surface the sample sizes may seem too small to yield valid and reliable results, five of the seven studies used power analysis to determine the effective sample size needed to address their research questions (Chan et al., 2006; Ebneshahidi & Mohseni, 2008; Hatem et al., 2006; Ikonomidou et al., 2004; Pellino et al., 2005). All five studies used conventional levels of significance ($p = 0.05$) and power (0.80) to minimize the probability of type I and type II errors, respectively. These parameters are acceptable research conventions for conducting a power analysis to determine sample size. The a priori use of power analysis to drive the sample size enhanced the precision and confidence in the findings. Of the two studies that did not use power analysis, Lukas (2004) sampled 31 and did not use a control group, and Good et al. (2005) had the largest sample ($N = 167$). These studies exceeded the sample

sizes used by the researchers that conducted a power analysis; therefore, it is likely that the sample sizes were adequate.

Overall, the studies were conducted in a variety of settings including intensive care units, recovery rooms, postsurgical floors, and outpatient surgical centers. The diversity of these locations increased the reliability and generalizability of the results to a wide range of postoperative settings.

In addition to the use of diverse research settings, a variety of instruments was used to collect the data. The most common instrument employed to assess pain levels was the VAS (Ebneshahidi & Mohseni, 2008; Good et al., 2005; Ikonomidou et al., 2004). Other measures used for pain assessment were the University of Southern California's Universal Pain Assessment Tool, a numerical rating scale; the Wong-Baker FACES pain rating scale, a facial pain scale; and the Acute Brief Pain Inventory (ABPI). The variety of pain scales used made it difficult to compare findings from study to study. The use of the same measurement tool throughout each study would have led to greater comparability of results, but it would have been difficult given the diverse ages of the participants.

Along with the various instruments used, many statistical tests were also used to analyze the data. For example, the Mann-Whitney U-test, student's two-tailed t-test, x^2 test, MANCOVA, measures of central tendency, chi-square, Fisher, Wilcoxon, and independent sample t-test were used. In each case, these tests were appropriate for the type of data and research questions asked. Only the study by Lukas (2004) used simple descriptive statistics combined with qualitative interview responses.

Overall, the consensus of the research is that music therapy decreases postoperative pain ratings in participants who have undergone a wide range of surgical procedures. All of the studies found a significant reduction in pain levels when music therapy was administered in the immediate postoperative period. Vital signs that are typically elevated during pain, such as heart rate and respiratory rate, tended to decrease or stabilize (Chan et al., 2006; Hatem et al., 2006). In addition, both participant-selected and researcher-selected music was found to be effective in reducing postoperative pain.

Implications for Practice

Music therapy provides a non-pharmacological treatment that can be used in conjunction with standard analgesics to achieve optimum pain relief in a variety of postoperative conditions without inducing harmful side effects. In fact, unlike the use of standard pain medications alone, the use of music therapy in conjunction with standard pain medications actually helped to stabilize the patient's vital signs following surgical procedures. Thus, researchers recommend that music therapy be used as an adjuvant treatment combined with standard pharmacological interventions.

The addition of music therapy to a patient's treatment regimen can serve as a valuable asset to standard postoperative care. Health care providers can use music to help reduce and stabilize their patient's rapid heart and respiratory rates. Music therapy can reduce the need for narcotic pain medication and, thus, reduce medication-related side effects such as impaired cognition and sluggish motor response. Furthermore, use of music therapy may provide long-term benefits to patients, including reduced medication usage, leading to reduced costs, improved mood, quicker recovery, and enhanced satisfaction with care. These potential long-term benefits merit further study.

Conclusion

The strengths associated with this body of literature include elements of the research designs, participant selection methods, sample size, ages of participants, the types of surgical procedures, and the diversity of settings studied. The majority of the studies used an experimental research design, which by definition, uses randomized sampling. This is the strongest research design; it reduces bias and controls extraneous variables that can adversely affect the internal validity of the study. Five of the studies also used power analysis to compute the effective sample size. The ages of the participants ranged from one day to over 75 years old, thus enhancing the generalizability to postoperative patients across the life span. The diversity of surgical procedures and the variety of settings sampled further increases the generalizability of the findings to diverse postoperative populations.

Several limitations should be noted in the findings of this review. First, the review focused on the effect of music therapy in the immediate postoperative period. The findings may not hold true for pain associated with long-term recovery, chronic pain syndromes, or traumatic injury pain. Further research is warranted to explore the effectiveness of music in reducing non-surgical pain. Second, the use of a variety of tools for measuring pain limited the ability to directly compare study findings.

All studies reviewed, regardless of the tools used to measure pain, found music to be beneficial in reducing the patient's perception of postoperative pain. Furthermore, the positive effect of music on reducing postoperative pain perception was supported in studies of children and adults, living in the U.S. and abroad. The use of either participant-selected or researcher-selected music was found to significantly reduce patient's postoperative pain and stabilize vital signs.

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Limited by Stereotypes: Gender Bias in Stephanie Meyer's *Twilight* Series

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Abstract

Stephenie Meyer portrays many of the characters in her *Twilight* series using typical gender stereotypes, which hinders the reader's ability to identify with those characters. The women are often depicted using typical feminine characteristics. In addition, the women are often more limited in their abilities and roles than the men. Male characters are given more masculine characteristics and roles. However, in romantic relationships—at least in Edward and Bella's case—both the man and woman are heavily codependent on each other, almost to an unhealthy degree. While it is not problematic to have characters depicted in this manner, the problem in *Twilight* is that there are little-to-no exceptions. This makes it difficult for the reader to identify with the characters because few people in life fit into these stereotypical roles.

Introduction

Since the rise of gender studies, literary scholars have been interested in how gender is presented in literature. One aspect of this area of study involves analyzing the gender stereotypes and conventions that emerge in different literary texts. Although gender roles have gradually become much more flexible since the feminist movement of the 1970s, gender stereotypes appear in all types of popular culture and literature, including children's and young adult fiction.

One of the most popular examples of gender stereotypes in young adult literature lies in the immensely successful *Twilight* series by Stephenie Meyer. Taking place in Forks, Washington, this series focuses on the love story between teenager Bella Swan and her vampire boyfriend Edward Cullen. Meyer portrays many of the characters in her series using typical gender stereotypes, which hinders the reader's ability to identify with those characters.

Background Information on Gender Stereotypes

Before examining gender in Meyer's work, it is important to clarify the meaning of gender stereotypes or conventions. Interpersonal communication scholar Kory Floyd defines the United States as a fairly masculine culture (51). In a

masculine culture, people tend to place a greater distinction between male and female genders and their roles in society. Men are traditionally expected to be the breadwinners, and women the caretakers and homemakers. Men and women are also typically expected to follow specific gender roles (56). The masculine gender role "emphasizes strength, dominance, competition, and logical thinking," (56) while the feminine gender role "emphasizes expressive, nurturant behavior" (58). However, while many people embody more characteristics of one gender role than the other, few people's personalities match either of these roles entirely. Therefore, the idea that men always embody the masculine gender role and women always embrace the feminine gender role is a common stereotype, or an idea about individual people based on generalizations about the groups to which they belong (133). While stereotypes are not always false, they are not always true, either. Because stereotypes can often be inaccurate, authors must be careful to avoid overusing them in their texts. Using stereotypes can create an unrealistic story, since the text will fail to represent the diversity present in many settings.

Preview

In order to examine Meyer's portrayal of gender in her *Twilight* series, I will first provide several prominent examples from each of the four books in the series: *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*. Next, I will explain how each example works together to create an unrealistic portrayal of gender in 21st-century America. Finally, I will conclude by discussing why Meyer's portrayal of gender makes it difficult for the reader to identify with the characters in the series.

Issues in *Twilight*

Twilight, the first book in the series, begins as Bella Swan chooses to live with her father Charlie in Forks after her mother gets remarried. Shortly after arriving at Forks, Bella falls in love with Edward Cullen, an attractive high school junior who, unbeknownst to the rest of the town, is also a vampire. The plot of *Twilight* focuses on the shaky start to Bella and Edward's relationship as well as the troubles Bella encounters while learning about the vampire world.

Character Focus

The main protagonist is Isabella "Bella" Swan, and the story is told from her point of view. The other main protagonist is her vampire boyfriend, Edward Cullen.

Isabella Swan

Bella Swan is a seventeen-year-old junior in high school. Her parents divorced when she was very young, and she grew up with her mother in Phoenix,

Arizona. After her mother remarries, however, Bella decides to move in with her father in Forks. According to Meyer's website, Bella is slender with long, dark hair. She is five-foot-four-inches tall and weighs roughly 115 pounds (Meyer, "Frequently Asked Questions: *Twilight*"). She enjoys cooking, managing household activities, and reading.

Edward Cullen

Born under the name Edward Anthony Mason in Chicago, Illinois, in 1901, Edward Cullen is a 108-year-old vampire pretending to be a normal seventeen-year-old student. He was changed into a vampire by Dr. Carlisle Cullen in 1918 while dying of Spanish Influenza, and, for the most part, has remained with the vampire doctor and his wife Esme ever since. While Edward's original family has been deceased for many years, he shares a familial bond with Carlisle, Esme, and four other vampires named Alice, Jasper, Emmett, and Rosalie. As part of his human façade, Edward tells the people of Forks that he and the others are foster children adopted by Carlisle and Esme. Meyer describes Edward as incredibly handsome, with a lanky figure, pale skin, and untidy bronze hair (Meyer, *Twilight* 18). Edward and his family are very rich and live in a large, white house far from town. He enjoys collecting luxury cars and listening to music. As part of his heightened vampire abilities, he also has the power to read minds.

Bella's Relationships Outside of Edward

Bella's relationships outside of Edward are very limited. Though she does have a few close relationships with others, she does not actively seek out new people; she chooses instead to spend as much time with Edward as possible.

Bella's Relationships with Her Parents

When describing her mother Renée, Bella states, "She looks a lot like me, but she's prettier….She's more outgoing than I am, and braver. She's irresponsible and slightly eccentric, and she's a very unpredictable cook. She's my best friend" (Meyer, *Twilight* 105). While Bella seems to be very close to her mother, the relationship does not appear to be that of a typical mother-daughter bond. More often than not, Bella has to act as the parent rather than the child. Upon leaving Phoenix for Forks, Bella reflects, "How could I leave my loving, erratic, harebrained mother to fend for herself? Of course, she had [Bella's stepfather] Phil now, so the bills would probably get paid, there would be food in the refrigerator, gas in her car, and someone to call when she got lost, but still…" (4). Though Renée is physically fully grown, Bella feels compelled to help her manage the daily tasks in her life.

Once Bella arrives in Forks, her relationship with her father Charlie takes a similar course. Bella establishes the differences between Charlie and Renée

straight away; when Bella arrives home from the airport, she tells us, "One of the best things about Charlie is he doesn't hover. He left me alone to unpack and get settled, a feat that would have been altogether impossible for my mother" (9). While Renée is very involved with Bella emotionally, Charlie tends to be more distant. He is also far less flighty than Renée—while Renée is known to spontaneously take on new hobbies and projects only to drop them shortly afterward, Charlie has remained dedicated to his job as chief of police for many years. Despite the fact that Charlie is a responsible individual, Bella still tends to many of the daily household chores. On Bella's second full day in Forks, she states, "Last night I'd discovered that Charlie couldn't cook much besides fried eggs and bacon. So I requested that I be assigned kitchen detail for the duration of my stay" (31). She even goes so far as to make sure that food is readily available for him one night when she plans on not being home for dinner, despite his protest of "I fed myself for seventeen years before you got here" (149). To this statement, Bella replies, "I don't know how you survived" (149).

Bella's relationships with her parents reflect gender conventions in several aspects. According to Floyd, men are more likely to primarily engage in instrumental talk, or communication meant to relay information, and women tend to primarily use expressive talk, or communication meant to build relationships (67). Similarly, as Professor Julia T. Wood from the University of North Carolina at Chapel Hill points out, "The masculine mode of expressing affection is primarily instrumental and activity focused, whereas the feminine mode is more expressive and talk focused" (195). Whereas Renée shows her affection by constantly calling and e-mailing Bella to ask how her life in Forks is going, Charlie shows his affection by doing things for Bella, such as buying her a truck and waking up early one day to put snow chains on her tires. In addition to the communication behavior of her parents, Bella's own behavior in this relationship reflects gender conventions. Wood writes that in popular culture, it is not uncommon for women to be portrayed as focused on housework (259). Despite the fact that Bella is the child in this situation, she considers herself responsible for managing the household.

Bella's Relationships with Her Friends

Bella tells us in *Twilight* that she had very few friends in Phoenix, and she does not appear to try to make any new ones when she arrives in Forks. Though many of the students at Forks High School are friendly, Bella does not appear to appreciate their efforts to include her in their groups. When Jessica, a girl in Bella's trigonometry class, asks Bella to sit with her at lunch and introduces her to the others at the table, Bella tells us, "I forgot all of their names as soon as she spoke them" (Meyer, *Twilight* 17).

While Bella does occasionally spend time outside of school with her friends, she is rarely enthusiastic about doing so. When Jessica and another

classmate named Angela invite Bella to go dress shopping with them, Bella states that she feels "a slight lift of excitement as I contemplated getting out of Forks….My excitement increased exponentially as we actually drove out of the town limits" (151). Judging by her thoughts, Bella is more excited at the prospect of leaving Forks for a while than she is about spending time with the two girls. On another note, Bella also does not appear to mind when Edward insults her human friends. When he refers to Bella's friend Mike as "that vile Mike Newton," Bella is completely unperturbed (304). Aside from her parents, the only people in *Twilight*, and throughout the rest of the series, that Bella seems to willingly defend and make an effort to spend time with are Edward's family—particularly his sister Alice—and Jacob, a werewolf with whom she later develops a romantic attraction.

Bella's Relationship with Edward

Once Bella starts dating Edward, her focus on him consumes a large portion of her life. She spends a great deal of time thinking about him, says that she loves him "more than everything else in the world combined" (Meyer, *Twilight* 498), and grows restless if she has to go several days without seeing him. When Edward does not come to class on Bella's second day at Forks High School, Bella says, "As time passed I grew more and more tense" (30), despite the fact that she only met him the day before. By the end of the novel, she is even determined to become a vampire herself so she can be with him forever. Bella is also incredibly trusting of Edward; she has no qualms about being around him even though he feels a near-irresistible urge to drink her blood. Though Edward tells her that he is "more dangerous to [her] than [he] is to anyone else" (266), Bella has faith that he will not hurt her and never once questions her desire to be with him.

By examining Bella's relationship with Edward as well as her relationships outside of him, we can conclude that Bella's life is very much defined by her love interest. Though Bella is relatively antisocial with her human friends, she hates being away from Edward and greatly enjoys spending time with Edward's family and Jacob. While her human friends are not connected to her romantic life in any way, the Cullens (as the family of her boyfriend) and Jacob (as a possible romantic interest) very much are. Floyd writes that people who embody the feminine gender role tend to place a great deal of focus on their relationships (58). Similarly, Wood tells us that feminine individuals often prefer connection over autonomy in their close relationships (197). In this case, Bella defines herself almost exclusively by her romantic relationships.

Female Self-Sacrifice

Shortly after Bella and Edward become a couple, they encounter another vampire named James who wishes to kill Bella and drink her blood. In an effort to

lure her to him, James pretends to hold her mother hostage and tells Bella that he will kill Renée if Bella does not come to him and offer herself in exchange. Without a second thought, Bella complies with James's request. James is later defeated, and Bella is rescued by the Cullens, but not before she is badly injured. Though Bella is Renée's child and the situation appears backward, Bella chooses to martyr herself for her mother's sake.

According to Wood, women in western culture are often automatically regarded as caretakers (55). As such, they are often expected to place others' needs before their own. By choosing to sacrifice herself in place of her mother, Bella complies with this gender convention.

The issue of female self-sacrifice is one that appears continuously throughout the series. In *Eclipse*, one of the Quileute elders tells Bella and the werewolves a tribal history story of when the vampires first attacked their tribe. Taha Aki, one of the werewolves, was almost killed by one of the vampires, but he was spared when his third wife distracted the vampire by stabbing herself in the heart. Similar to Bella's own attempt at martyrdom, the third wife sacrificed her own life to save her family—though unlike Bella's case, the sacrifice was carried out and the woman actually lost her life.

Bella as a "Damsel in Distress"

Wood tells us that the media commonly portrays women as vulnerable victims (265), and Bella fits this description very well, in her own way. As a human teenager in a world full of supernatural creatures, Bella is incredibly vulnerable. Throughout *Twilight*, she is portrayed as weak and in need of a savior, and that savior is oftentimes either Edward or her friend Jacob.

While it makes sense that she should be weaker than the supernatural characters around her, Bella's frailty comes across as rather extreme. She is incredibly uncoordinated—unable to participate in her physical education class without falling over other students (Meyer, *Twilight* 113)—and during her class's blood-typing biology lab, she nearly faints at the sight and smell of the blood droplets, at which point Edward has to carry her to the nurse's office (96–7). In addition, she has to be rescued from life-threatening situations not once, but twice. In the first case, Edward saves her from being hit by a van. In the second case, the Cullens rescue her from James.

Issues in *New Moon*

In *New Moon*, the second novel of the series, Edward decides to leave Bella for her own safety after his brother Jasper accidentally tries to attack her. Bella is devastated at Edward's departure, and she develops a close friendship with werewolf Jacob Black in his absence. After a miscommunication in which Edward is incorrectly told that Bella is dead, he decides to commit suicide by persuading a powerful group of Italian vampires called the Volturi to kill him.

Bella, along with Edward's sister Alice, then rushes to Italy to clear up the misunderstanding before it is too late. After Bella and Edward reunite, Edward agrees to turn Bella into a vampire, but only if she marries him first.

Codependency within Bella and Edward's Relationship

New Moon highlights the ways in which Bella and Edward are incredibly codependent on each other. When Edward leaves, Bella falls into an unresponsive, zombie-like state for several months. After Charlie threatens to send her back to live with her mother, Bella becomes slightly more animated, although she still spends a great deal of time dwelling on the aching "hole in [her] chest" that Edward's absence has created (Meyer, *New Moon* 123). Once she discovers that she can hear his voice scolding her in her mind whenever she is in danger, she begins deliberately placing herself in threatening situations in order to make the hallucinations occur. This almost causes her death as she nearly drowns when jumping off of a cliff and has to be rescued by Jacob Black. Without Edward in her life, Bella finds herself barely able to function.

Edward, too, is incredibly codependent on Bella. At the beginning of the novel, he explicitly states that he would kill himself if Bella ever died, explaining that he is not "going to live without [her]" (19). He describes his life before meeting Bella as nearly empty, and his condition while separated from Bella is rather similar to her own.

While codependency between individuals in a relationship is perfectly normal, Bella and Edward are codependent to an unhealthy degree. According to Floyd, individuals in a relationship experience dialectical tensions, or "conflicts between two important but opposing needs or desires," on a regular basis (336). One such dialectical tension is between autonomy and connection. Bella and Edward appear to forgo autonomy altogether in their relationship, choosing instead to focus on being close to each other. Because, as Floyd tells us, autonomy is generally important to individuals in a close relationship, this presents a rather unrealistic idea of a gendered romantic relationship.

Issues in *Eclipse*

Eclipse focuses on the return of Victoria, James's mate from *Twilight*. Because Edward killed James, Victoria seeks revenge by attempting to murder Bella so that Edward will have to feel the pain that she felt. Though vampires and werewolves are supposedly mortal enemies, the Cullens and Jacob's werewolf pack team up in order to protect Bella from Victoria. Meanwhile, Bella realizes that while she is in love with Edward, she has also developed a romantic attraction to Jacob. She has to choose whether to be with Jacob or to marry Edward and become a vampire herself.

Character Focus

Eclipse gives greater detail on the lives of several characters, including Leah Clearwater and Rosalie Hale.

Leah Clearwater

Leah Clearwater is the only female member of the werewolf pack. Shortly after she became a werewolf, her father died from a heart attack, and she often wonders if this was brought on by shock from her transformation. She is also troubled by the fact that she is the only female to have ever become a werewolf, and she wonders if this makes her "less female" than the other women of the Quileute tribe.

Rosalie Hale

Rosalie Hale, Edward's sister, is considered incredibly beautiful, even by vampire terms. She is also incredibly vain. Rosalie has an intense dislike for Bella, and she seems disgusted that Bella wishes to become a vampire. Rosalie chose to retain her human last name, Hale, even after being transformed, so as to maintain a piece of her humanity.

The Love Triangle between Leah, Sam, and Emily

One day when Bella is visiting Jacob, he tells her about the history of his fellow werewolf pack members, Leah Clearwater and Sam Uley. Before either one of them became werewolves, Leah and Sam were dating. Once Sam became a werewolf, however, he imprinted on Leah's cousin Emily. Imprinting is described as the condition in which a werewolf becomes attatched to a mate for life, though it is not by choice. Jacob describes the effect this had on Leah and Sam's relatioship by saying, "[Sam] broke Leah's heart. He went back on every promise he ever made her. Every day he has to see the accusation in her eyes, and know that she's right" (Meyer, *Eclipse* 123).

Though Leah feels betrayed by both Sam and Emily, as a werewolf herself, she is now required to be around them both for long periods of time and must, therefore, continuously face that betrayal. Because the werewolves can hear each others' thoughts while in their wolf form, she is also forced to hear about Sam's love for Emily on a daily basis. While Jacob acknowledges that she "got the worst end of the stick" (124) and that she has plenty of reason to be upset, Leah's packmates often describe her as bitter and annoying for being upset. Once again, Meyer presents us with the stereotype of women as caretakers, since this scenario conforms to the idea that women should put others' needs before their own. Beause her packmates do not wish to hear about Leah's troubles, she is expected to set aside her pain for the sake of the others' comfort. Rather than the men in the pack being expected to become more sensitive

towards Leah's predicament, Leah is expected to become numb to her bitter feelings.

Rosalie's Human Past

In an attempt to deter Bella from choosing to become a vampire, Rosalie tells Bella about the end of her human life. Rosalie grew up in a wealthy family in the early 1900s and was engaged to a man named Royce King. Unbeknownst to Rosalie, however, Royce had a dark nature hidden beneath his charming exterior. On her way home from a friend's house one night, Rosalie encountered Royce and his friends while they were intoxicated, and they violently raped her and left her to die in the street. Later in the night, Carlisle found her and changed her into a vampire to spare her life. She then tracked down the men and killed them as revenge, saving Royce for last.

Though Rosalie has come to terms with Royce's treatment of her and loves her husband Emmett, she admits that her life is not as fulfilling as it would have been if she was still human. This is because one of Rosalie's deepest desires is to be a mother, something that is impossible for her as a vampire. She tells Bella that she had always wanted to "marry someone who loved me, and have pretty babies. That's what I'd really wanted, all along" (Meyer, *Eclipse* 162).

Rosalie is not the only female in *Eclipse* to long for children; Carlisle's wife Esme tried to end her human life by throwing herself off of a cliff after her infant child died (Meyer, *Twilight* 368). Rosalie's and Esme's longing for children is perhaps one of the greatest examples of the woman-as-caregiver stereotype. Floyd states that traditional femininity typically expresses "an interest in bearing and raising children" (58). In the *Twilight* series, this is taken to the utmost seriousness with Rosalie's and Esme's characters. Both women feel incomplete without children. Rosalie wishes to become human simply because as a vampire she is unable to reproduce. Even more extreme, Esme felt no need to continue living her human life after the death of her child. As a vampire, Esme fills the void her child's death has created by acting as a mother figure to the rest of the Cullens.

Female Vengeance and Villainy

In her novel on villainous women in literature, Sarah Aguiar writes that wicked women in "much literature seen by women may be seen to be motivated by recognizably devious, self-centered gains" (57). Victoria, the main villain of *Eclipse*, certainly fits this description because her plan to kill Bella stems from revenge. However, Victoria also portrays a rather large dependence on men.

Wood states that women are often portrayed as dependent while men are depicted as highly independent (263). This is true for Victoria and James. While James is alive, Victoria places a great deal of trust in his abilities. As Edward

states in *New Moon*, "She was so sure of him, the thought of him failing never occurred to her" (Meyer, *New Moon* 506). Victoria depends on James and trusts in his abilities so much that she often keeps herself in the background, simply going along with his plans. Once James is killed, his loss affects her to such great lengths that she puts herself in danger solely to avenge him. This scenario brings us back to the idea that femininity often places high importance on relationships. Rather than grieve and eventually move on after James's death, Victoria is so caught up in the relationship she once had that she ultimately loses her own life over it.

Bella's Choices

While torn between her love for Edward and her feelings for Jacob, Bella reveals in *Eclipse* that she would never give up Edward, even if it means cutting off all ties to Jacob in her life. We are again reminded of the total codependency in Edward and Bella's relationship. At the end of the novel, Jacob tells Bella, "I'm exactly right for you, Bella. It would have been effortless for us—comfortable, easy as breathing" (Meyer, *Eclipse*, 599). Indeed, in many aspects Jacob does appear to be the better choice for Bella. Because she would be able to remain human while with Jacob, she would not have to give up her parents or fight bloodlust for all eternity. Despite this, Bella still chooses Edward because she feels she cannot live without him.

Another factor to consider in *Eclipse* is Bella's answer to Edward's marriage proposal. Bella immediately voices her distaste when he first proposes, stating that "marriage isn't exactly high on my list of priorities" (Meyer, *New Moon* 540). Edward, however, is very persistent, and when Bella wants the two of them to make love in *Eclipse*, he tells her that he will not do so until they are husband and wife. At this point, Bella finally agrees to marriage. While this segment reverses traditional gendered stereotypes—we typically imagine the woman wanting to hold off on sexual relations until marriage—Bella represents gendered conventions by ignoring her own will and submitting to Edward's wishes. As Floyd tells us, traditional femininity "emphasizes cooperation and submissiveness" (56). In addition to Bella's submissiveness, Edward is very stereotypical in his views of marriage and courtship. When Bella tells him that she does not want a large wedding, he replies, "I just want it to be official—that you belong to me and no one else" (Meyer, *Eclipse* 456). Edward's views reflect the typical idea that the male is both the dominant and most powerful partner in the relationship (Wood 200).

Issues in *Breaking Dawn*

Breaking Dawn, the final book in the series, deals with Bella's marriage to Edward, her newfound motherhood, and her transformation into a vampire. After Bella and Edward get married, they honeymoon in Rio de Janero and

have sexual intercourse for the first time. Bella becomes pregnant, and the birth of her half-human, half-vampire child nearly kills her. She survives this ordeal when Edward changes her into a vampire.

Bella, Marriage, and Motherhood

When *Breaking Dawn* begins, Bella is still apprehensive about marrying Edward. Once the two are married, however, Bella instantly changes her mind, telling us "I saw just how silly I'd been for fearing this….Because nothing else mattered but that I could stay with [Edward]" (Meyer, *Breaking Dawn* 49). In a similar fashion, we find out at the beginning of the novel that Bella has no desire to have children. When Edward says that he does not like the thought of taking her ability to bear children away from her by changing her into a vampire, she tells him that she doesn't consider the loss of her fertility to be a sacrifice (28). She later goes on to say that "children, in the abstract, had never appealed to me" (132). Nevertheless, after she finds out that she is pregnant during the honeymoon, she is determined to keep her half-human, half-vampire child no matter what the consequences may be to her own health. Though Edward and Carlisle do not believe that she will survive the pregnancy and are unsure of whether or not the child will be able to control its bloodlust, Bella is adamant about keeping the unborn baby, explaining her desire by saying, "I wanted him like I wanted air to breathe. Not a choice—a necessity" (49).

While it is certainly not bad for a mother to love her children and want them to survive, Bella's character yet again reflects typical femininity. Though Bella initially goes against gender stereotypes by having no desire to get married or have children, these aspects of her character quickly disappear once she actually marries and receives the opportunity to have a child. This spreads the message that if a woman does not embrace traditional femininity, it is only because she has not yet had the chance to do so. Bella's character in *Breaking Dawn* conveys the idea that even women who go against the feminine gender role still desire marriage and possess a nurturing role in at least some sense.

Bella's Vampire Powers

Like many of the other vampires in Meyer's fictional universe, Bella develops special abilities after her transformation. She develops what some may call a defensive shield, or a barrier that protects her from the special abilities of other vampires, that she can then project onto others. For example, Bella's shield protects her from Edward's mind-reading power. If she was so inclined, she could project her shield onto Rosalie to protect her from Edward's telepathy as well. In comparison to the abilities of the other vampires, Bella's power has a distinctly feminine quality. With this new characteristic of Bella's, we are presented with one final reflection of stereotypical femininity: by protecting

those she cares about from outside forces, Bella's power reflects the woman-as-caregiver stereotype.

Application

If we examine the content presented thus far, we can conclude that the characters in the *Twilight* series conform to stereotypical gender roles. Many, if not all, of the women in the *Twilight* series are portrayed with distinctly feminine qualities. In addition, many of them are much more limited than their male counterparts and are extremely codependent upon the men in their lives. The men, on the other hand, are far more powerful and tend to embody masculine qualities, though they are also codependent in their relationships.

An example to illustrate this point would be the characters of Esme and Carlisle Cullen. Both of these characters play similar roles in the series; they represent the ideal parental figures. Carlisle, however, is far more dominant than Esme. While Carlisle's most notable trait is compassion (generally considered a feminine quality), as a doctor he is also the primary breadwinner of the Cullen family and the head of the household. He is known for his exceptional resistance to human blood, is the most knowledgeable of all the Cullens, and is well-respected throughout the vampire world. Esme, on the other hand, serves no other purpose than to provide comfort and emotional support to the other characters. Despite the fact that these two characters are meant to serve similar purposes, they are portrayed using stereotypical gender roles.

As far as Bella and Edward's relationship is concerned, the two of them represent gender stereotypes as much as any other character in the series. Throughout the series, we never read about any educational and professional ambitions Bella may have for the future; we only know that she wishes to be with Edward for eternity. Edward, on the other hand, is without a doubt the dominant partner in the relationship; in fact, he is depicted as rather controlling in nature, almost obsessively so. He fits into what Sam Keen defines as the stereotypically ideal man: he has strong family ties and is emotionally expressive, yet he is still dominant and powerful (264–5). Another factor to consider is how Bella's and Edward's gender roles would realistically affect their relationship. According to Clyde and Susan Hendrick, when presented in their extremes, these two roles are not always ideal for a relationship (143).

On her website, Meyer has rejected the idea that her series is antifeminist. She writes, "I am all about girl power—look at Alice and Jane if you doubt that" ("Frequently Asked Questions: *Breaking Dawn*"). However, the characters of Alice and Jane are also problematic in a sense. Alice, Edward's sister, and Jane, a member of the Volturi Guard (the governing vampire family in the *Twilight* universe), are often described as being strong women on par with the male characters. While both are strong, assertive, and fairly powerful, they still conform to gender conventions when compared to their male counterparts. Alice

may be a powerful and assertive character, but she is not quite as powerful as Edward and therefore cannot hold her own against him. Even their hobbies are not evenly balanced; while Edward loves to read and study, Alice enjoys shopping and planning parties. When comparing Alice and Jane to their male counterparts, we must also consider their special vampire abilities. Edward can read minds, Alice can see the future, Jane can make people feel pain, and Jane's brother Alec can make people feel absolutely nothing. At first glance, it seems that the males and females are given equally advantageous abilities, but if we explore how these powers function in the series, we see that the males actually have quite an advantage. Alice's ability is very useful, but it is also very subjective. Her psychic powers rely solely on a person's choices, and thus, they are not always reliable. Furthermore, for reasons unexplained, she cannot see the future of the werewolves or anyone involved with them. Edward's ability to read minds, on the other hand, is absolute and almost never fails. This imbalance is evident with Jane and Alec as well. Whereas Jane can only affect one person at a time, Alec can affect large groups of people all at once.

Aside from the fact that Jane and Alice are not on par with their male counterparts, it should also be noted that Jane is essentially dependent on her male boss. In an interview with one of the *Twilight* fan sites, Meyer stated that "Aro [the Volturi member for whom Jane works] is the one person of significance in [Jane's] life…Aro is the one that she always wants to be the favorite of" ("Stephenie Meyer Fan Junket Part 2"). Jane fears that Aro will replace her one day if he finds someone whose power interests him more than hers, so she makes many of her decisions based on what she believes will please him the most. In this sense, Jane is greatly dependent on Aro's wishes. While some characters, such as Alice and Jane, are better than others, even these characters tend to conform to conventional gender stereotypes.

Conclusion

Because the characters in the *Twilight* series are almost exclusively portrayed using typical gender stereotypes, it is often hard for us as readers to identify with the characters. While it is common for people to have more characteristics of one gender role than another, few people are ever exclusively masculine or feminine. In addition, Wood tells us that many people are both highly masculine and feminine (121), and according to Floyd, some women may be predominately masculine while some men may be predominately feminine because anyone can have masculine or feminine characteristics (56-8). In cases such as these, readers may see characters like those in *Twilight* and be unable to relate to them, thus lowering their concern for the characters' situations. They may even find the characters to be entirely unrealistic, or mere cardboard-cutouts of stereotypical men and women.

It is important to point out, however, that creating stereotypical characters in literature is not necessarily a bad thing. While many men and women do not embrace masculine and feminine gender roles, some do just that. The problem appears when nearly every female in the story acts exclusively according to one gender role and almost every male acts exclusively according to the other. Authors can avoid situations like this by creating characters with a variety of gender traits. While not every character has to be radically different from the others or go against gender stereotypes, it is important to offer a broad range of the degree to which men and women embody typical gender roles. In this way, the natural diversity of men and women can be well-represented.

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Upheaval and the Unutterable: A Comparative Analysis of Post-Exilic and Post-Holocaust Jewish Poetry

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Abstract

The focus of this paper is both ancient Hebrew, as well as modern Jewish poetry, utilizing the approach of comparative analysis. The first destruction of Solomon's temple in Jerusalem (circa 586–587 B.C.E.) and the Nazi Holocaust (1938–1945 C.E.) were cataclysmic events with profound cultural implications for Jews both ancient and modern. Different forms of poetry emerged from both periods, and upon examination, I have found that there are many similarities between different samples of post-exilic and post-Holocaust poetry, in both sentiment and style. This paper will demonstrate just a few of these similarities, attempt to further analyze their historical and cultural implications, and briefly address a contrast between the two forms of poetry; namely, the theological concept of "wrestling with YHWH" as it pertains to the poetry itself.

Introduction

For millennia, poetry has served as a culturally universal medium for expressing emotions ranging from unparalleled happiness and abundance to unimaginable pain, suffering, and deprivation. The variety of poetry featured in the Hebrew Bible may be the most widely read of all time, and it continues to be studied and interpreted as new historical information presents itself. The poetry emerging from the period of Jerusalem's destruction and ancient Israel's exile in particular conveys powerful emotion, while at the same time confronting some difficult theological concepts. Very similar emotions and religious issues can be observed within the scores of poetry prompted by the impact of the Nazi Holocaust on the European Jewish community. Many similarities may be observed between different samples of post-exilic and post-Holocaust poetry, in both sentiment and style. This paper will demonstrate just a few of these similarities, attempt to further analyze their historical and cultural implications, and finally examine a particular contrast between these modes of poetry. In each section, before the biblical and more modern poetry

is specifically approached, it is pertinent to briefly detail the historical events which prompted both forms of literature, namely, the Babylonian conquest of Jerusalem (circa 586–587 B.C.E.), and the genocide of the Nazi Holocaust in Europe (1938–1945 C.E.).

I. Babylonian Exile and the Poetry of Lament

It would be possible to trace the causes of Jerusalem's fall at the hands of Babylon back to some thirty-five years prior to the event itself, but for the sake of brevity, we will begin with the appointment of Zedekiah (formerly Mattaniah) by King Nebuchadnezzar to fulfill the administrative role of King of Judah. Bearing witness to recent military victories by Egypt against Babylonia, in 588 B.C.E. Zedekiah was convinced to join the Egyptian rebellion. In response, Nebuchadnezzar sent a wave of his own military intervention to quell the uprisings in Judah, as well as in nearby Moab and Ammon. As Jerusalem eventually came under siege, Pharaoh Apries had sent some of his Egyptian forces to come to Zedekiah's aid; however, these forces fell back when the larger Babylonian army re-deployed from the west and threatened to challenge Egypt in open combat. After an eighteen-month siege, both Lachish (Judah's most fortified western city) and Jerusalem were destroyed in 587 B.C.E along with Solomon's temple.[1] According to biblical accounts, the long-winded Babylonian effort to conquer the city resulted in great famine and hardship within Jerusalem. Upon the point that a breach in the walls allowed the Babylonians to enter the city, Zedekiah was apparently forced to witness the slaughter of his sons before "having his eyes put out" and being exiled to Babylonia, along with a large portion of his surviving people.[2]

The biblical account and poetry of the prophet, Jeremiah portrays this ordeal in dramatic fashion. The literature begins, in fact, with the prophet's call and commission to speak to the people of Jerusalem, to lay emphasis on their wrongdoings, and to warn them of the impending consequences of war and destruction. Although it is true that this literature concerns the period of time directly *before* Jerusalem's defeat, it is nonetheless an indispensable example of poetic lament in the Bible. The actual style of poetic lament first appears in Jeremiah 4:19, as the author describes his feelings of immense anticipation and fear:

> My anguish, my anguish! I writhe / In pain! / Oh, the walls of my heart! / My heart is beating wildly / I cannot / keep silent / For I hear the sound of the / Trumpet, The alarm of war. / Disaster overtakes disaster, / The whole / land is laid waste. / Suddenly my tents are destroyed, / My curtains in a moment. / How long must I see the standard, / And hear the sound of the trumpet?[3]

The author's fear and anguish are incited by the approaching Babylonian army and the prospect that Jerusalem may soon be conquered. Soon after these vers-

es, the author begins to describe a sort of premonition—a prophetic, ominous vision of the destruction that would soon come to Jerusalem:

> I looked on the earth, and lo, it / Was waste and void / And to the heavens, and they / had no light. / I looked / on the mountains, and lo, / They were quaking / And all the hills moved to and / Fro. / I looked, and lo, there was/no one / At all, / And all the birds of the air had / Fled. / I looked, and lo, the fruitful land / was a desert, / and all its / cities were laid in / ruins / before the LORD, before his / fierce anger.[4]

From these verses a certain quality or sentiment may be distinguished that is prominent in post-exilic (or in this case, poetry pertaining to the events leading directly up to the Babylonian exile) biblical poetry: lament for the destruction of Jerusalem. This is to be expected when considering how the city of Jerusalem, or "Zion," in a great deal of biblical literature, was viewed and perceived by its ancient inhabitants. As the resting place of the cherubim-ark since King David's conquest of the city in ca. 1000 B.C.E., Jerusalem was thought to be Yahweh's (just one name for the God of the Hebrew Bible, which for purposes of respect is commonly signified by the Hebrew consonants "YHWH") sole, chosen place for his purposes of self-revelation.[5] As a result, the exiled populace of a fallen Jerusalem would have certainly been staggered if not deeply grieved for the loss of their city.

Regardless of the innumerable, varying interpretations of Scripture or the religious perspectives which accompany them, no other portion of the Hebrew Bible features such a variety and depth of poetry quite like the Psalms. Although it is all but impossible to determine the exact period when most of the Psalms were written, in many cases such deductions can be made from clues in the language or genre(s) of individual Psalms. In the process of examining post-exilic biblical poetry, our attention will reside with two particular Psalms: 74 and 137.

Psalm 74 is widely accepted by scholars as a poem of lament for the Babylonian conquest of Jerusalem.[6] The Psalm takes the form of both an invocation and petition to YHWH to vindicate the exiled and humiliated Jews:

> O God, why do you cast us off / Forever? / Why does your anger smoke / against the sheep of your / pasture? / Remember your congregation, / Which you acquired long / Ago, / Which you redeemed to be the / Tribe of your heritage. / Remember Mount Zion, where you came to dwell. / Direct your steps to the perpetual / Ruins / The enemy has destroyed / everything in the sanctuary.[7]

This portion of the Psalm once again enters a lament for the destruction of Jerusalem, which, although important for the purposes of approximating the period of its authorship, is not the aspect that requires emphasizing in this case. Several individual verses in Psalm 74 feature a theological phenomenon, which Rabbi Shmuel Boteach (founder of the L'Chaim society in Oxford,

England) calls "wrestling with, or challenging, the divine," referring to the aggressive, sorrowful, and often vindictive approach of inquiry into YHWH's role in human suffering.[8] The Hebrew Bible provides us with several fascinating instances in which this approach is exemplified. Perhaps the first of these appears in Genesis, 18, verses 20–33, in which Abraham questions YHWH's decision to destroy Sodom and Gomorrah by advocating on behalf of the righteous remnant in the city. The actual phrase "wrestling with YHWH" is derived from a later passage in Genesis, in which Jacob finds himself literally wrestling with "a man," who subsequently declares that Jacob is to be re-named "Israel (the Hebrew יִשְׂרָאֵל, literally meaning 'the one who strives with God' or 'God strives')."[9] Some of the most popular and explicit examples of "wrestling with YHWH" can also be found in the book of Job, where the divine role amidst unspeakable tragedy is both confronted and aggressively debated throughout the book's discourse. Boteach infers that this act of "wrestling" is not only justified, but obligatory to an appropriate and ethically sound approach to monotheistic faith, especially in response to a tragedy over which many individual human beings, or victims, have no control (such as the destruction of Jerusalem and the temple in ca. 587 B.C.E.). As we can see by the text above, Psalm 74 opens with the immediate act of questioning YHWH's loyalty in response to Jerusalem's destruction and the exile of Israel. This form occurs again in verses 10 and 11:

> How long, O God, is the foe to / Scoff? / Is the enemy to revile your / Name forever? / Why do you hold back / your hand; / Why do you keep your hand in your bosom?[10]

Such language can be puzzling to readers, as it may be construed as resembling indirect heresy; however, Boteach assures us that "wrestling with the divine" is hardly a form of heresy or lack of faith on the part of the petitioner. The Rabbi instead asserts that this mode of interaction with YHWH is, in fact, one which exhibits great faith, both in divine sovereignty and the biblical standards of justice and goodness.[11] In this sense one may also observe that by the end of Job's discourse in particular, YHWH is pleased by his reaction to calamity, despite what appears to be Job's uncommonly audacious approach.[12]

The next example of post-exilic poetry examined is the classic example of Psalm 137, a poem of corporate prayer clearly set against the backdrop of Babylonian exile.[13] In this Psalm we see a glimpse of the cruelty experienced by Israelites in exile, as they are tormented and ridiculed by their Babylonian captors, as well as a vivid example of the cruelty by which the Israelites responded (or wished to respond):

> By the rivers of Babylon— / There we sat down and there we / wept / when we remembered Zion. / On the willows there / We hung up our harps. / For there

our captors / Asked us for songs, / And our tormentors asked for / mirth, saying, / "Sing us one of the songs of / Zion!"

This opening portion of the Psalm features the familiar form of poetic laments, only this lament obviously does not concern destruction of temples or cities, but rather the destruction of Israelite dignity and hope. Such emotional devastation, coupled with the destruction of Jerusalem, severely jeopardized the Israelite's existence as well as their faith in YHWH, as is illustrated in the following verse:

How could we sing the LORD's / Song / In a foreign land? / If I forget you, O Jerusalem, / Let my right hand / wither! / Let my tongue cling to the roof of / my mouth, / If I do not remember you, / If I do not set Jerusalem / Above my highest joy.[14]

Memory plays a key role in this Psalm. It would seem that the very memory of Jerusalem, when contrasted to the hardship and oppression of exile, is the very thought that provoked the lament in the first place.[15] It is the final stanza of this Psalm that typically attracts the most attention, or undoubtedly in many cases, avoidance:

O daughter Babylon, you / Devastator! / Happy shall they be who pay / you back / what you have done to us! / Happy shall they be who take / your little ones / and dash them against the rock![16]

This thought of murdering children, even that of a bitter enemy, may appear irreversibly cruel and uncharacteristic of those who would have worshipped YHWH. From this sort of poetry, a theme of indignant rage may be observed, and the unrepressed cry for vengeance that follows. Being a communal form of lament, Psalm 137 could have likely been written in order to convey the sentiments of an entire community or tribe, rather than just that of the author.

This final example of post-exilic poetry comes from Lamentations 2, verses 1–5. These excerpts of biblical poetry emerged out of the dust of the fall of Judah and deal with initial reactions to the devastation and upheaval of Israelite exile. This particular passage takes more of a single, somewhat repetitive stance in response to suffering. In other words, the focus of these verses is not only the destruction of Jerusalem or the plight of an exiled populace, but it primarily illustrates the role of YHWH as a vicious destroyer, bent upon punishing Israel for its wickedness and disobedience:

How the Lord in his anger / Has humiliated daughter Zion! / He has thrown down from heaven / To earth / The splendor of Israel / He has not remembered his / Footstool / In the day of his anger. / The Lord has destroyed without / Mercy / All the dwellings of Jacob / In his wrath he has broken down / the strongholds of daughter Judah / he has brought down to the / ground in dishonor / the kingdom and its rulers.[17]

The remainder of Lamentations 2 is an extensive poem of profound sorrow, particularly emphasizing YHWH's role as Israel's disciplinarian—YHWH having brought about this disaster and exile as means of punishing Israel for its numerous transgressions. In verse 20 of Lamentations 2, another prime example of "wrestling" with YHWH may be found:

> Look, O LORD, and consider! / To whom have you done this? / Should women eat their offspring, / The children they have borne? / Should priest and prophet be / killed / in the sanctuary of the Lord? / The young and the old are lying / On the ground and in the streets / My young women and my young / Men / Have fallen by the sword; / In the day of your anger you have / Killed them, / Slaughtering without mercy.[18]

Obviously, the author makes no qualms about holding YHWH directly responsible for the merciless, apparently indiscriminate slaughter which either occurred at the time of Jerusalem's fall or in the early stages of exile in Babylonia (as was typical of warfare at that time). They are adamant about holding YHWH accountable to the very standards of social justice that he established and mandated in the Torah to begin with. Still, once more, a prominent theme in Lamentations 2 is the portrayal of YHWH as a sort of vicious despot, determined to see Israel punished for a detailed accumulation of sins. Lamentations 2 is not the only place in which this specific motif appears: the view of Israel as the rebellious child, all but completely deserving of its sufferings in exile. This theological framework will prove in unique contrast to the modern religious thought, which succeeded the next historic occurrence of note.

II. Hitler's Genocide and the Poetry of Indignation

The unparalleled infamy of the Nazi Holocaust and its leader has drawn much attention to the event. Consequently, the general history, causes, and effects of this decimation in Europe are widely known; however, for these purposes, it is necessary to cover such bases when possible.

The young veteran Adolf Hitler's prolonged reshaping of the German Worker's Party (later renamed the National Socialist German Worker's, or Nazi, Party) drew much attention to his leadership skills, as well as his exceptional powers as an orator, as he continually captivated audiences with passionate vows to "rescue Germany from the threat of communism and Jewish depravity."[19] The year 1933 marked a major point of ascension for Hitler as he was appointed Chancellor of Germany by a very reluctant Field Marshall von Hindenburg. In hopes of securing a larger Nazi majority in the legislature and, thus, "re-shap[ing]" Germany's government to his liking, Hitler set a new round of elections to take place before he was even in office. Needless to say, his efforts were successful. It was not long at all before the chancellor would set into motion the tragic events which nearly allowed him to make good on the above promises.

The 1935, Nuremburg Laws began by taking from the Jews their German citizenship and their freedom to serve in the armed forces. By 1937, four hundred of these laws pertained to German Jews, detailing the countless limitations and revocations of their social and economic freedoms.[20] As World War II began to intensify and as Nazi control in Europe expanded, the wholesale persecution of Jews and other "enemies of the state" eventually escalated to the point of unprecedented genocide. Victims that were not shot by the *Einsatzgruppen* (SS execution squads) or starved to death in one of five major ghettos were transported to any of hundreds of concentration camps to be brutally tortured and, ultimately, murdered by a number of methods that to this day defy conventional notions of inhumanness. By 1945 and the fall of the Third Reich, it is estimated that between some 6 and 6.5 million Jews had been slaughtered by the Nazis.[21]

It is unknown exactly how many Jews survived the Holocaust. Accurate records were utterly impossible to maintain in the chaos that was the aftermath of the Nazi genocide, as Allied liberators struggled to clothe, feed, and provide medical treatment to nearly 70,000 displaced Jews. By 1947, the number of Jews in displacement camps had reached 182,000, which is still considered a shy figure by experts at the U.S. Holocaust Memorial Museum in Washington.[22] It was not long before Holocaust literature from within the period began to surface or before Jewish artists worldwide began responding to this incomparable tragedy in both prosaic and poetic form. Many of these most noted Jewish poets and authors either experienced the cruelty of the Nazis firsthand or lost friends and family members to Hitler's violent rage. By and large, the works of these artists convey very grim, or morbid, sentiments, naturally, yet by their stylistic inventiveness, they also raise powerful and perplexing questions about the human propensity for good and evil and the nature of YHWH.[23]

The theme and expression of suffering in captivity is quite naturally a joint motif between post-exilic and post-Holocaust poetry. The poet Simcha Bunim Shayevitsh, who wrote poetry during his time in the Lodz Ghetto before perishing in Auschwitz in 1944, hauntingly captured this theme with his "Lekh-Lekho (the Yiddish, 'get thee out,' or 'go thee forth')." This poem was a response of the author to the first mass deportation of tens of thousands of Jews from the Lodz Ghetto to various extermination camps:[24]

> And now the great people must go / To the unknown distant road— / Sick and weary—broken ships / That do not reach a shore. / One of them, faint with hunger / Will sot down in the snow / And quietly, in pain, / Die like a hurt puppy. / And someone's shivering child / Will freeze to death in the frost-fire, / And its mother will carry it / Thinking it's still moving / And fathers will call to their children / And children demand things from their mothers— / Families will get lost / And never find themselves.

The author clearly communicates, as in Lamentations 2, the indiscriminate nature of Jewish suffering during the Holocaust; apparently, neither the Babylonians nor the Nazis were any respecters of age or gender. Much akin to the sorrowful admonition brought before YHWH in Lamentations, Shayevitsh wished to enumerate the plight of himself, his family, and his fellow prisoners. Although there is no indication that the author intended to address YHWH with this poem specifically, brief mention is given to the divine in an earlier stanza of the poem:

> Yet the evil day has come, / The evil hour has come, / When I must teach you, a little girl, / The terrible chapter "Lekh-lekho." / But how can one compare it / To the bloody 'Lekh-lekho' of today? / "And God said to Abram: / Go forth from your land / And from the place of your birth / And from your father's house / To a land that I will show you / And there make of you a great people."

Shayevitsh compares the deportation of himself and his family not to Babylonian exile, but rather to YHWH's words to Abram in Genesis 12:1. The actual context of this passage in Genesis is one in which YHWH has held Abram in high regard; YHWH continues by vowing to *bless* Abram and his family. When considering this, it is possible to discern a familiar undercurrent of spite in Shayevitsh's words; YHWH is again (implicitly) credited with deceiving the Jewish people and ultimately sending them to their doom, yet in this instance, the author refrains from addressing YHWH directly.

The well-known Holocaust poet Amir Gilboa also conceived of several poems featuring references to Babylonian conquest and exile. Gilboa himself escaped Nazi genocide by illegally immigrating to Palestine in 1937; however, his parents, two brothers, and four sisters remained in Europe and were killed by the Nazis in 1942.[25] In his work entitled "Under Siege," Gilboa illustrates the siege of Jerusalem with particular attention to Zedekiah's role in the biblical text:

> The hand of each man is against his neighbor / And wall after wall crumbles. / Little Daliah scurries about, / No one is with her / And she doesn't cry. / Who's this facing the sun / Screaming. / Aie, already not eyes in / his burning sockets. / Jeremiah, Jeremiah / Take what I have been saving / The pistol / And for God's sake / A small bullet / In Nebuchadnezzar's heart / Will be praised.[26]

According to David C. Jacobson, this poem largely refers to certain details of the Babylonian siege of Jerusalem as an allegorical representation of Gilboa's own emotions toward the Nazi persecution of Jews. The imagery of the blind man in the poem apparently refers to the blinding of Zedekiah by his Babylonian captors. Also, just as Zedekiah's children were killed before his eyes, Gilboa was forced to wait helplessly as his own family was murdered by the Nazis. Despite the fact that in the biblical account, Jeremiah, taking a more diplomatic approach to the crisis, pleads with Zedekiah to surrender to Nebuchadnezzar,[27]

at the end of his poem, Gilboa pleads with this hypothetical Jeremiah to assassinate Nebuchadnezzar, who undoubtedly represents the Nazis in this instance.

This theme of vengeance and "righteous retribution" is also one which is common to post-Holocaust poetry. The author of Psalm 137 was obviously filled with indignation and animosity for their Babylonian captors, and such animosity is echoed in many excerpts of Jewish poetry written amidst and prior to the Nazi genocide. Although no organized, large-scale military assault was attempted by European Jews, there are various records of underground resistance movements and pockets of aggressors who dared to engage their enemies in an often guerilla-style combat. Perhaps the most famous of these efforts is the uprising in the Warsaw Ghetto, which began in January 1943 and lasted until June of that year, by which point the ghetto had been reduced to rubble.[28] Wladyslaw Szlengel, who fought and eventually perished in the Warsaw uprising, details the first major offensive which the Jews of the ghetto staged against the Nazis in his poem, "Counterattack." After four days of fighting, the Germans were forced to retreat from the area:

> Do you hear, German god, / How Jews pray in wildcat houses / Crowbars and clubs in their hands / We ask of you, God, a bloody battle, / We implore you, a violent death— / May our eyes before they flicker / Not see the tracks stretch out / But give our palms true aim, Lord, / To bloody the coats of blue. / Allow us to see before / Dumb groaning chokes our throats… / In those haughty hands—in those paws with whips / Our everyday human FEAR![29]

The appeal for violence is as prominent in this poem as it is in Psalm 137; Szlengel longs to draw blood and incite fear among his Nazi enemies—to seize this rare opportunity for revenge. There remains, however, a strange sort of difference between Szlengel's poem and Psalm 137. In this Psalm, the author seems less inclined to invoke YHWH's assistance in achieving revenge on their Babylonian masters, although *remembrance* specifically is asked of YHWH. Szlengel on the other hand wastes no time is petitioning YHWH for divine assistance in battle. The beginning of the stanza above almost appears as a form of polemic against the "German god," yet it is unclear whether Szlengel envisions this "German god" and YHWH to be one and the same.

Another focal point of vengeance-themed poetry from the post-Holocaust period is former SS Lieutenant Colonel and Nazi war criminal, Adolf Eichmann. Long considered to be the actual "architect of the Holocaust," Eichmann was responsible for conceiving of and constructing the ghettos; organizing the continued mass deportations of European Jews to concentration camps; and in the winter of 1944, as Allied armies were rapidly advancing upon Germany, Eichmann ordered the massive death march of the camps' remaining inmates across Austria.[31] Eichmann was arrested and held in an internment camp by the U.S. Army near the end of the war, but he escaped and made his way

to South America where he lived under the alias "Ricardo Klement." Israeli secret service agents found and abducted him in 1960. Eichmann was brought to Jerusalem where he was tried, convicted, and sentenced to death in 1962.[32] The re-emergence of this Nazi persona incited a wave of fresh indignation in Holocaust survivors around the world, which in turn produced a number of poems and literature addressing the subject. One such poem is Italian Primo Levi's "For Adolf Eichmann":

> And you have come, our precious enemy, / Forsaken creature, man ringed by death. / What will you say now before our assembly? / Will you swear by a god? What god? / Will you leap happily into the grave? / Or will you at the end, like an industrious man / Whose life was too brief for his long art, / Lament your sorry work unfinished, / The thirteen million still alive? / Oh son of death, we do not wish you death. / May you live longer than anyone ever lived: / May you live five million sleepless nights, / And may you be visited each night by the suffering of everyone who saw / Shutting behind him, the door that blocked the way back, / Saw it grow dark around him, that air filled with death.

Levi's poem certainly does not call for violence on the scale of Szlengel or the Psalter; however, the author's desire for satisfaction is no less potent in this example. Levi in particular was deported from Italy in 1943 for his involvement in anti-Fascist organizations, and he was imprisoned in a munitions labor camp at Auschwitz for a time.[33] Other poets commented on the Eichmann trial, such as Denise Levertov and William Heyen, each featuring sentiments comparable to Levi's.

III. The Contrast of Confronting YHWH

The final point of analysis again delves into the intimate methodology of "wrestling with YHWH," which is present in both forms of poetry; however, the nature in which these portrayals appear tends to contrast rather explicitly among several examples of either forms of literature. Specifically, one of the most apparent contrasts is the subject of Jewish innocence versus "collective sin," and how both the destruction of Jerusalem and the Holocaust appear in light of this difference.

The authors of Jeremiah and Lamentations make it very clear as to why they believe that Israel and Judah suffered destruction, exile, and death at the hands of Babylon.[34] Multiple verses can be found in both accounts stating that YHWH brought this disaster upon Israel for the sinful or wicked behavior of its people. As a result, both accounts also include extended petitions to YHWH for mercy and forgiveness, along with pleas to the people of Jerusalem to repent of these sins, so their nation and cities would be restored.[35] The authors of these ancient texts obviously had no reservations about placing blame for the tragedy that was exile on themselves, and the Israelites in general. Such an ascetic

self-awareness and self-condemnation is hardly so prevalent in post-Holocaust poetry.

There is no question that YHWH frequently receives mention and often direct address in post-Holocaust poetry. Perhaps the most frequent mention of YHWH occurs in a context that directly parallels the style of Lamentations 2. In both poetic structures, YHWH is credited with the tragedies and suffering that befall the populace, yet in most post-Holocaust poetry, we cannot find such an inclination to accept collective sin as a legitimate justification for YHWH's supposed wrath. Uri Zvi Greenberg, for example, who lost both of his parents and his sisters to the Nazis in Warsaw, illustrates the theory that perhaps YHWH has turned to favor Christians instead of Jews in his poem, "Under the Tooth of Their Plow":

> With abounding grace has God visited his Gentiles. / But springtime is spring-time—and the summer will be fat. / Roadside trees swell like those in the gardens. / Never has fruit been so red now that the Jews are no more. / Alas, Jews have no bells for summoning God. / Blessed is Christianity for it has bells ringing from steeples. / Even now, the voice of bells rings across the plain, flowing over a bright / And fragrant landscape. / The bells are a mighty voice, master of everything. / Once they passed over the roofs of Jews—but no more. / Blessed is Christianity for it has bells in the heights / To honor a God who brings good to Christians and to all…[36]

Many other poets arrive at the conclusion that YHWH has punished the Jewish people without cause and has, thus, either abandoned the Jews altogether, or rather exists merely on an impersonal level—indifferent to their suffering. Jacobson asserts that Jews in the post-Holocaust era began experiencing a very different relationship with YHWH than the writers of the Bible enjoyed. He writes:

> Having let the Jews down by not protecting them in the Holocaust, God can no longer expect either the creative outpouring of human beings before Him or the intense interaction between people and Himself which characterized the biblical era. Furthermore, God must realize that humanity's disappointment with Him discourages people from living by the divine principles of love and forgiveness. In the post-Holocaust world the Bible looks very different than it did in the past.[37]

Perhaps the most poignant poetic illustration of this confrontation of a passive or indifferent YHWH as affected by this perspective of Jewish innocence versus collective sin comes from Yitzhak Katzenelson, a Lithuanian teacher who perished in Auschwitz in 1944:[38]

> And thus it came to pass, and this was the beginning…Heavens tell / Me, why? / Tell me, why this, O why? / What have we done to merit such disgrace? / The earth is dumb and deaf, she closed her eyes. But you, heavens on / High, / You saw it

happen and looked on, from high, and did not turn your / Face… / Away! I do not want to look at you, to see you anymore. / False and cheating heavens, low heavens up on high, O how you hurt! / Once I believed in you, sharing my joy with you, my smile, my tear— / Who are not different from the ugly earth, that heap of dirt… / Away! Away! You have deceived us both , my people and my race. / You cheated us—eternally. My ancestors, my prophets, too, you have / Deceived.[39]

This excerpt from Katzenelson's ten-segment poem, "The Song of the Murdered Jewish People," embodies this change in the Jewish concept of relationships with YHWH that Jacobson describes. Suffering of such magnitude demands an explanation, especially from YHWH, yet many of these authors' works corroborate Jacobson's suggestion that relationships between YHWH and contemporary Jews have changed because such a theological explanation has either yet to be reached, or widely accepted.

Conclusion

From these examples, it is clear that post-exilic and post-Holocaust poetry exhibit several key similarities, both in their creative styles and the spectrum of emotions that characterize these texts. These emotional themes include interchangeable forms of lamenting over destruction and the desire for retribution against one's enemies, as well as two unique perspectives concerning YHWH's role in the suffering of a people. The disasters that befell both ancient Israel and the Jews of Hitler's Europe unmistakably differed on many counts, yet the expression of suffering through poetry remains an apparent necessity in both periods.

Perhaps surprisingly, what results from both forms of periodic literature is hardly a dismal theological consummation. Proceeding from our excerpt in Jeremiah 4 is a tumultuous and emotionally-charged dialogue characterized by lament as well as a greater detailing of YHWH's grievances against the people of Israel and Judah; however, the sentiments of the poetry take an abrupt and dramatic turn in chapter fifteen. With the previous chapters being saturated by language determining that Israel and Judah's contrition and repentance are the only avenue towards salvation and restoration, the author's poetic tenor shifts almost immediately between verses 18 and 19 from a posture of sorrow and protest to one of reconciliation and deliverance:

Why is my pain unceasing, / my wound incurable, / refusing to be healed? / Truly, you are to me like a / deceitful brook, / like waters that fail. Therefore thus says the LORD: / *If you turn back, I will take you* / *back*, / and you shall stand before me. / If you utter what is precious, and / not what is worthless, / you shall serve as my mouth. / It is they who will turn to you, / not you who will turn to them.[40]

A very similar shift, from utter despair to hope and contentedness, occurs in Lamentations. Our passage in 2:1–5 along with the remainder of chapter

two, is a very comprehensive lament for what seems to be YHWH's abandon-
ment of a devastated and exiled populace. Suddenly in chapter three, between
verses 19 and 24, the tone of the poetry changes instantly from self-contempt
to a benign recognition of YHWH's love and sustenance. In observation of these
and other similar patterns, one might even make the case that it is this very act
of "wrestling" and confronting one's suffering before YHWH that brings about
such a striking change of sentiments:

> The thought of my affliction and / my homelessness / is wormwood and gall! /
> My soul continually thinks of it / and is bowed down within me. / *But this I call to
> mind*, / *and therefore I have hope*: / The steadfast love of the LORD / never ceases, /
> his mercies never come to an / end; / they are new every morning; / great is your
> faithfulness. / "The LORD is my portion," says / my soul, / "therefore I will hope
> in him."[41]

In addition, there are numerous poems emerging from the post-Holo-
caust era that communicate sentiments of resilience, solidarity, and hope. Some
of these poems' authors conclude that despite the fact that YHWH has evi-
dently abandoned them, the Jewish race would recover from the tragedy and
establish themselves as stronger than before the decimation of the Holocaust.
Emphasis is often placed on the manifold sufferings of the Jewish people
endured throughout their long history, describing the Holocaust as simply
one more divine test of their resilience, which, if past precedent is an indicator,
they would ultimately overcome as a people. One such poem, in fact, is one of
our previous examples: Simcha Bunim Shayevitsh's "Lekh-Lekho." More of an
epic in its segmented structure, Shayevitsh devotes the first half of the poem
to describing the anguish and torment of the Jews of the Holocaust in chilling
detail, as we have discussed above. Just as in the Hebrew Bible, however, the
manner of the poem changes almost instantly within its second half:

> So let us not weep, / let us not lament, but i*n spite of all foes* / *Smile, only smile*, so
> those / Who know the Jews will wonder / And not know that today / The same
> angels go with us as before: / On the right Michael, on the left Gabriel, / Uriel in
> front and Raphael in the rear. / And although beneath our feet is death, / over our
> head is God's Presence. / So child, let us go with devotion renewed / and our old
> proclamation of Oneness.[42]

Although Boteach is fiercely critical of the notion of collective sin as a rationale
for the Holocaust and other disasters, he does conclude that the summation of
the world's ills (along with humankind's unwillingness to address and combat
these issues on a larger scale) is the principle barrier between our present day
and the "messianic age." Many of the same collective transgressions for which
the authors of Jeremiah and Lamentations blame the destruction of ancient
Jerusalem (i.e., injustice, idolatry, and moral corruption) are designated by
Boteach as preventative of both YHWH's initiating, and humanity's engaging

in, a utopian messianic era. As it pertains to "wrestling with YHWH," Boteach suggests that to respond to the mounting sufferings of the world in such a way "is to cry out for the messianic age," to demand of YHWH this divine initiation and intervention which is ultimately beyond the extent of human potential. YHWH, says Boteach, has promised "that one day he would return the world to its primordial state of perfection," and that by confronting YHWH and protesting against the inescapability of our pain, we partner with the divine in the restoring of the world.[43]

Jacobson also finds this exceptional connection between biblical poetry and modern Jewish poetry to be no coincidence. Among other things, he suggests that within biblical poetry, contemporary poets discover an incomparable framework by which they may "give poetic utterance to what is otherwise unutterable, and describe what is beyond the scope of human imagination."[44] Just as poetry itself is timeless in its form and universal in its application, so also, it appears, is the experience of indescribable suffering which descends upon entire generations in such arbitrary fashion. The aptitude of the Hebrew Scriptures to express, question, and confront human suffering is both unparalleled and extraordinary, yet their intrinsic worth may remain to be assessed within the unique styles and rhythms of both "wrestling," and "partnering with YHWH."

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Notes

[1] Victor H. Mathews, *A Brief History of Ancient Israel* (Louisville, London: Westminster John Knox Press, 2002), 95–97.

[2] See 2 Kings 25:1–7.

[3] Jeremiah 4:19–21, NRSV.

[4] Jeremiah 4:23–26, NRSV.

[5] Craig C. Broyles, *Psalms: New International Biblical Commentary* (Peabody: Hendrickson, 1999), 15, 24.

[6] Broyles 306.

[7] Psalm 74:1–3, NRSV.

[8] Shmuel Boteach, *Wrestling With the Divine: A Jewish Response to Suffering* (Northvale, London: Jason Aronson Inc., 1995), 102–103.

[9] Genesis 32:24–30.

[10] Psalm 74:10–11, NRSV.

[11] Boteach 103.

[12] See Job 42:1–17.

[13] Broyles 479.

[14] Psalm 137:4–6, NRSV.

[15] Broyles 479.

[16] Psalm 137:8–9, NRSV.

[17] Lamentations 2:1–2, NRSV.

[18] Lamentations 2:20–21, NRSV.

[19] Rita Botwinick, *A History of the Holocaust: From Ideology to Annihilation.* 2nd. ed (Upper Saddle River: Prentice-Hall, 2001), 59.

[20] Botwinick 102.

[21] Botwinick 182.

[22] *United States Holocaust Memorial Museum.* http://www.ushmm.org/.

[23] Milton Teichman and Sharon Leder, eds. *Truth and Lamentation: Stories and Poems on the Holocaust.* (Urbana, Chicago: University of Illinois Press, 1994), 1.

[24] Teichman and Leder 408.

[25] David C. Jacobson, *Does David Still Play Before You?: Israeli Poetry and the Bible.* (Detroit: Wayne State University Press, 1997), 155.

[26] Jacobson 159.

[27] See Jeremiah 27:12–17.

[28] Teichman and Leder 252.

[29] Teichman and Leder 252.

[30] Psalm 137:4, 7–9.

[31] Botwinick 201–202.

[32] Teichman and Leder 238.

[33] Teichman and Leder 502.

[34] See Jeremiah 1:14–16; Lamentations 1:5, 8.

[35] See Jeremiah 4:14–18; Lamentations 3:61–66, 5:19–22.

[36] Teichman and Leder 447–448.

[37] Jacobson 79.

[38] Teichman and Leder 500.

[39] Teichman and Leder 423–424.

[40] Jeremiah 15:18–19, emphasis added.

[41] Lamentations 3:19–24, emphasis added.

[42] Teichman and Leder 411.

[43] Boteach 270.

[44] Jacobson 26.

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Luck and the Principle of Relativity

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Abstract

"Luck and the Principle of Relativity" is the first piece in a series of short stories which describe the experiences of a nameless girl in a post-apocalyptic America. This story is intended primarily as a thought experiment: although confronted with fantastic circumstances, the narrator is not focused on the existence of the "Sleepwalkers," i.e. the zombies that people the background of her world, but rather on her own physical and emotional survival in a time of chaos, where the real danger is found in the economic and psychological climate of the new reality.

The yard sale was enormous; it was, without doubt, the biggest gathering of people I had seen in quite some time. Three families were hosting it; three neighbors all in a row. They had all managed to get the coveted bus tickets out of the nearly resourceless shithole that our town had become, and consequently needed to get rid of most of their possessions prior to the move. The day couldn't have been better for it: the sun was bright and warm, and although people were buying supplies frantically—swarms of people diving and bobbing around tables in a way that reminded me, somewhat painfully, of old Black Fridays—the weather and presence of so many healthily colored, lively faces made it seem almost cheerful.

I had been doing pretty well on my own up to this point and I had considered myself lucky. True, I had been unable to find my family or friends in the chaos following the initial Awakening and subsequent attacks, but then, many people couldn't, and would not. True also, was that my apartment and my family's home had both been located in the old part of town that was burnt in a panic that first hellish week. It was while trying to control the Sleepwalkers before better ways to do so were discovered, ways that didn't cause further casualties and only exacerbate the problem. But I had survived, luckily, and if I had, my family might have as well. Plus, I had a lot to be grateful for; I still had a decently paying job, unlike many. The motel I worked at was actually still in business, thanks mostly to the homelessness created by the fire, so I wasn't starving. And I was able to find a newly "vacated" room for rent nearby that

could be well secured at night. Then again, perhaps even more importantly, I had quickly learned a major key to effective survival: repression of feeling and memories. I had already seen people around me crumple under the weight of their own happy pasts.

On this day I was looking for a TV; mine had been destroyed along with the rest of my apartment. It was a bit of a luxury for my price range even secondhand, but I wanted to be able to see the Missing Persons lists right when they came out, not a week or more later when the news agencies managed to print it. I hadn't yet given up hope that I would see myself and therefore, find my parents. While I was surviving and doing so in comparative comfort, I still couldn't afford to spend the kind of money it would take to place an ad for them.

The TV I knew would be there was being guarded by a gun-toting woman collecting money from a lawn chair near the street. Evidently it was the last one. I quickly paid her the forty dollars she was asking without complaint, but as I knelt to pick it up a dark-haired, semi-athletic, t-shirted jerk came out of nowhere, grabbed the small set and ran, flinging eighteen dollars cash at me as he went. I picked it up and followed. The TV, a much sought after item, I realized was probably lost to me. The armed woman didn't care who had it; she had her money, and what was I going to do? Fight him for it? But I also hadn't yet lost faith in others completely, and the boy had given me some money after all. I felt sure that I could at least talk my way into getting the rest of my money back or a deal that allowed me joint usage if he lived near enough. The chase was going well—I was fast and he was impeded by the TV—until he got into a large, white van. I cursed and briefly wondered where he was getting the gas; my own useless car had been abandoned for lack of it months ago. He mustn't have had much at any rate. The engine didn't want to start, which delayed his escape. *Yes*, I thought, *luck may be on my side still after all!* I raised what I liked to call my hitch-fork and hurried over to latch on. The hitch-fork—essentially a hook with a rope attached that could be threaded through belt loops as an added safety feature and convenience—was quite high quality. I had traded a week's supply of Spaghetti-Os, plus ten dollars to get it. But the end unfortunately wasn't sharp enough to actually puncture new holes in the backs of vehicles; I had to rely on cars with holes already made in them by others. Luckily the white van had plenty and I managed to attach myself while the engine struggled. Like many, I had begun the practice of hitching lifts to cover longer distances. Occasionally someone would give you a real ride inside the car, or you'd find a pickup truck going in the direction you needed with a bed to duck down in, but mostly you had to just hold on to the back and balance on the bumper. The key involved good balance, of course, but also a strong hook and a short, well attached rope. Trying to hang on by hand was a sure way to fail, with dire consequences.

This was definitely not my preferred way to travel. For one thing, it was obviously dangerous. The amount of Sleepwalkers found near highways had been rising, since not everyone had the necessary tools to succeed in the practice. Then, the breeze created from the high speeds, combined with my fear of "failure", always dried my mouth out terribly. But I did what I must. I had made concessions to the new reality.

The journey this day was no different, or better, than any other. When we stopped I disentangled myself, shaking and thirsty as usual, and continued my planned harassment of the thief. He was surprisingly calm, resigned; he must have known I had come along.

"You owe me twenty-two dollars," I said, nearly stepping on his heels all the way to the house, "or the TV. One or the other."

"Look, I need it for the party I'm having, ok?" he whined, "We need another set for the games."

A party? Another set? How many does he have? I was getting angrier at his tone and this additional information. I had, apparently wrongly, imagined that his situation was similar to mine.

"I don't care about your party! You owe me twenty-two dollars!"

It was evident, as I followed him in, that the party had been going for a while already. Everywhere groups of people were talking, laughing, and drinking bottles of beer from the large coolers scattered around. Clearly this boy was even luckier than me, luckier than anyone I knew of in fact. Therefore, he could afford to pay. I needed both money and TV more than he needed either. I wasn't giving in.

"I want my money," I repeated again, shadowing him as he climbed a flight of stairs covered with drunken friends vying for his attention or commenting on the extra TV set he still carried.

"Fine, ok, fine. But I don't have it right this minute, and I'm busy. Why don't you just stay for the party, enjoy yourself, and I'll give it to you later? Have a beer."

I stared at him suspiciously for a moment, suspecting an attempt at a blow-off.

"Alright, I am thirsty," I eventually agreed, grabbing an icy, wet bottle from the nearby cooler he had nodded towards. I twisted off the cap and gulped. It had been a long time since I had any; shipments were few and the prices had sky rocketed accordingly, just like the gas. Plus, frankly, I missed going to house parties like this with my still lost friends. Giving in to the nostalgia-bred temptation was basically inevitable once I'd allowed myself to admit its existence.

"But hey, this doesn't mean that you don't still owe me twenty-two dollars," I shouted after his rapidly retreating figure.

Alone now, I turned and walked downstairs, looking around. Everyone appeared to be having a real, honest-to-God, good time. *How are they all so little affected by everything that has happened?* I thought. For the first time since the trouble started, as I looked at people laugh with their old friends like everything was still as it should be, I began to think of myself as a bit of a charity case. I sipped my beer and tried to distract myself away from this dangerous train of thought by watching a group of boys play some kind of car racing video game on the TV downstairs. *I can't believe they have this here. God, it's just like old times*, I thought. *This whole damned day just keeps reminding me of old times. Black Fridays with my mom, parties with my old friends…* I drank again and refocused.

It was a strange game; not one I had ever seen played before. The race courses were awkwardly located inside places like mine shafts and malls, hardly any were outdoors, and whenever the players hit obstacles their driver had to get out of the car and fix the problem, causing a seriously detrimental time delay. After I had been watching for a while, one boy got up from the couch and offered me his place and controller. I took it eagerly and began to play; I deserved a little fun as much as any of the other people at this party. *Possibly more*, I thought vindictively. To my surprise though, I was good at it; really good. I hit no barriers, rarely had to brake, and my speeds were annihilating the boys' game records. I had never been so good at a racing game before, not even several years ago, when my old high school boyfriend was making me play with him an hour a day to "improve my skills." The partiers slowly started gathering around to watch. I was on fire! I heard someone behind me yell, "Hey, you gotta come see this! This chick is totally kicking everyone's ass!" The watchers multiplied, and I smiled. All of the unexpected attention felt nice.

At this point we were racing through a hotel, the hardest course yet, down hallways, around the pool, through the lobby full of wide, decorative, floor-to-ceiling pillars and arches. The corners were tight and impossible to see around; the other guys were drifting into the pool or smashing into the arches, but for once it was like I couldn't lose. Total strangers in the room were cheering me on. I felt welcome, wanted, and special. *If I can just keep this going*, I thought, *I might, if I'm lucky, have a chance to be part of a group again. They'll want me to join them. I won't have to be alone anymore.* The thought made me catch my breath.

But on the fourth lap through the hotel my luck ran out. I turned a corner in the lobby only to hit an entire pee-wee soccer team.

"Damn it! No!" I screamed at the screen, mashing buttons as hard and fast as I could in blind hope. But it was no use; the little driver got out of the car wearing a janitor's coveralls and carrying a mop and bucket. For the whole of the five minute time delay he diligently mopped up the children's blood.

I had, in fact, lost. My winning streak was a fluke, temporary. There was no coming back from a thing like that. The watching crowd was now rapidly abandoning me—just a stranger, a party crasher—with audible disappoint-

ment at my failure. No one stayed around but the other players and the boy who originally gave me his spot. I passed the controller back to him, grabbed another beer to drink, and another to stow away in my bag for later, and wandered outside. The sun was still out, but it was sinking fast. The Sleepwalkers would be on the prowl soon. Next door an old man was sitting on his porch looking past me at the well-lit house, watching the party through the blindless windows. I waved hello.

"You kids are all gonna hafta stay the night there now," he said in response, "It's too dangerous to be travelin' after dark. 'Specially if you're on foot."

"Yeah, I guess you're right." I sighed and threw the bottle cap out into the yard. What did I care if someone had to clean it up, or if they stepped on it barefoot? These were not, after all, *my* friends. I waved again and went back inside. I just wanted to go home. My *real* home, not the vacant room I was living in.

A few people, all of the *truly* lucky ones, were getting ready to drive together to their own real homes in their still running cars and trucks. I wandered around, looking for my unwilling host among the remaining clusters of guests, meanwhile finding the perfect spot under the stairs to hide away from everything for the night. Eventually I found the television thief in a small upper room in the back, sitting with a few of his closest friends. *Like a king in his throne room.* They were all surrounded by a thick haze of smoke from the joint they were sharing.

"Please," I asked, softer this time than I had before, "please just give me the twenty-two dollars."

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May, June, and Julian

By Mandi Reed
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Abstract

May, June, and Julian is a work of short fiction that considers human responses to grief and death. It is a semi-regionalist piece set in rural Missouri amidst some of the area's unique quirks and lovely landscapes. It intends to explore the human potential for change, grounding its possibilities in parts of the characteristic landscape of southern Missouri and setting them against themes of circularity, brevity, and chance. This piece also seeks after universal themes of faithfulness, loneliness, and different expressions of grief. Sources of inspiration for this story include a pool of childhood memories drawn on to create settings, characters, and relationships. I have also endeavored to suggest that the brush of two different spheres of life can produce effects both profound and life changing.

The road was no more than two parallel track marks that snaked up a hill, and that meant that if two cars met face to face while navigating it, someone was going in the grass. For June, that was the worst part of her ascension: the reminder of being forced off of a curve.

From the top of the hill, she could see the entire rutted path of the road, as well as the sparse buildings that flanked it. Towards the bottom sat an ancient, faded brown A-frame house that had in recent years been converted into the town's only video rental/motorcycle shop. June could remember when it had been a residence, but its occupants had been dead for decades; now its closely cropped lawn was lined with rows of chrome-fendered street bikes that blazed in the sunlight. Situated about halfway up the hill, a long-abandoned, rusted-out trailer with boarded-up windows sagged in place. Passing it for perhaps the thousandth time, June wondered why someone hadn't cleaned up the property. She snorted, muttered something like the word "ignorant" under her breath, and drove on until she reached her usual parking place. She swung the front end of her sedan close to a fenced area at the top of the hill, just where the incline of the land began to level off, and cut the engine. Her bumper was a stone's throw from another small residence. It belonged to a late-twenty-something named Julian, who lived as a bachelor and seemed entirely too

young to spend his days mowing graves and, privately but derisively, sneering at mourners' displays of grief.

June adopted her usual, unhurried pace and walked the half-circle around her powder blue, early-nineties yacht to the passenger side. It was, she thought, rather beautiful and mild for an afternoon in late May. Slanted sunbeams highlighted a vibrant and lovely contrast between the peachy color of the dirt road and the fresh green of the knee-high grasses that flanked it. The sky appeared overhead like an upside-down bowl of delphite-colored Depression glass—its color just opaque enough to bar visions of Heaven, yet still suggest its existence beyond the deep azure tones. More pale yellow sunbeams offered the possibility of opalescence in the air, even as it offered fuel to the new greenery on the hill.

It hadn't rained in over three weeks. As a result, the arid, peach-tinged Missouri clay was beginning to get unruly, rising and looming in translucent clouds that coated everything in a fine layer of dust the color of a red fox. June was glad for its incorrigibility; it gave her a reason to come up here more often. She took a second to breathe the perfume of country air before she set about her business, smiling at the new crowns of Queen Anne's Lace that had blossomed, seemingly overnight, and swayed gently on the breeze. Withered lips closed, she began to hum a soft, half-forgotten melody. It seemed to float from her nostrils, twisting gracefully into other more musical strains of breeze and birds and distant lawn mower. She didn't mind the squeak of her car door as much as usual. Even it seemed like part of the symphony; an unexpected trumpet sound that set the waves of strings at a peaceful counterpoint.

June did then what she did at least two or three times a week, which was to retrieve the pair of always-ready, water-filled milk jugs from the floorboards of her sedan. Sometimes, when they were freshly filled, drops of water ran from the caps and made little trails through the dust on the rubber floor mats. She didn't mind it though, knowing that that she could always hose them down later if it bothered her. Somehow, it never did.

Before taking up a jug in each hand, June retrieved a carrot-shaped vegetable scrubber from the glove compartment and put it in the pocket of her sweatpants. Once loaded, she bumped the car door closed with her hip and walked through the fence's open gate. Her aged muscles and wispy limbs were bowed by the weight of the water she carried, but she still made good time. Third row from the gate, seventh plot over. The one shaded by a towering sorghum-ball tree. She placed the water at its roots, stretched her back, and set to work.

She moved about the border of the grave on hands and knees, pulling weeds that she left behind in irregular piles. Even without rain, the weeds were rampant—she pulled for almost an hour, wrapping the tough shoots around her thin, frail fingers and tugging skillfully, so the roots came free with the

stalks. Sometimes she had to dig at the dry dust with her fingernails to free the rootwad; sometimes her pulling left small holes in the surface of the dirt. These she meticulously filled in with handfuls of earth carried from the base of the tree, where perpetual shade kept it loose and cool and protected from the baking sun. As she worked with her back bent and knees falling asleep, she continued to hum, occasionally singing a few words as they came to her. She eventually recognized them as part of a lullaby and sang a bit louder. The sorghum's leaves rustled quietly overhead in lonely accompaniment.

When she finished weeding, she gathered the casualties of her endeavor into a single pile that she would later throw over the fence into scrubby vegetation that encroached on the chain-link barrier and threatened to spill over it. Her no-nonsense way with the weeds had resulted in small piles in varying states of decomposition around the cemetery and attested to the faithfulness of her visits through the years. Eyeing a decent spot for her next deposit, she noticed the neglected state of Julian's yard. Its overgrowth seemed to meld seamlessly in with the tangled brush and waist-high reedy grasses surrounding the fence and even boasted a few of the faded silk flowers that had blown loose from scores of granite vases among the headstones.

June gave a little sigh at the mess of it. She opened one of the jugs of water and rinsed the dirt from under her fingernails, ready for a break, and assumed her usual spot under the tree. Her stomach rumbled. After wiping her hands on the tail of her shirt, she took a package of peanut butter crackers from another pocket and started to eat.

Three rows over, Julian could see her lips moving between bites and catch the faint, low notes of her voice. He'd stopped listening to the words years before, out of something he had only just recognized as respect.

She had been a pillar in his small town, if the town could even be said to have such a thing; he still wasn't sure. Regardless, he sometimes wondered if she knew—or cared—about the reputation she'd earned in recent years. It was rumored that, forty years ago when June was on the cusp of her twenties, she had been the most beautiful and well-liked girl in town. She held herself to moral and physical standards seemingly higher than that of anyone else, but did so without condescension or unkindness. Folks that had known her in that period of life said she had genuine kindness and warmth for everyone.

The same folks said she threw it all away on an unfortunate marriage. He was handsome and charismatic, but a bad seed, and June divorced him three years and two children later. Whispers of compassion followed her around for years after that, while she lived with her mother and worked steadily at the town bank. And though exhaustion showed perpetually in the slightly drooped arrangement of her features, she was still lovely.

It came as a surprise to no one that three years later she was married again. She had a second set of children spaced over the next decade or so. June moved out of her mother's and into a dilapidated farmhouse with her new husband. He cheated on her, but they kept the marriage intact. Still she worked, and still she smiled, though not as often. A few years more, and June's oldest daughter brought her grandchildren. She seemed happier and eventually retired from the bank. They moved into a larger house that needed fewer repairs. June seemed to count herself lucky to have such a sprawling family, seemed not to mind that her youngest son, Gabriel, was only four and a half years older than her oldest granddaughter. After all, she had been a young mother too.

Julian hadn't met June, however, until she began showing up in the cemetery. As groundskeeper, he felt responsible for telling her, albeit a bit curtly, that she didn't have to continue coming to pull weeds and wash the headstone; he would keep the grass mowed and the marble hosed off.

"Well, I figure you've got enough to do," she replied. Then she smiled, the light in her faded gray eyes only a little removed, and patted the earth beside her. "Don't worry about this one. I'll take care of this one."

"All the same, if you change your mind—"

"I won't."

"Well, then." And he simply nodded and moved on.

It was several minutes before he realized that his left eye was twitching like it might spawn salt water. It almost made him angry, that twitching, because it seemed like a bodily betrayal of the mental callouses he'd worked so hard to cultivate. It wasn't that he minded having one less plot to mow—it was more than that, and less. More because June's behavior reeked of a love he had never been able to fathom; less because he didn't understand it. All the same, he figured that she would eventually leave off, like all the rest. He'd shrugged away the discomfort, secure in the supposition that he wouldn't have to put up with her hollow smiles and unnerving diligence for long. Then the grave would be his to look after anyway, and its occupant would fall into the same grid as the rest of the cemetery's forgotten dead.

But he was wrong. Julian continued to see her work under the leaves of the sorghum tree, sometimes as many as three times in a single week. June was true to her word—he never had to maintain the grave, except to mow the grass around it. Sometimes, over the years, June would speak to him about the weather; sometimes she would only wave across the rows of graves that separated them after setting her water jugs at the base of the old tree. Other times, she didn't seem to see him at all.

Folks continued to talk, as folks always do.

He already knew about her sixteen-year-old's sudden accident, the one that wrapped his foreign compact car around a tree after it was forced off the curve of an unforgiving country two-lane. He had been thrown through the

windshield late one Friday night thirteen days before Christmas. It was the murmured talk at the funeral that filled in the details Julian hadn't known: Gabe's father spent hours the day after the accident combing through blood-spattered leaves for spare change that might have fallen from his son's pocket, collecting shards of glass and scraps of tree bark that boasted transferred red paint; June hadn't cried at all and snapped at her granddaughter when she tried to tell Grannie that it was okay to cry ("Don't *you* tell me how to grieve"); someone had insisted Gabe's mangled car be towed and placed in the side yard at June's house. There, it stood like a sentinel, somehow actively barring passage to the river Lethe, striking a cold, indecipherable type of fear into the hearts of the family as if its work wasn't yet finished and it was merely biding its time before destroying more of the promise of youth. A year later, there was talk that Gabe's father wouldn't let the car be moved from the barn he'd placed it in the day after the burial and that he passed countless hours standing word-lessly in front of its jagged deformities. A month after their son's death, mother and father moved to opposite sides of the house. They either couldn't or didn't speak anymore—the story ran both ways.

Week after week, year after year, June visited the cemetery to wash and weed Gabriel's grave. Julian witnessed a rapid decline in her physical appear-ance through the first year. He'd caught a glimpse of her through the window over his kitchen sink the day of the interment, when it had been gray and cold and wet and mourners spilled out every side of the tent pitched over Gabriel's open grave and closed casket. June had been upright then, square-shouldered, and dressed in a dark skirt, matching jacket, and heels. Still pretty, even through a veil of grief, she was posturing herself defensively against violent displays of emotion. It was a stance towards public grief that she would maintain for the rest of her life, something that would be interpreted by those who knew her as bitterness. It would cause her friends and family to draw back, to search for reprieves from safer margins. This mode of self-protection, which she clung to with increasing violence as time passed, quickly sucked any visible signs of vitality from her appearance. A little over six months after the funeral, June was perpetually hunched, dressed most often in baggy tracksuits that hid her wasting muscles. Her gold hair, instead of going gray, simply became faded.

It was around the time he noticed her physical decline that Julian began to lose sleep. Not, however, because he was worried about her. Most nights, he found himself wrestling with and trying to ignore the effect her increasing attendance seemed to be having on him. He tossed and turned in his narrow bed, pulling at the scraggly brown beard that grew on his chin, cursing at his tangled sheets and lumpy pillow. And all because June's routine was gradually deteriorating his ability to spend countless hours in a field of corpses. There was one way, Julian thought, that he could align himself with and exist among the forgotten dead: forget the living. Judge them harshly; mock their trials.

Care for the departed and scorn the crocodile tears of the ones who remain. It had worked, and it would work.

And then there was June.

She wasn't like other graveside visitors, who simply left flowers or trinkets and appeared eager to leave. For her, the opposite seemed true. She was reluctant to leave—she was something like *content* as she worked—and her grief was making him aware of soft spots in his chest that he would rather not know existed. Her presence in his cemetery had become the proverbial pebble in his shoe.

Throughout his five years as groundskeeper of the James Cemetery, since he had buried his young wife at the age of twenty-two, he couldn't remember a single other person taking time from their business like she did. Not even Julian himself, who passed the grave of his wife almost every day and treated it with the same calloused detachment as he did all the others.

Only one other time did Julian directly reference the plot she worked so diligently to maintain, and it was around the same time that her solitary work was costing him too much sleep. It seemed to him that the only way he was ever going to have any peace was to make sure she got the hint and stopped coming so often.

"I sure do see you a lot," he said, with very little attempt to soften the gruffness in his tone.

The muscles in her back seemed to stiffen, almost imperceptibly. She gave a tacit nod and continued to work.

"You take awfully good care of that boy's grave."

"Yes."

"Listen—I told you, I'll take care of that for you, like I do all the others. You don't need to keep—"

"He's my *son*," she interrupted, without looking up from her weed work. "I don't need or want any help taking care of him."

Julian stood paralyzed for a minute, strangely drawn to the look of frailty in her long, bony fingers. They kept digging at the clay. She wrapped an unusually long shoot of vegetation around the back of her hand, whitening the crinkled-tissue-paper skin that covered it as she pulled. Her movements were more labored than he'd noticed before, the weeds more stubborn. Julian felt a weird impulse to offer his help again, this time without the bitter undertones. Instead, he left her corner of the cemetery with a new spot of tension in the left side of his chest.

For a long time, that spot felt like the only living part of him.

June finished her crackers and sipped from one of the water jugs. Feeling refreshed, she decided to finish up for the day. She got up and stretched a little, then retrieved the vegetable scrubber from her pocket, pausing to test the springiness of its plastic bristles with her thumb. Satisfied, she lugged one of the water jugs to the headstone, opened it, and slowly poured clean water over the unfinished granite ridge along its back.

Dust clung in an even layer over the entire surface of the headstone, clouding the shine of its polished surface. She swiped at a dry section of it with her index finger and found it grainy on her skin.

"Good thing I came today, Gabe," she said.

Summer heat was creeping in on the freshness of spring; it wouldn't be long before the humidity choked all comfort from the air. She worked over the surface of the stone with the carrot brush and small amounts of water, pausing occasionally to wipe moisture from her forehead with the back of her scrubbing hand. Her long, thin fingers followed the currents of water that traveled in cool rivulets across the sun-warmed granite, rubbing out any traces of moss growing in the carvings that read, "Gabriel John Roper; Loving Son, Brother, and Uncle; May 26, 1979–December 12, 1995." She took her time, maintaining her steady pace as a descending sun moved the shade away from her back. Even in the rising heat, she felt no need to hurry. Eventually, she uncovered the glassy finish of the headstone once more and moved on to wash the dust from the granite block resting at the grave's opposite end. It marked the spot where her son's feet would be.

"I did a load of laundry this morning," she said, pouring the last of the water. "I did whites—and then found a damn red sock in the washer after the cycle finished. I dried them anyway—better pink socks than no socks, right?" She laughed at her own attempt at humor, then made a final pass over the slick, wet granite with the palm of her hand. "And then I did some grocery shopping, and my god, Gabe, I had to pay four dollars for a gallon of milk. It wasn't all bad, though. I found some early peaches that are really beautiful."

She sat back on her ankles and white keds. There was nothing left to do but collect her emptied water jugs, toss the weeds over the fence, and descend the hill. Before she disappeared into the driver's seat, she cast one more slightly detached smile in Julian's direction and waved.

He watched her car slide through the tall grasses until it was out of sight and continued to stare until his eyes watered.

The road to the top of the hill had finally been paved and widened. Julian smiled ruefully to himself, only slightly peeved that the improvement had happened *after* he moved. Then he noticed that—with the exception of more rust on the decrepit trailer—little else had changed; he laughed knowingly

under his breath. He rolled down the window of his ancient truck by means of its temperamental hand-crank, then rested his bare forearm on the sill. Warm, slightly damp wind rushed through the hairs on his arm and refreshed his skin as he wound his way up the S-curve of the road.

The afternoon air seemed balmy at first, but it concealed a stealthy, spider-like sting of humidity that bit on the back end of the breeze. But its scent was pure, sweet like fresh grass, and seemed to accentuate the scrubby beauty of the country hillside, the way a dog's rough coat made his ears feel so much softer. The month of May had returned and been coroneted with the green grasses and weedy flowers that he had often seen June admire. Julian surveyed nature's offerings and found the day strikingly like the one occupying his thoughts: endless dome of blue, eternal, yellow sun. The graceful and regal bobbing bow of Queen Anne's Lace that had been before and would be again.

Three years had passed since the last time he saw June working on her hands and knees under the shade of the sorghum-ball tree. Since then he had taken a job with a landscaping company in a neighboring town. Relinquishing his post as groundskeeper had meant giving up the house adjacent to the cemetery, and he hadn't been sorry to leave it. Nor was he sorry to have moved in next to a sweet, youthful widow named Anne, who seemed to take on the paring away of Julian's callouses as her own personal mission. To his surprise, trips like these gradually made it easier to let her continue the work June had unknowingly began.

Julian let the truck rumble to a stop at a place close to the fence and then wobbled the gearshift into park. He opened the door, slid off of the tan vinyl bench seat, and leaned back into the cab to collect the necessities of his errand: a simple bunch of violets and a wooden-backed scrub brush with blonde bristles. These he placed on the hood of the truck before maneuvering a half-filled, five-gallon water jug around the steering wheel, gearshift, and seatbelts. With one last tug, it was free of the cab. He slammed the door closed with the sole of his work boot and hoisted the water over his back, using his shoulder for leverage, and shoved the brush in a pocket of his jeans. He collected the violets. They would be divided into three smaller bouquets, later, after the weeding and washing were done: one for his first wife, one for Gabriel, and one for June.

He paused for a moment, allowing the familiar, distant ache to settle in his chest. Then a breeze blew, and Julian began to wind his way through the grid of headstones to the side-by-side resting places of mother and son.

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From an Embryo to God's Acre: A Turnerian Examination of Life in the Moravian Choir System

By Sarah A. Riccardi
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Abstract

The choir system, a classification of separation based on age, gender, and social standing, served as one of the most controversial aspects of eighteenth-century Moravianism, a German, transatlantic, pietistic movement. Yet, the choir system is often overlooked or under examined by scholars of Moravianism, many of whom are Moravian. This emic-based scholarship is devoid of critical socio-religious theory and finds its basis solely in historical and theological analysis and economic and political theory. However, the theories of Arnold Van Gennep and Victor Turner, specifically ideas of rites of passage, liminality, and celebration, are quite applicable to the choir system. Through the use of both theorists, in conjunction with primary documents, such as memoirs, diaries, journals, letters, and sermons, this study provides a clear understanding of the importance of the transition and progression in the choir, while highlighting the socio-religious significance of the system in everyday lives of Moravians. Examining the distinctive subsections of the choir system allows the embodied ideas of liminality and transition to emerge. Focusing specifically on the American Moravian community at Bethlehem, Pennsylvania, and the German community at Herrnhut, this study engages the two communities that paralleled each other theological and socially. Using socio-religious theory through the lens of lived religion will provide a theoretical view of how the choir system contributed to the religious imaginations, experiences, and lives of eighteenth-century Moravians.

Bethlehem, Pennsylvania, American Moravianism, and the Choir System

Eighteenth-century communal Moravianism is a complex and fascinating area of European and American religious history that holds a variety of avenues for research. However, the field of American Moravian Studies is dominated by emic scholars and theologians who insist on maintaining the dignity of the

Church history at any cost—even to the determent of historical authenticity and objectivity. While this bias generally pertains to aspects of Moravianism that could be construed as negative or disgraceful, such as erotic spiritual language, it is also employed against the structure of the communal Church, the choir system, in a way that diminishes its significance in the everyday lives of Moravians or highlights non-controversial aspects of the system. The choir system in Bethlehem, Pennsylvania, was, at least in the eyes of Moravian scholars, simply an elaborate social construction that allowed for commerce and helped missionary expeditions to flourish. Yet, the choir system cannot be limited to a socio-economic definition. Rather, the system provided a unique socio-religious paradigm in which an adherent lived out his or her entire life—from conception to the grave.

A surface-level definition of the choir system would define it as a social structure that separated Moravians into brackets or classes dependent upon age, biological condition, gender, and marital status.[1] However, the choir system embodied far more than just a systematic classification of separation into particular groups based on certain social or biological aspects of one's life. This study asserts that the choir system exemplifies the theories of Arnold Van Gennep and Victor Tuner regarding *Rites of Passage* and liminality. Applying the theories of both Van Gennep and Turner to primary documents from eighteenth-century Moravians will highlight how the choir system focused on rites of passage, such as pregnancy and puberty, and provided important life rituals, while also creating states or passages of liminality in the lives of adherents. To understand how this study differs from the works of other scholars, it is imperative to examine Moravianism; the central players in this transcontinental epic in religious history, specifically Count Nicholas Ludwig Von Zinzendorf; and a bit about Zinzendorfian theology and philosophy. A brief but adequate overview of the historical and theological context will provide enough background to easily understand the arguments of Moravian scholars and the counter this study provides.

The Zinzendorf Effect

In the early eighteenth century, a small, but steady stream of Christian refugees, fleeing Roman Catholic oppression in Bohemia and Moravia, found their survival rested in the religious and socio-political acumen of a former Moravian Catholic turned Pietist, Christian David. Through a series of mutual friends and acquaintances, Christian David met Count Nicholas Ludwig Von Zinzendorf, who had previously heard of David's struggle to find asylum for the small diaspora of "Bohemian-Moravian Brethren" under his protection and religious authority. Zinzendorf, a German Lutheran with Catholic, Jewish,

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[1] Craig D. Atwood, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (University Park: Pennsylvania State University Press, 2004), 173.

and Eastern Orthodox leanings, offered the refugees asylum on his estate at Berthelsdorf and the influx of Moravians began in late 1722.[2] In this group of oppressed but resilient believers, Zinzendorf found the perfect ethos in which to instill his mystical theologies—to form the foundations of what would eventually become the Moravian Church.

Zinzendorf's influence over the refugees may appear at first to be improbable. After all, how could a group escaping a tyrannical religious authority willingly give themselves over to a man who would ultimately reform almost every aspect of their theology, philosophy, and group ideology. The answer to this question lies in the personality and charisma of the Count, which he used to convey his idiosyncratic ideas. Additionally, the Count's theology resonated with the group's desire to pursue emotional religious experiences beyond ritual. Grounded in the idea of "religion [as] a living 'impression' (*Eindruck*)" on the soul (*Gemüt*), and more importantly, the heart of an individual, Zinzendorfian theology pushed beyond the powerful ideas of the German Enlightenment—of reason—and instead focused on the personal, experiential, and emotional connection with Christ. For Zinzendorf, reason or rationality still served as support brackets for this feeling-driven religion, but "reason alone . . . makes for atheists, just as feeling alone makes for fools."[3] This sensible explanation helped further Zinzendorf's ideas with the refugees. More importantly, Zinzendorf's philosophy and theology eventually helped construct and shape the choir system. During the nascent stages of Moravanism, Zinzendorf molded the social and religious beliefs of the Brethren, encouraging members to promote community by creating groups in which "spiritual growth" could be facilitated. As Moravanism advanced, so too did the construction of the choir system, until the groups within the system became consistent "in terms of gender, age, and marital status."[4]

As the German community at Berthelsdorf began to grow and spread, Zinzendorf worked tirelessly to aid the believers in any way possible. Through a series of political and social moves, Zinzendorf settled his new flock at Herrnhut, which is considered the first Moravian society after the diaspora. Motivated by their newfound experiential beliefs, Moravians began a series of missionary expeditions to Africa, the Caribbean, and ultimately North America. While most of the missions outside of the Americas proved successful, the communities that emerged out of those endeavors looked nothing like the societies formed in North America and Germany. It is for this reason that

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[2] J. Taylor Hamilton and Kenneth G. Hamilton, *History of the Moravian Church: The Renewed Unitas Fratrum 1722-1957* (Bethlehem, PA: Interprovincial Board of Christian Education, Moravian Church in America, 1967), 13–33.

[3] Katherine M. Faull, "Faith and Imagination: Nikolaus Ludwig von Zinzendorf's Anti-Enlightenment Philosophy of Self," in *Anthropology and the German Enlightenment: Perspectives on Humanity*, ed. Katherine M. Faull (Lewisburg, PA: Bucknell University Press, 1995), 28–30.

[4] Atwood, *Community of the Cross*, 173.

only the settlements in America and Germany will be examined in this paper. Because the first settlement in North America, the Georgia compound, failed, and the subsequent communities in North Carolina accepted the sale and purchasing of slaves, those communities will be considered outliers, and therefore will not be addressed in the scope of this study. Subsequently, Bethlehem, Pennsylvania, will be the only American Moravian community examined. Building on the choir structure formed in Herrnhut, Germany, the Bethlehem community distinguished itself into various choirs, including the Children's Choir, Single Sisters, Single Brothers, and unique to Bethlehem, the Married Couples Choir. Furthermore, the choirs differentiated between various life stages—this concept will be addressed in detail later in this study.

The Use of the Lot in Bethlehem, Pennsylvania

The Moravian community at Bethlehem, Pennsylvania, has long been examined by scholars because of its peculiar practices and adaptations, such as erotic and sexualized spiritual language, the Sifting Time (*Sichtungszeit*), and the *Litany of the Wounds of the Husband*, all of which provided the foundations for this complex and unique society. However, the choir system proved to be the most prominent and foundational aspect of the Bethlehem compound. As with the rest of the American and German Moravian communities, acceptance into the society rested upon the decision of the Lot, an initiation process consisting of a question put forth by the elders of the community to Christ, the Elder Brother, and the "twofold classification of membership, with one group devoting themselves to missionary labor or education [and] the second undertaking the support of the first."[5] While the latter contingency is important for understanding commerce, trade, and the logistical spread of Moravianism in the Global South, it is less crucial in understanding the structure of the choir system. The Lot is far more significant, since it was the key requirement for admittance to the community, and ultimately the choir system. When Christ spoke to the Bethlehem community, he spoke through the Lot. Justified by the practice of drawing Lots in the Hebrew Bible and supported by the "Enlightenment stress on the primacy of reason," the Brethren used the Lot for a variety of purposes including marriage and missionary destinations, but the primary use of the Lot rested in the decision for or against admission, both to the community and to the Lord's Supper.[6] The elders implemented the Lot by placing slips of paper with messages of approval, disapproval, and neutrality into a container, after which they prayed, and then retrieved the Elder Brother's decision.

The significance of this acceptance process can be seen in the entry from the Bethlehem Diary on Friday, April 9, 1745. The anonymous author and editor of the diary explained how the process for selecting choir wardens began

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[5] J. Taylor Hamilton and Kenneth G. Hamilton, *History of the Moravian Church*, 132.

[6] Elisabeth Sommer, "Gambling with God: The Use of the Lot by the Moravian Brethren in the Eighteenth Century," *Journal of the History of Ideas* 59, no. 2 (April 1998): 268.

after the morning *Liebesmahl* (Lovefeast). The Elders narrowed down the prospective candidates to "Br. and Sr. Wagner," then two of the elders drew lots, and the author notes that "Gerhard drew a blank and Friedr. Bökel the words '*If you love me, feed my lambs.*'"[7] The positive affirmation from Christ the Elder Brother, paved the way for the Wagners to become choir wardens. The excerpt from the diary also embodies the Turnerian theory of symbols, in this case the Lot, as multivocal—"possess[ing] many significations simultaneously."[8] Indeed, the Lot functioned as a religious symbol for a variety of purposes, such as acceptance to the community, initiation to Holy Communion, and the deciding voice for the missionary expeditions within and outside of America. In the selection above, Church elders used the Lot to determine who Christ believed should be choir wardens. It is interesting to note that the authors of the Bethlehem diaries did not explain the implementation of the Lot, which suggests the use of this symbol was so ingrained into Bethlehem society that there was no need for a lengthy explanation. As one of many multivocal symbols that dominated Moravianism, the Lot held a great deal of meaning to adherents. Through the Lot, Christ informed Moravians if *he* felt they were ready to join the community, partake in Holy Communion, or be joined in matrimony. It is for that reason that this study holds the Lot up as the beginning of the *Rites of Passage* in the choir system—the turning point for initiation.

The Choir System and Moravian Studies

Scholars of Moravianism consistently acknowledge the importance of the Lot and the Choir system within Moravian communities for economic purposes, especially in America and Germany. Yet most, specifically Craig D. Atwood, fail to critically examine the socio-religious structure of the system, and more importantly, how it affected the religious lives, experiences, and imaginations of individual Moravians. As Atwood notes, the choir system provided a structure through which the religious and theological beliefs of the community could be more easily expressed, but he fails to move beyond that simple definition.[9] Atwood, the John Comenius Visiting Professor of Moravian Studies and Director of Public Theology Programs at Wake Forest University School of Divinity, marginally focuses on the experientially lived religious lives of Bethlehem believers expressed through the *Litany of the Wounds of the Husband*. While Atwood does employ Clifford Geertz's theories of symbolism on Moravian hymnology and theology in order to highlight the usefulness of suffering, blood, and wounds rhetoric within the everyday life of the community, he does not theoretically examine how the structure of the choir system

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[7] Kenneth G. Hamilton, trans. and ed., *Bethlehem Diary: Volume II, 1744–1745* (Bethlehem, PA: Archives of the Moravian Church, 1971), 267.

[8] Victor Turner, *The Ritual Process: Structure and Anti-Structure* (New York: Aldine De Gruyter, 1967), 42.

[9] Atwood, *Community of the Cross*, 173–175.

affected individual Moravians. Atwood acknowledges that other scholars of Moravianism perceive the choir system "primarily in terms of economy and social control."[10] Within his investigation of Moravian piety, Atwood continually endeavors to examine the ritual aspects of the Bethlehem community, specifically in terms of Zinzendorfian theology, but he always falls short or fails to do so adequately. Instead, Atwood consistently argues that the choir system acknowledged "the changing life situations" of Moravians and "celebrate[d] the different aspects of the Incarnation"—the incarnation of Christ.[11] Instead of exploring potential theories that could be applied to this structure, Atwood simply reiterates how the choir system influenced the Moravian pietistic experience and how Moravian theology influenced the construction of the choir system. The question that arises out of this argument is quite simple: How did the choir system influence the individual religious experiences of Moravians? This question can best be answered by looking at the choir system through the lens of lived religion, specifically by employing the theories of Arnold Van Gennep and Victor Turner, thereby making the experience far more accessible to scholarly critique. Applying socio-religious theory to primary documents allows the words and ideas of the Moravian people to come alive. Essentially, it is the examination of "daily life"—a technique that can best considered under the umbrella of "lived religion."[12]

According to religious studies scholar Robert Orsi, lived religion is a shared methodological study, mostly a melding of French progressive sociology of religion and "work on popular religion" that examines how "particular people, in particular places and times, live in, with, through, and against the religious idioms available to them in culture."[13] The study of lived religion allows for a greater comprehension of religious practice, imagination, and participatory experience as they are lived out in daily life, both private and public.[14]

Atwood, like most Moravian scholars (many of whom ascribe to Moravianism), refuses to look at the Moravian Church through the lens of lived religion. Instead, scholars of Moravian studies tend to employ a theological or historical critique of Moravian practices, while flirting with socio-religious theories, but never making them applicable to their faith. Aaron Spencer Fogleman, a scholar of Moravian history and sexuality, also explores the choir system, but only through a historical and socio-economic critique. Fogleman acknowledges the pivotal role of the choir system in American and German

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[10] Ibid., 176.

[11] Ibid.

[12] David D. Hall, "Introduction," in *Lived Religion in America: Toward A History of Practice*, ed. David D. Hall (Princeton, NJ: Princeton University Press, 1997), vii.

[13] Robert Orsi, "Everyday Miracles," in *Lived Religion in America: Toward A History of Practice*, ed. David D. Hall (Princeton, NJ: Princeton University Press, 1997), 7.

[14] Robert Orsi, "Everyday Miracles," 7.

Moravianism, but he immediately suggests the importance of a system rested in the "organization and planning" that Moravians implemented in order to "maintain their huge networks of missions and communities."[15] By focusing on the economics and missions, Fogleman fails to show the vitality and centrality of the system in the everyday lives and religious imaginations of Moravians. His failure to investigate the affects of the choir system on individual Moravians highlights the fundamental way in which scholars of Moravianism write about the Bethlehem society.

Another scholar of Moravianism, Elisabeth Sommer, focuses on the choir system as a means of control.[16] While it is evident that the system was used as a form of societal control, order comprised only one aspect of the choir system. Unlike Fogleman, Sommer extensively details the political and economic structure of the Moravian communities, but she also fails to critically examine how the system affected those within the paradigm. The lack of applied socio-religious theory, especially by the leading Moravian scholars, creates a gap in Moravian studies that can only be filled by a theoretical examination of daily life in the choir system. Gillian Lindt Gollin comes close to viewing the choir system through the lens of lived religion, but she fails to do so in the end. However, Gollin is one of few Moravian scholars who cohesively explains the origins and development of the choir system. Yet, she views the choir as a "surrogate family," rather than a system of liminality through which adherents lived out their lives.[17] Again, like the rest of the prominent Moravian scholars, Gollin fails to employ socio-religious theory while examining the system.

Rites of Passage and Life Stages

Several theories are applicable to life in the choir system, specifically those of Arnold Van Gennep and Victor Turner. Van Gennep's *Rites of Passage*, his "analysis of periodic changes associated with natural phenomena," is clearly quite well suited for examining the choir system, specifically because of the distinctive rituals associated with the transition from one choir to another.[18] In his description of the classification of rituals, Van Gennep focuses on transitions, the act of "pass[ing] from defined position to another which is equally defined," such as the act of passing from the "Children's Choir" to the "Single Sisters' Choir" or "Single Brothers' Choir."[19] In the choir system, this

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[15] Aaron Spencer Fogleman, *Hopeful Journeys: German Immigration, Settlement, and Political Culture in Colonial America, 1717–1775* (Philadelphia: University of Pennsylvania Press, 1996), 111.

[16] Elisabeth Sommer, *Serving Two Masters: Moravian Brethren in Germany and North Carolina, 1727-1801* (Lexington: University Press of Kentucky, 2000), 111–139.

[17] Gillian Lindt Gollin, *Moravians in Two Worlds: A Study of Changing Communities* (New York: Columbia University Press, 1967), 89.

[18] Arnold Van Gennep, *The Rite of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: University of Chicago Press, 1960), ix

[19] Ibid., 3.

movement of transition happens because of a natural phenomenon, puberty. Indeed, many of Van Gennep's life stages are represented as groups within the Moravian choir system, including, but not limited to, pregnancy, puberty, marriage, and death.

An example of this transition can be seen in the "Pregnant Sisters' Choir" and the "Embryo Choir," which were associated with pregnancy and birth. Upon verification of pregnancy, the adherent immediately transitioned to the appropriate choir, where she stayed until she gave birth. However, after the birth of a child, the mother and child transitioned to the "Suckling Choir."[20] Upon completion of the nursing period, the newly weaned child immediately transitioned to the "Kinder Choir" and faced the inevitable separation from his or her mother.[21] In his chapter, "Pregnancy and Childbirth," Van Gennep posits that:

> The ceremonies of pregnancy and childbirth together generally constitute a whole. Often the first rites performed separate the pregnant woman from society, from her family group, sometimes even from her sex. They are followed by rites pertaining to pregnancy itself, which is a transitional period. Finally come the rites of childbirth intended to reintegrate the woman into the groups to which she previously belonged, or to establish her new position in society as a mother, especially if she has given birth to her first child or to a son.[22]

Van Gennep's theory is clearly applicable to the "Pregnant Sisters' Choir" and "Embryo Choir." While Moravian women remained with their own sex, they were socially separated from their spouses and family members for the entire nine-month term. As Van Gennep noted, pregnancy was and continues to be a transitional or liminal period, and eighteenth-century Moravianism placed great importance on this liminal state. After the birth of an infant, the mother and child entered the next liminal phase—the "Suckling Choir"—and stayed in that choir until they were transitioned into other choirs. The mother would eventually return to the "Married Couples' Choir" and the child would be placed into the "Kinder Choir."[23]

Turnerian Liminality in the Choir System

Ultimately, every choir within the choir system can be considered a liminal state and can be labeled as "transitional rites," and as Van Gennep clearly highlights, rites of transition always include liminality.[24] This idea of liminality, while firmly expressed by Van Gennep, finds its true champion in Victor Turner, whose ideas regarding liminality can easily be applied to the choir

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[20] Ibid.; Atwood, *Community of the Cross*, 178.

[21] Atwood, *Community of the Cross*, 179.

[22] Van Gennep, *The Rites of Passage*, 41.

[23] Atwood, *Community of the Cross*, 179

[24] Van Gennep, *The Rites of Passage*, 11.

system. Turner posited that liminality "is better regarded as a process than a state."[25] In other words, liminality is ongoing. This continuous form of liminality appeared in the Moravian choir system during the eighteenth century. The idea of liminality within the Moravian choir system may not be clearly visible upon first glance, but the concept of being "betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremon[y]" occurred continually—every time an adherent moved into a different phase of the choir system.[26] Indeed, Turner claims that "transition has here become a permanent condition."[27] The three phases asserted by Van Gennap and Turner— "separation, margin, and aggregation"—occurred continuously (and sometimes simultaneously) in the choir system.[28] A member of a specific choir would be deemed by the choir leaders to be in some way ineligible for continuation in that particular choir and movement to a different choir was suggested—this can be considered the separation aspect of the rites of passage. The leaders of the prospective choir then had the opportunity to examine the situation and to approve or disapprove of the candidate based on prayer and the Lot, thereby placing the candidate in a liminal state. Finally, the candidate received admission to a new choir—he or she reaggregated back into the group, once again becoming part of the whole.

Living out Theory

The perfect example of this tri-phase theory in action appears in the *Lebenslauf* (memoir) of Barbara Jag, which states:

> I was born on August 26, 1747, in Lynn Township (Northhampton County), Pennsylvania. In 1757, on February 22nd, I received permission to go to the congregation in Bethlehem where I soon settled down and was quite happy and content among the children. In 1758, on May 8th, I entered into the Greater Girls' Choir, at which opportunity I gave myself with body and soul to the dear Saviour as His eternal property. In 1759, on December 9th, I was received into the Congregation, and the following year I had the grace to become a partaker of the Body and Blood of Jesus in Holy Communion. This first enjoyment and what my poor heart thereby experienced will remain with me as an unforgettable memory my whole life long. In 1766, on May 4th, I entered the Single Sisters' Choir. In doing so, my dearest wish was that I might become a complete joy to the Saviour. In 1779, on September 28th, I was joined to the Single Brother Johannen Jag, from Nazareth, in holy matrimony; thereafter, we moved to Gnadenthal and several years later to Nazareth to live. We

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[25] Victor Turner and Edith Turner, "Religious Celebrations," in *Celebration*, ed. Victor Turner (Washington, DC: Smithsonian Institution, 1982), 202.

[26] Turner, *The Ritual Process*, 95.

[27] Ibid., 107

[28] Ibid., 94.

lived with each other quite contentedly until 1811 when, on November 24th, I was transferred into the widow state by his blessed homegoing.[29]

The "separation, margin, and aggregation" that Van Gennap and Turner describe is quite evident in the life cycle of Barbara Jag—although, at specific times, these three aspects overlapped with each other.[30] Barbara was received into the community, even lived in the children's choir, but as an outsider—separated from the community. Upon her reception into the community, Barbara hovered in a liminal state, unable to receive Holy Communion until the Lot fell in her favor and she received full acceptance or aggregation into the community. Furthermore, after the death of her husband, Barbara immediately transitioned to the Widow's Choir. In this case, death provided two transitions—Barbara transitioned to the "Widows' Choir" from the "Married Couples' Choir," and Johannen transitioned to the final stage of the choir system, "God's Acre."

Funerary Rites and the Transitional Phase

Even in death, the choir system played a vital role in the life of a Bethlehem Moravian—it represented the final transitional phase of the choir system. Buried according to his or her place in the choir, the interment of a Moravian represented the completion of the life cycle and choir system. This idea is seen in the Bethlehem diary with the inclusion of the fifth and sixth stanzas of a hymn that Moravians sung during the funeral service of an adherent:

V
Thus was giv'n to Bethlehem
Honor through too brief a season
For this reason:
It could guide you on in Grace.
So, we place
You in earth now consecrated
As God's acre designated
Till you rise to see His face.

VI
Happy group of youthful folk!
Johann's tenement was mortal,
This the portal,
He himself from earth has fled,
To heav'n sped.
Keep his place within your Choir
Till you too, ascending higher,
Learn what God to him hath said.[31]

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[29] Katherine M. Faull, *Moravian Women's Memoirs: Their Related Lives, 1750–1820* (Syracuse, NY: Syracuse University Press,1997), 100.

[30] Turner, *The Ritual Process*, 94.

[31] Kenneth G. Hamilton ed., *Bethlehem Diary*, 24.

It is quite evident from the hymn, especially the last stanza, that the choir system played an important role in the entire life of an adherent, and that his or her status within the system translated into death and the afterlife. Burying an adherent within the choir that he or she resided in before death acknowledges that the choir system served as a *rites of passage* which culminated with the ultimate passage of a person into death.

Restrictions and Limitations in the Choir System

Of course, the entirety of one's life in the choir system was far from perfect. Being part of Bethlehem society meant that one had to limit his or her personal opinions and work for the betterment of the society as a whole, rather than personal achievements. This idea of working for the corporate Church or community can been seen in an excerpt from Bethlehem diary written on Friday, September 7, 1742:

> This is to be as follows: Whoever holds an office in the Church must accept and be reconciled to accept the esteem and respect that go with it. For this pleasing and churchly. For the offices must provide a representation of Christ. Specifically, the apostles decreed that the elders should be counted worthy of honor. Here all republican spirit must give way. Diener and Helfer must enjoy no personal priority! For this reason all personal esteem is to be completely eradicated in the Church; only the respect due the office is to continue. Personal affection is no longer to be discernable, whether in actions or in comments. Rather, any evidence of personal esteem that may manifest itself following [the adoption of] this congregational regulation is to be dealt with by church discipline.[32]

It is obvious from the excerpt that *Brüdergemeine* came before the individual. The Diener, "literally 'Servants,'" and the Helfer, "church official[s]," exemplified the ideal vision of a Moravian Christian—one who gave up personal feelings and expectations in order to fulfill the teachings of the Church and Christ the Elder Brother.[33] Those who rebelled against the society faced immediate removal from Bethlehem. Such was the case with Mathes Hoffman, a Moravian who disobeyed the elders of the Bethlehem community. The Bethlehem diary explains his removal:

> A conference was also held regarding Mathes Hoffman, who had indulged in various vulgar remarks some days ago; he therefore was sent away immediately [by direction of the lot]. He began to weep bitterly. Nevertheless it was the brethren's [literally "brother's"] opinion that it would be best for him to have leave for a time, because he did not yet sufficiently appreciate the benefit of living in a congregation that belonged to the Saviour.

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[32] Ibid., 79.

[33] Ibid., 230–231.

While this excerpt indicates that the elders believed Hoffman unfit for life within the *Brüdergemeine*, it also assumes that Hoffman could potentially return to the community—reintegration into the society based on proper behavior.

Celebratory Rites of Passage

Though life often proved difficult in the choir system, it afforded members two particular elements they could not receive outside of the system. In eighteenth-century Moravianism, celebratory rituals generally accompanied *rites of passage* in the choir system. In the Bethlehem community, the two most important rituals to accompany a change in status—the *Abendmahl* (Holy Communion) and the *Liebesmahl* (Lovefeast)—held prominent places in the ritual life of all Moravians. The pinnacle of Moravian life culminated in the consumption of Holy Communion, the literal body and blood of their Elder Brother, Husband, and Friend, Christ. The emphasis on this particular celebratory rite enhanced the desire to achieve a place in the choir system because those in a liminal state (between choirs or those found unworthy by the Lot) could not partake in Communion. For many eighteenth-century Moravians, participating in *Abendmahl* provided an ecstatic and erotic union with their husband. Many times in their *Lebensläufe* adherents described this union as a visionary experience through which they gave themselves completely over to Christ. The rhetoric used by participants in various Moravian documents to describe the experiential union with the Eucharistic Christ found its basis in the belief that Christ was both a corporate and an individual husband. The individual experience of Christ—the ultimate consummation with the heavenly husband—made the choir system so important to Moravians. Without the "preliminal, liminal, and postliminal" states, members would not fully appreciate the goal of Moravianism, both corporately and individually.[34]

Experiencing the Bloody Husband

The idea of consuming or experiencing the heavenly husband is best expressed in the *Lebenslauf* of Anna Marie Worbass, in which she wrote:

> On July 11, 1752, I was received into the Congregation. I felt touched anew by the dear Saviour in my heart and was especially content and happy for some time. But because things were delayed with Holy Communion I entered into a time of trial. My deepest basic depravity was revealed to me and also all the disloyalty and deviation since my first experience of grace. There was many a sad and distressed hour before I could lay myself down before Him at His feet as a poor sinner and ask for His blood in forgiveness to wash over my whole heart. He comforted me in his bloody form. Soon thereafter He gave me the blessed enjoyment of His body and blood in Holy Communion, to be desired in His arms and at His breast. My eyes could not remain dry at this enjoyment, in shame, thanks, and humility at the love,

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[34] Victor and Edith Turner, "Religious Celebrations," 202.

patience, and forbearance with which He had carried me until this hour. And He said to me, "See, I would have liked to give you that long ago if you had not stood in my way." From that time on I walked the path of a blessed sinner through His Grace and support.[35]

This excerpt highlights the significance of the choir system as a structure in which the adherent could move closer to the Husband, but only if he or she willingly submitted to the system and engaged with each rite of passage, rather than falling away. Epitomizing the stages of progression and Zinzendorfian idea of a childlike nature, this passage reveals the everyday experiences of an adherent in the eighteenth-century Moravian choir system. Without looking at the system through the lens of lived religion and employing socio-religious theory, it would be difficult to extract the true meaning of the choir system for individual Moravians.

Functionality and Communitas in the Choir System

Functionally, the choir system provided adherents a way to connect, albeit a mediated connection, with the divine through church officials and Lot. The primacy of Holy *Abendmahl* allowed the choir system to continue to function—it served as the ultimate goal of progression within the choir system. The rules and regulations of the *Brüdergemeine* functioned as pathways to the divine—if one followed the ordinances of the Church and maintained his or her place in the community, then he or she would be afforded the opportunity to connect with the divine Husband—a connection that drove each phase of the choir system. Indeed, the final life stage in the system, death, brought with it the ability to connect completely with the Christ-Husband. While most scholars of Moravianism emphasized the economic or political aspects of the choir system, they fail to truly understand how the system brought individual Moravians into a relationship with the Bridegroom, a relationship lived out in the various biological and social stages of the system. Indeed, the basic structure of the system functioned in such a way that organically followed the biological life cycles of Moravians. Each individual choir related to the heavenly husband in a different and unique way. Fogleman notes that "female piety flourished in the "Single Sisters' Choir," where ceremony, liturgy, an erotic marriage with Christ, adoration of the Holy Spirit as mother, and even a view of Anna Nitschmann as the Virgin Mary shaped life."[36] Individual choirs formed a kind of spiritual *communitas*, in which the members created their own spiritual society, one uniquely molded and adapted to the spiritual needs and desires of the adherents in that particular phase of the choir system.

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[35] Faull, *Moravian Women's Memoirs*, 62–3.

[36] Aaron Spencer Fogleman, *Jesus is Female: Moravians and the Challenge of Radical Religion in Early America* (Philadelphia: University of Pennsylvania Press, 2007) 90.

Turner explains that the "liminal phenomena" offers a blending of "homogeneity and comradeship" and is sometimes expressed in a "communion of equal individuals who submit together to the general authority of ritual elders."[37] This model is exemplified in various choirs within the system. The camaraderie in a particular choir rested in the fact that all of the members of that group held the same social and biological position. The separation of the sexes into distinctive choirs brought about intense bonding, so much so that there were rumors of same-sex orgies and relationships in "Single Brothers' Choir."[38] However, for the majority of Moravians, the individual choirs simply allowed for a fuller expression of religiosity and piety. This was clearly the case with the "Single Sisters' Choir," which allowed for the religious, social, and economic independence for all Single Sisters, a unique feat in eighteenth-century America.[39] In Bethlehem, "gender roles were more symmetrical than any other colonial society."[40] This gender equity seems to be a result of the *communitas* experienced in the individual choirs. For without the formation of the choir system, Moravian women would have been subject to the same sort of oppression felt by their female contemporaries in other parts of American society.

Theorizing Life in the Choir System

The choir system possessed both positive and negative elements, and perhaps some adherents found the system to be constrictive, but the majority of adherents, at least from written documentation in diaries and memoirs, found within the system a deep sense of community. The system functioned as a church-mediated connection with the divine, a means of equality for women, and a way in which to form sub-communities that could meet the social and spiritual needs of adherents. By celebrating the basic life cycles and transitions with Holy Communion, the system provided a paradigm for Moravians to live out their religious lives in correlation with personal transitional phases, such as puberty and marriage. This personal and experiential meaning is most effectively seen through the lens of lived religion, particularly when employing the theories of Van Gennep and Turner. The ideas of liminity and *communitas* highlight the choir system as a meaningful lifelong rite of passage, through which Moravians delved into their religious imaginations, found spiritual meaning, and lived out their religious and social lives. By employing these theories, a

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[37] Turner, *The Ritual Process*, 96.

[38] Fogleman, 90–95. For more information regarding same-sex relationships in the Moravian communities see Paul Peucker, "'Inspired by Flames of Love': Homosexuality, Mysticism, and Moravian Brothers around 1750," *Journal of the History of Sexuality* 15, no. 1 (January 2006): 30–64.

[39] Johanna Miller Lewis, "Equality Deferred, Opportunity Pursued: The Sisters of Wachovia," in *Women of the American South: A Multicultural Reader*, ed. Christie Anne Farnham (New York: New York University, 1997), 79.

[40] Ibid.

vibrant portrait of Moravian-lived religious life emerges, one that is unlike the previously held opinions by Moravian scholars. Using the lens of lived religion allows a more complete picture of the choir system to emerge and opens up the opportunity for more investigation and research into the lives of eighteenth-century Moravians.

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There's No Breeze in Hell

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Abstract

I was inspired to write the story "There's No Breeze in Hell" based on a personal experience I had working as a pool manager. A young girl had fallen and split her head open and nobody could contact her parents. My first reaction was to dress the wound and call an ambulance, but as acting manager, I was also subject to lawsuits if my actions did not adhere to the wishes of the absent guardians. The situation quickly became a moral question and reminded me of the tight rope that we all must walk in order to be part of society.

"There's No Breeze in Hell" is a story of desperation, where middle-aged Ligit, the estranged protagonist, is faced with deciding between natural, human desires and the established conventions of our culture, which can often be frigid and isolating. Living alone in a small town, he attempts to seduce a high school lifeguard but is rejected and fired for ephobophilia—an adult's sexual attraction to young teenagers. Already feeling helpless against the pressures of conformity, his plight is exacerbated when he encounters an injured, abandoned young girl. Again, he is faced with the decision of following his own human impulses or succumbing to the confinements of modern society.

Ligit Jones pressed the accelerator down farther, churning through the asphalt miles, zipping past rows of endless barbed wire, dilapidated barns, and yellowing fields—all trapped beneath a suppressive, hazy heat. Despite the drought and the grass's reluctance to grow, the thorny scrub brush continued to thrive, pushing against the barbed wire and spilling out into the ditches. *This land's growin' up round our ears*, he muttered and tossed his wet-butted cigarette out the window. It landed amidst the brush in the ditch—smoldered, blazed with the breeze, then shrank and died to join the ranks of stifled cigarettes lining the roadside. It was mid-morning on a Monday, and just like the sun-laden asphalt flowing beneath his wheels, the heat in his chest was rising steadily. He worked as the city-park manager in a town of about 2,000, and that morning, he had been fired.

A few days earlier, on Friday, he had arrived at the squat, yellow-bricked building, his place of employment, just like any other morning, studying the gray strays creeping into his hairline in the rearview mirror before dragging into work in his slope-shouldered saunter. He entered his office, was greeted by a suffocating heat, switched on the small window unit, and listened as it gave two feeble *whirs* and died. It had stopped working a few weeks ago, right at the beginning of the drought when the heat first spiked. He had mentioned it to Gary, the parks and recreation manager, but Gary said that the budget was real slim and that they were only approving repairs that were absolutely essential to the pool. He said that the lifeguards went without air conditioning, so Ligit could probably manage too. Ligit had one or two responses pass through his head, but he kept his mouth shut. So from then on, he went through a daily routine of hauling into work, flipping on the busted air conditioner, and then sweating in silence.

This particular morning was no different, and he passed the time in typical fashion, sucking on cold coffee and flipping through pages of a Playboy he'd bought three years ago in the local package store. He felt drowsy and was considering closing his eyes for a minute until he heard footsteps approaching his office, so he quickly shoved the magazine into a drawer and slammed it home just before his door swung open, revealing Mary Anne framed in the doorway. Mary Anne was one of the high school lifeguards. She'd worked under Ligit for three years, since she was fifteen, and Ligit had not-so discretely watched her body develop nicely under the pressures of early adulthood. Today, she was wearing her red bathing suit that tied behind her neck. He noticed how well it complimented the pale tones of her skin. Mary Anne was a late bloomer, but despite patches of baby fat still clinging to her cheeks and beneath her chin, she was very attractive. He would often stare at her, admiring her straight brown hair and how it settled onto her shoulders, her flat stomach, and the way her tight legs would shine in the sun after she applied tanning oil. He would wet his lips, face flushed, and imagine being alone with her. Alone with her just one time, so he could tell her how he felt about her—how he had never married because he was waiting on her. There were plenty of other women, but he only wanted her—always had. Ever since she first walked into his office when she was fifteen years old and made that crack about Gary's fat wife. He knew then. He wanted to tell her how age didn't make any difference and love just sort of evened everything out. He wanted to tell her stuff like that.

Mary Anne entered the room and shriveled her nose.

"God, it's hotter in here than outside. Is it always like this?"

"The AC's busted."

"That's too bad," she said absently, passing her eyes around the office. "I tried to vacuum the pool, but the pump must be broken again. It wouldn't suck at all."

Ligit sighed, shoved his hands through his hair, muttered a swear word loud enough to hear—made a big display of his frustration. "I tell you, that hose has a leak. I told the mechanic the same thing, but nobody listens to me."

Mary Anne stood checking her freshly-painted nails. "Well, what do you want me to do about it?"

"Nothin' you can do. If people don't want to listen, I suppose they just won't."

"No, about the hose."

"Oh, um, just don't worry about it. I'll call the mechanic again." Mary Anne turned to leave. "So what are you doin' this weekend? Got some wild party plans?"

"No," she said disinterestedly. "I'm going out of town for a family reunion."

"Come on, now. Don't lie. You can tell your ol' boss. Which is it—sex, drugs, alcohol, or all three?" He winked at her. She didn't see it.

"No, like I said, I'm going out of town."

"I remember on Saturdays we used to get some bottles and drive to Scrope's cornfield and then—"

"Hey, what do you think about this shade of red," she asked, throwing her hands out in display. "I think maybe it's a little loud."

"I think it looks beautiful on you." He tried to purr, but it sounded more like a croak.

"No, I think it's a little loud. Next time, I'll go with pink," and she slammed the door shut before he could reply. He sat still for a moment. *It's that damn vacuum*, he thought. *She's just flustered about that vacuum. There'll be another time. She'll understand.* He punched in the mechanic's number before resuming his reading.

The mechanic arrived a little later. He was a burly guy with a black beard strapped across his jaw and a plug the size of a golf ball wedged into his lower lip. His son was with him, a younger version of his father except for a little less girth at the shoulders and neck. Ligit introduced himself and took them out onto the pool deck where the vacuum lay idle, surrounded by screaming kids jumping in the pool, overweight mothers fanning themselves in lawn chairs, and Mary Anne perched on the stand, lathering lotion across the tops of her thighs—goddess of the sun.

"Damn, Ligit. You must have the best job in town," said the mechanic, squatting over the vacuum, blatantly craning his head to watch every soft circular motion of her hand. "I'd wake up bright-eyed and bushy-tailed every mornin' if I got to look forward to this view."

His son, twirling a screw driver in his right hand, snorted. "Play your cards right, and it wouldn't be hard to get more'n a view. From what I hear, she's good at rubbin' other things than just tannin' oil." His father gave a short pugnacious laugh. Clapped his son on the back. Spit a brown stem of tobacco juice on the concrete.

"Is it the hose?" Ligit asked. The father and son turned from Mary Anne, confused. "The hose," he repeated, pointing at the vacuum. They seemed annoyed with the delineation.

"Hell no, it ain't the hose. Can't you smell it? Them wires is cooked to death. We'll have to replace every one. It can't suck if it can't even start," said the mechanic.

Ligit looked on as they began to dismantle the vacuum, pulling out the innards and studying them like surgeons. He walked away, feet dragging with despondency, and let himself out through the gate in the chain-link fence. Walking around the perimeter of the pool, he pretended to pick up bits of trash, but his eyes barely left Mary Anne. He imagined that she, too, was looking at him behind her dark-shaded glasses. Screaming kids jumped in the pool, over-weight mothers fanned themselves in lawn chairs, and Ligit orbited around his sun goddess like a lonely planet. He clutched the fence with both hands, looking in, while the pool rocked in burlesque sway.

The weekend came and went, as it does, and Ligit arrived to work earlier than normal on Monday morning, nursing a strong headache. He hadn't done much of anything over his two-day break besides watch re-runs of *Wheel of Fortune*, get drunk, and devise a plan to win over Mary Anne. He and his brother Joey had planned to go on a fishing trip that weekend, but earlier in the month, Joey was arrested for his third DWI and hauled off to the county jail. Ligit thought about going by himself but couldn't find the motivation, so he went to the package store and bought a handle of whiskey instead.

Nobody else had arrived to work yet, so everything was quiet and still. Before heading into the building, Ligit reached under the seat and poured a little whiskey he had left from the handle into his cold coffee. He stirred it around with his pinky finger and took a draw off it. Most mornings, he would have laughed at this kind of behavior. He would have thought this little rebellion was amusing and maybe told his brother about it when he got the chance. But there simply wasn't anything funny about it today. It was time he talked to Mary Anne. He needed to explain things to her. He needed to talk to her like a starving person needs to eat. A driving hunger had nagged at him for too long, and it had left him feeling stretched and emaciated. He rolled his head around on his shoulders, trying to loosen up, and took another long sip. He had planned to finish his drink in the truck but began to feel squirmy. There

seemed to be hardly any space between the steering wheel and his chest, and his legs were beginning to feel bunched and tingly against the floorboards, so he got out of the truck and took the beverage with him. He walked up the main entrance towards the building, but before unlocking it and going to his office like normal, he went around back to the pool. The vacuum was on the far side, shoved beneath a bench, where it was kept overnight. Ligit drug it out and knelt over it. He unscrewed the top panel with his pocketknife, revealing a tangle of new, brightly-colored wires. He began unplugging the ends of these wires till they were hanging free and useless, then screwed the top panel back on and hit the power button. It didn't make a sound. Satisfied with his work, he returned the vacuum to its place and went up to his office to finish his drink.

The lifeguards arrived later that morning to clean the pool before it opened. Ligit was still sidled up in his office. He was trying to write the schedule for next week but kept nodding off. The headache had abated after the first drink, but it returned soon after. So Ligit went back out to his truck a few times and polished off the rest of the bottle, slugging it down straight since he had no more coffee. The headache was gone, but he was drunker than he intended to be and couldn't keep his eyelids from sliding closed. He snapped awake when he heard footsteps outside his door and then a loud knock. Mary Anne entered the room. This time she was wearing her baby blue swimsuit, and her hair was pulled back tight around her head in a ponytail. All of a sudden, he could barely breathe. It was like something inside of him fell off a shelf.

"Was you sleepin'?" she asked.

"No, I wasn't sleepin'. I was fixin' these schedules for next week."

"You look like you've been sleepin'. Anyway, the vacuum is broke again. Why does it smell funny in here? It smells like my Uncle Tom."

Ligit knew it was the whiskey that she smelled. "It isn't working, again? That mechanic couldn't tighten a screw. Let me go down and take a look. You come with me."

They left his office and walked down to the pool deck. Mary Anne led the way and Ligit followed, stumbling against doorframes and watching that little ponytail bounce in front of him. He smiled with his big buzz on. This was it, and he knew she would understand. They got out to the vacuum. The sun lay hot on the concrete, and he could feel the heat pressing against him from above and below. Mary Anne bent over and switched it on. It did nothing, just like Ligit knew it would.

"See?" she said.

"Hang on, let me see this thing." Ligit knelt down and unscrewed the panel with his pocketknife, again. He reattached the wires, flipped it on, and listened to it hum with life.

"Hey, how did you do that so quick?"

"I'm right handy with a set of tools. I never was much for school or books or anything, but you give me a few tools and I'll fix anything that's broke.…"

"Yeah," she said. "Well, I guess I better get to vacuuming." She began to turn away from him.

"Wait, Marry Anne," he muttered in a breathy whisper.

She turned back around and looked at him, squinting and shielding her eyes from the sun. "Yeah?"

Ligit swallowed. His throat was dry. The sun was beating down on him hard and giving him a headache. He was trying to recollect all those words and sentences that he'd thought up over the weekend, but they were slipping away from him. He tried to grab onto them, but the sun, the headache, and the buzz were all getting in the way.

"Hey, look…I wanna see you sometime."

Mary Anne laughed a little and tilted her head. "What do you mean? You're seein' me now, ain't ya?"

"No, come on. You know what I'm talkin' about? You know what I mean, don't you?

She didn't reply.

"I been lookin' at you for years. I been waitin'." His head started to feel light. He swayed to the left but caught himself.

"Are you drunk?"

"Come on, darlin'." He reached up and touched her shoulder, then let his hand slide down her arm. His fingers brushed against her breast. She wrenched away from him.

"What the hell are you trying to pull, Ligit?"

"Not trying to pull anything, darlin'. Just want to see you that's all. Ever since you first came into my office."

"You are drunk. I smell it on you."

"No, I'm not drunk. Come on, now."

"You know who my uncle is, you dumb shit? He's an alderman."

Her face was contorted from the anger and the squinting. Looking at her, something in Ligit began to fade. The words that he had been groping for dried up on his tongue and evaporated, and everything he had said previously seemed totally absurd and like it had been spoken by some other distant being, not himself. Ligit looked down and studied the sun-soaked concrete.

"I was just kiddin', you know. Just foolin' around is all." He began to mumble quietly. It was barely audible, and Mary Anne took it for more drunken advances.

"One phone call. That's all it's goin' to take. One phone call and your ass is gone." She turned and headed inside. He watched her ponytail bounce away from him.

"I'm just kiddin' is all. I was only foolin' around, Mary Anne." But she was out of earshot and long gone. He was only talking to himself.

Ligit retreated to his office and promptly fell asleep with his head on his desk. Within the hour, Gary arrived, threw open the door, and told him to get his ass out "ligity split." He said that if he ever showed his face on the property again there would be lawyers involved. Ligit didn't bother to ask why. What was the point in asking why? After his boss had left and the door slammed shut behind him, he merely looked around resignedly—looked at the crusty dead insects populating the window sill, the wooden-esk linoleum floor, and the plaster walls that he swore seemed to be inching closer on him. He began gathering his few belongings and made his way out, replacing the claustrophobic heat of his office for the claustrophobic heat of his truck's cabin. He pressed the power button on the radio. It crackled loudly for a moment and then went silent. He threw the truck into drive and left.

Ligit fed the truck gas and swerved onto the gravel road that led to his house. His big buzz had disappeared—all that was left was the stale taste of whiskey in his mouth and the feeling that his head was pulsing harder than his heart. He didn't know what he was going to do when he got home. He just knew he had to get there. Maybe he would drive up and see his brother in the pen. But he knew he wouldn't. The thought of all of those bars and concrete walls made his palms slick.

Ligit topped the hill and saw a white figure in the middle of the road, rising from the heat-distorted, rippling clay. He slowed and eventually stopped ten yards in front of what he realized to be a small girl sitting in the middle of the road. With the car idling in park, he sat watching the girl through the bug-spattered window for several moments, sliding his eyes back and forth from her to the upturned bike lying in the ditch. He stepped out of the car and was greeted by a paint-peeling heat wave and a cloud of dust.

The girl was sobbing hard, her chest expanding and contracting in violent heaves, while awkwardly cradling her right arm in her left, which Ligit recognized instantly as being all wrong. It simply bent in the wrong place, somewhere between the elbow and the wrist. He thought to himself that it looked vaguely like a kinked hose.

"Mister…mister…," she kept saying between heaves, but she couldn't manage to choke the rest out.

"Aw hell," he muttered, wiping the sweat from his forehead and gazing up then down the deserted gravel road. There wasn't a house for a full mile in each direction.

"Could you he-he-help me?" He looked down at her and noticed her dingy white dress hanging loosely from her delicate frame, her fingers which

bore various brightly-colored dime-store rings, and a faded stick-on tattoo clinging to the shoulder of her good arm. He was willing to bet his last meager paycheck that she lived two miles down the road in the Cedar Crest Trailer Park. He looked into her bubbling eyes. "Mister?"

"Aw hell."

Several times he started to kneel down and help the girl, but each time he stopped short and looked again down the gravel road and cursed—the dingy white dress throwing warning signs of impending lawsuits. *Those trailer-park citizens can wring a dime from a wet towel*, he thought to himself. *And whether they do it honestly is about as important as color to a blind man.*

"Where's your mama?" he asked, but she was crying too hard to answer. "Where's your mama, God dammit?" Snot and tears slickened her swollen face, and her chest heaved. He began to worry that she was going to hyper-ventilate and pass out at his feet. *I could take her*, he thought to himself. *I could lay her down in the passenger seat, drop her off at the ER and simply leave. No paper-work—nothing. Nobody would ever know I was there.* But before he could convince himself, a station wagon, rusted at the flanks, rattled over the hill. It skidded to a stop in front of him, nearly close enough to kick, throwing a cloud of dust over him, causing him to cough and retch into his closed fist. A woman jumped out, lank bleached hair swinging in the sun—cast Ligit a look but didn't say anything, just shouldered past him to her daughter still sitting in the road.

"It's okay, baby. It's okay," she crooned, picking the girl up. Ligit began to shuffle toward the car. "I got it," she said in a clipped tone, balancing the girl on her knee and opening the door with her free hand. After laying her down in the back seat, she stood leaning into the car. He could hear the woman talking in muffled tones and her daughter replying through hiccups and sobs. Looking everywhere but towards the car, he wondered if he should stay or if this was his cue to go. Finally, she straightened and approached Ligit, this time at a slow saunter, arms clamped at her sides in a tight coil. He half expected to hear a rattle. Staring at her sun-spotted shoulders and the faded cigarette scars dot-ting her arms, he guessed her at thirty but thought she looked more like fifty.

"My daughter says you been here for fifteen minutes."

"I just arrived. Seen her layin' there. Thought she needed help."

"When I come down the road it was clear. You was here long enough for the dust to settle."

"Thought she needed help," he offered weakly.

"Well, you didn't help for shit…Just let her lay in the dirt with a busted arm." He kicked some rocks at his feet and thought about telling her the truth—that he hadn't helped for fear that she'd spread him wide with a lawsuit and use her daughter's small, innocent face to persuade the judge and really thrust it home. But he didn't say anything; he'd learned that you can't say much in this world. "Your last name's Jones, ain't it? Ligit Jones? Live a couple

a miles down C by that water tower?" He met her eyes, but still kept his mouth shut. She nodded. "You'll be hearin' from me." Then, she turned, got in the car, and left Ligit and the wrecked bike there to melt in the sun. Looking over at its stilled spokes and silver streamers lying idle in the overgrown ditch, he cursed, spat, and got in his truck.

"Christ it's hot," he said rolling down the window, trying to facilitate a breeze, but it wa as if the world had gone still and even the air gushing past his window offered little remedy to the stifling heat. That bunched, tingly feeling came back into his legs. He felt as if the already small capacities of his life were constricting—now pushing against his shoulders, compressing against his chest until he felt dizzy, lightheaded. Gripping the steering wheel with one arm, he craned his head out the window. He just wanted air to breathe.

Matt Whitaker is a senior studying Creative Writing at Missouri State University. After graduation, he plans to get an MFA in Creative Writing, which he hopes will provide a path to his lifelong goal of publishing a novel or collection of short stories. His favorite authors are Cormac McCarthy and Raymond Carver.